

1.

JUGGLING, MONEY and THE 13 MOON CALENDAR –

interview22/02/'07 Hamilton, N.Z.

Welcome to tonight's show, "Off The Planet". Brought to you by Brian Karnak. We have here tonight, Sugra the Juggler from Christchurch. Good evening!

I greet you from the other side of sorrow and despair,
With a love so vast and shattered
It will reach you everywhere!

I sing this for the captain whose ship has not been built,
For the mother in confusion her cradle still unfilled,
For the heart with no companion, for the soul without a king,
For the prima ballerina who cannot dance to anything.

Through the days of shame that are coming,
Through the nights of wild distress,
Though your promise count for nothing,
You must keep it nonetheless,

You must keep it for the captain whose ship has not been built,
For the mother in confusion her cradle still unfilled,
For the heart with no companion, for the soul without a king,
For the prima ballerina who cannot dance to anything.

And I greet you from the other side of sorrow and despair,
With a love so vast and shattered it will reach you everywhere!

2.

(Leonard

Cohen)

I hear you do some juggling.

Yes, I started juggling just before I turned 40 and at that age I didn't have the boundless energy of youth so it was a strategic process of how can I use what energy I have to the maximum mechanical advantage, how can I use what energy I have most efficiently.

For me, I see all the laws of the universe expressed in juggling, you are dealing with spheres, it is the music of the spheres. The basic pattern in juggling is the infinity sign, the figure of 8 on its side. It is a dynamic dance balancing opposites.

When I discovered juggling, it came from a deep place, and what comes from a deep place will have a wide embrace. (Music break)

Juggling is a very alone thing, and so as I progressed and as I became more skillful, I thought, how can I make it more inclusive, how could it be more interactive. So I explored it, I would throw a ball to a child and they would throw it back and I would keep juggling from it and they felt like they were involved, they started it - they threw a ball and I continued juggling from THEIR ball and gradually it built up.

Adults could throw balls accurately and when they throw them accurately to me, then I could throw them accurately back to them and keep juggling. With a few people (usually non-jugglers) throwing them

3.

back to me, over the years it gradually developed, as I became more skilled, and it became more dynamic.

I steadily got better at directing them how to throw good throws to me, because the better they throw the balls to me, the better I could get them back to them, and the more fun they would have. The more they co-operate and help me, the more fun they have, and the more I can do, the more they can do. They are on their learning edge and I am on my learning edge. It is really exciting, nobody knows when the next ball is coming, and everybody laughs a lot.

I discovered, as I worked on it over the years, that the balls that are thrown backwards and forwards are the “medium of exchange”. The balls symbolize and represent money, they are three dimensional coins! (More Music)

Q: How do the balls represent money?

A: The balls are currency, it is the current of energy, it is currency, it is the flow of currency. If I throw a good throw to you and you throw a good throw back to me it is like me lending you money and you paying it back and a trust is built up which can then be built on.

The balls are the medium of exchange and what we are doing with the other people is expressing the basic principles of the way money is supposed to flow as the invention that it is. The biggest crime is holding on to the balls, if you hang onto the balls, it means everybody else misses out, it is energy and it has got to flow. Money has no value

4.

until you spend it. Only by getting rid of what you've got, can you get more. Misers attract robbers.

It is energy, money is supposed to represent human energy, it takes so much energy to grow a bag of spuds which can be exchanged to, say, clean some windows, it is the medium of exchange. That is what we are doing with the balls, we are exchanging balls. It is energy, human energy.

In the day and age we live in at present, money no longer represents energy, human energy, except within certain narrow limits. It is something that has gone off at a tangent and it has created this amorphous reality that we live in which is separate and removed from the real world, the natural world.

Charging interest on money, usury, is totally contrary to what money is supposed to be. Money is supposed to put value on things, but if only certain things are considered valuable, rather than everything relative to human energy.

The amount of human energy that goes into creating something is its value, but that value has been usurped, it doesn't work like that anymore. (Music break)

Q: What happens when people make a machine that makes money, that just churns it out, like cell-phones for example? From money there is a connection with time, isn't there?

5.

If money is supposed to represent human energy, the amount of energy a person uses to achieve a certain thing, say make a machine, which then does the work which makes money, the money the machine makes is false money, it is not real money, it is not human energy anymore, it becomes a control mechanism. It no longer serves the purpose for which money was invented.

Money is a wonderful invention with which incredible things can be achieved, far beyond the great accomplishments of today, if only the solid base of representing human energy were retained fully. It is a means of doing things easier, more efficiently, of bringing skills, talents and materials together to achieve great things.

If you are into your pottery or carpentry or whatever you are doing, then you are concerned with doing that and the money is just the means of exchange, you are not concerned with money you are concerned with your trade or work.

The thing is that those who control money discovered that “If we just do this, it won’t be obvious to them, they are doing their carpentry or pottery or whatever it is and they won’t notice it. So we can cream it off and they won’t notice it, because they are doing their thing.”

So the people who control the money have discovered that they can rule the roost so money becomes, rather than the medium of exchange, a means of control of one person by another rather than balancing and equalizing things out.

6.

What I do with this I.E.I. as I call it – the Interactive Energy Interface – throwing the balls between people in the way I described earlier, because of my skill with juggling, I am able to get the balls out to who needs them most, which is the role the banks etc are supposed to fulfil.

I have the role that I have because I have the skill to get rid of the balls quickly enough to who needs them most to keep everybody happy. That is the banks' role, their job is to supply money to who needs it most, but not to control peoples' creativity.

The way to control the flow of money is not by charging interest on it but by increasing or reducing the amount in circulation so then it flows freely. In this I.E.I., this interaction with the juggling balls, it is the flow that is important, it has to keep moving. As soon as the balls are held onto then everybody, directly or indirectly, misses out, it stops flowing, and as I said before the biggest crime is holding onto the balls.

Q: Could you keep the flow going by moving the balls from one hand to the other?

A: Yes, I am juggling to myself and as the balls come in I throw them out and keep juggling to myself, as a stable base to come back to, the balls come in and go out, come in and go out, as they are needed to where the people are and they make this beautiful, almost surrealistic creation that we all do together.

The better they throw the balls to me, the better I can throw them back to them and the more dynamic it becomes. Then, while I am throwing the balls to these people, someone will be watching from

7.

further back, so I will throw a ball to him/her at the same time and catch him/her unawares and it shocks them into the present, it brings them into the here and now – no spectators, only participants! They usually catch it and say “What do I do with it now?” and I say, “Throw it back.” and as they do, I throw another ball to them, while I am throwing to those closer.

Reality happens in the here and now, when you put all your energies into planning for the future, it is at the expense of the present because everything when it actually happens, happens in the present. The past doesn't exist, that is just memories, the future is expectations, but when the future happens, it is the present, it is the here and now.

Q: Did you design your philosophy around juggling? Was it juggling that gave you the philosophy, or the other way round? Which came first?

A: The juggling came first. The philosophical aspects of juggling with the spheres and the music of the spheres, like the planets around the sun, I suppose that came first. Like I was saying before, juggling is a very alone thing, I thought, how can I include other people? It started off with children, children instinctively understand how money is supposed to work but they are educated to wrongly understand it, to where it becomes “I've got this and you can't have it.”, “I am the king of the castle, and you are the dirty rascal.”, and that is totally the opposite of what the purpose is that money is intended to serve.

Money is a way of making people happier and achieving more.

8.

It wasn't many years ago that politicians, Bob Hawke in Australia and others were saying "We are going to have to pay people not to work." Then computers came along so peoples' energies have gone in that direction.

Being paid for your work is wonderful, but working for your pay is being bribed to do something you don't want to do and when you are being bribed to do something you don't want to do for a long period of time, that is effectively the cause of cancer.

Q: Oh, I see. If you are doing things you shouldn't be doing, or don't really want to do.

A: Yes, you don't really want to do but have to do. I am talking here in principle, specifics vary according to context, of course, where as when it comes from the heart, you will do a lot more of it and make a lot better job of it. It is a labour of love. (Music interlude)

Q: We return now to the interview with Sugra the juggler from Christchurch on the subject of money and juggling.

A: Then the story is to make the people happy.

Where the initial concepts of Social Welfare, the unemployment benefit etc, came from in the first place was from people who had vision and realized that if the people are happy, then our society and community is happy.

In this world they think that to clean up the environment you have to make people more unhappy, but that is going totally the opposite of the direction we really want to go. We won't make the world, the

9.

environment any cleaner, any happier by making people more miserable! If the people are happy, what extends from them will tend in the direction of happiness.

It is really the separation between the heart and the pocket. The heart is the centre of peoples' being, but the pocket is removed, it is one step removed and when that step is removed and extended further and further then it ends up to where you've got companies that are in effect cancerous growths.

A company's driving force is profit, and it has no upper limit. A company doesn't feel anything, the people within it certainly do, but the company itself doesn't. So it is the company that is all important not people in the present aberrated system. People are the basic building block, it, the company, is a cancerous growth feeding off its host.

Q: There is a connection between time and money, you have described a different definition of money here, so do you have a different philosophy on the definition of time, time itself?

A: Yes, that is a very good question. In the present world time is money. If money was serving its proper purpose, then time would still be money but money would be a medium of exchange that would be in harmony with nature, the cosmos. Time is money is how we see it but the real truth of the matter is, time is art.

Time is art, is what it all is. What each of us does in our own unique way is art.

10.

Something I came across fairly recently is that there is a fundamental programming that our entire civilization is geared towards, it is fundamental in everything that we do, and that is the calendar that we use, the clock, the time of the 12/60 frequency which is an unnatural, artificial, arbitrary frequency, where as the natural frequency is 13/20.

Q: When you say the 12/60 frequency, is that a combination of numbers? Is that minutes and seconds? Are those numbers quite ingrained into the calendar system.

A: They are, in that there is the 12 month calendar – the year. A month supposedly pertains to the moon, but the moon does 13 cycles a year, not twelve, 13 28 day cycles. There is in fact a worldwide peace movement called The World Thirteen Moon Calendar Change Peace Movement. It is an attempt to bring the calendar back into harmony with the cosmos and the moon, the celestial cycles.

In fact, in the League of Nations between the first and second world wars there was quite a strong movement to change the calendar back to a regular 28 day calendar, a moon cycle. See, a week is a quarter of the moon's cycle, so the next natural division of time is a full moon cycle, 28 days. Every woman has a 28 day calendar in her body.

13 Times 28 days doesn't fit exactly into 365 days of the solar cycle, and the way of reconciling that is that 365th day becomes a day out of time. It is like Sunday in the week, it is a day of celebration, and that harmonizes the cycles of the sun and the cycles of the moon in such a way that our basic programming can then become in harmony with the cosmos.

11.

Where as, in the way we operate at the moment it is just mechanized irregularities, co-incidence and synchronism are strange anomalies, not the norm! It is not harmonious.

The calendar would become a synchronometer, so things would synchronize and harmonize. If you stepped out of harmony, it would become immediately obvious if you worked by a 13 moon calendar, where as, if the basic calendar is out of kilter and you step further out of kilter you don't notice it because the basis on which you are building is out of kilter - 31 days, 30 days, 29 days, 28 days - that is like trying to build a building with a measuring stick that keeps changing.

Q: That is an extra day every year that is outside of time, you were saying, so what would happen on that day? Would there be a particular out of every day experience, different things happening?

A: Yes, it is basically a day of celebration, a day when the normal rules don't apply, a day of connecting with your inner self, a day when you just be yourself, whatever that means in specific terms. It is a day when what pertains for the rest of the year doesn't apply any more. It is like Sunday, it is a day of leisure, it is a day out of time.

This 13 Moon Calendar that I am talking about is based on the ancient Mayan system from Central America, which is very profound. They had a far deeper understanding of cycles and calendars, the sun and the moon, etc than we have today.

12.

Q: They always say that 13 is an unlucky number, it is a number to be shunned, in some skyscrapers in America they don't even have a thirteenth floor. Do you think there is something deeply wrong with the society somehow that would do that?

A: Yes, with the 13 moon year, each year would start at a different point, so rather than being just a circle of 12 that keeps coming back to the same point again and again and again, it starts at a new point so it becomes a spiral, which reflects the processes of growth in nature.

What we are talking about here is the interface between the love of power and the power of love. The power of love is the natural dynamics of the process of growth of the life force, it is harmony, where as the love of power is "I am right and you are wrong, you do what I tell you." It is not a harmonious thing, except within certain narrow limits to serve a particular purpose. I am not saying there is no place for authority or anything like that.

There is certainly the need for authority, it is having authority where it really belongs. In our world people with big pockets have authority, but people with wisdom have no authority because that is the way things have evolved on this artificial base of this 12/60 frequency as against the 13/20.

Q: I understand the 13 but where does the 20 come in?

A: It is harmonizing, connecting with the way we are designed as human beings. The 20 comes from the 20 digits – fingers and toes. With the Mayan system there are certain cycles of very important

13.

numbers, there's 4, 7, 13, 20, 28, etc and combinations that synchronize and coincide to tell us important things.

So the calendar becomes a synchronometer, a means by which you get that "certain feeling" that all artists know!

Q: So you get odd alignments between the numbers like say, 20 times 13, connections between numbers, or fractals, mathematical harmonics, it is really harmonies I suppose.

A: Yes it is, in such a way that it harmonizes with the cosmos we live in. In the system we use at the moment, Sept means 7 yet September is the 9th month, Oct means 8, yet October is the 10th month. This comes from Julius Caesar, it comes from the love of power.

They took away the natural in order that they could gain superiority, so they reduced the 13 to 12 which people missed out on, the 13 being the spiritual and increased the 20 to 60, being the physical, so the people were conned into feeling they were really going somewhere, when they were really only chasing their own tail and time became money, instead of art.

In the natural, a massive oak tree grows to tremendous heights from a tiny seed according to certain fundamental, universal, scientific, cosmic principles, and it is really coming back to those principles and grasping that sheer simplicity of reality and truth.

The real truth, as I see it is that each of us is right in the middle of paradise all the time. That is the real truth, but we have been taught otherwise, and what we believe becomes our reality. So we end up living in the reality of what we believe. So if we can harmonize our

14.

beliefs with the way nature functions, then there are wonderful possibilities.

Q: So do you think it is quite easy to align yourself again with the natural harmonics, by living to a different calendar yourself and by encouraging others to do the same? It almost sounds like an easy thing to do, a simple thing like arriving in the present.

A: In this world, if you go out on a limb, if you go away from what everyone else is doing, then it is very difficult. In principle it is very simple, really it is just being yourself rather than being forced into doing what it is not your nature to do.

In truth, yes it is simple to do, but in practicality it is very difficult to do because you have to alienate yourself from the whole world that you live in. So to live in harmony with the cosmos in a world which is out of kilter with the cosmos then you are in direct conflict with the world that everybody knows, the world of computers, the 12/60 frequency.

Q: I remember you told me earlier on about a time that you removed yourself from the company of people and you went on a big long retreat, isolation in nature.

A: Yes, that was when I was 21–22. It was in inkling I'd had when I was working in the iron ore mines at Mt Tom Price in northern Western Australia. This was back in 1969. I was driving the drill service truck and I drove up to the top of Mt Tom Price and looked out across 30 – 40 miles of virgin scrub where almost nobody had ever been before

15.

and I thought “Gee, I would love to go out there, just for 2 or 3 months.”.

I was young and it was an adventure, it was an exploration. I wasn't trying to get away from people, or anything like that. It was just something I would love to do and see how I would react. It was an adventure, I didn't know what the outcome would be. It was an exploration, “I wonder what the story is,--- I wonder”. The world actually is full of wonder, I was exploring that.

Then, a couple of years later I had the opportunity to spend time in solitude, this was in the mountains of Tasmania, at a place called The Walls of Jerusalem, and I spent a month in solitude there.

That was a very profound turning point in my life. Up until then I was normal Mr Citizen, I was a professional photographer. When I came out of solitude, I suddenly knew where I was going, I had a direction in life, I could see where I was going, I knew what I wanted out of life. It was an inner exploration, an inner journey.

That (solitude) had such a profound effect on me, that I came over to New Zealand with the idea of spending a lot longer in solitude, which I did. I ended up spending 6 months, 196 days to be exact, up the headwaters of the Waitaha River on the west coast of the South Island, next to a little glacier called the Ivory Glacier which the Ministry of Works was studying.

They would have a party in there once every 3 months. I went in there in the beginning of May, 1972, and came out at the end of November. There was a party of four guys through for four days half way through.

16.

In those days, I was right into mountain climbing, rock-climbing, caving, skiing, sky-diving and things like that. I wasn't into sky-diving then, I got into that later on.

I was climbing up this mountain, Mt Bloomfield by name, and I was just on the bush-line and I came round a rock and there was a thar or chamois, only about 50 feet away from me and I just stood there and watched it for about half an hour.

I thought to myself, "There are no tracks up there where I am going, there is no tucker (food) up there, there is no reason for them to go up there. I am going up there, but when I get back to the hut there won't be anyone there to talk to about it, I won't see anyone for another six months, and in six months it won't mean anything to them and it won't mean anything to me. What the hell am I doing this for?"

It made me realize the extent to which I did things because that's what other people did, or what other people expected of me, other people decided for me.

When there is nobody to decide for me, I've got to decide for myself. I didn't have the same purpose anymore, it didn't mean to me what it did beforehand. It made me realize the extent to which we do things because of what expectations are made of us by other people, by the peer group pressure, sort of thing.

Q: I suppose there is a system of reward and punishment from other people that if you behave in a certain way, you'll be accepted.

17.

A: Yes, the keeping up with the Joneses principle. You are part of the group and if you don't comply with the group's expectations then you are not so solidly embraced by it, but the thing is, I really want to be happy, and is being embraced by the group really going to make me happy in my deepest self?

These are the questions I would ask myself. When I came out of solitude, nobody else could make my decisions for me after that, because I knew that, from an inner point of view, this is the direction I have got to go.

In fact all my life, particularly when I was younger everybody would say, "Do it this way.", and I would look at it and think, "No, that way makes more sense to me." My way of resolving that was by looking at what "Everybody knows" and looking at what I think, closer and closer, trading one off against the other until one clearly took precedence over the other, and that was always my own way!

You are unique. What is appropriate for you is unique for you and you alone. There are certain principles that apply to us all, but you are unique, each person is unique and the way for them to find their happiness is to express their uniqueness in their way.

The more our differences are acknowledged, the more our talents are recognized.

It is the basic concept of freedom, which the American constitution attempts to emphasize so strongly, it is what we all aspire to. Freedom is very important. What is actually meant by freedom? Freedom really is

18.

expressing diversity. Look at the incredible, amazing diversity there is in nature, which is being squashed out at the moment, it is being replaced by concrete, tar-seal, deserts, etc, etc.

Q: It's like our concept of time, everything can be measured against a fixed standard, if it's all made the same and treated the same.

A: For the purposes of making profit, yes, but for the purpose of happiness, no! So, we have a choice between profits and happiness and with profit, by definition, you do so much, you get paid so much, and profit comes beyond that.

Where does that money come from? Interest is charged on money, well, who benefits from that, who gets all that interest? That's our sweat and labour, we've put a lot of energy into that, and you buy a house for \$100,000 and you end up having to pay \$300,000. Well, where does the other \$200,000 of your sweat and toil go to?

Q&A: It always makes me wonder because where did the land come from in the first place!

To complete things here, I would like to recite a little poem. This is a poem written by a guy by the name of Shel Silverstein who was quite a creative genius.

To introduce it; what the poem is all about is if you do a thing whole heartedly, with full commitment, you can't lose, and death don't mean a thing.

19.

When you point the finger, you are laying a trip on someone, you are telling them what to do, where as, it is not pointing the finger that is important, it is waving to them, it is saying "Hello!", and saying "Good on you!", "Go for it!", "Explore it your unique way!" That's how I see this, so when I am performing, if I am in front of an audience, I say, "Every time I say wave, give me a big wave!"

It is called "The Perfect Wave"

Dave McGunn was a surfing bum, half crazed by the blazing sun,
From Waikiki to the Bering Sea he rode 'em one by one.
He hung off shore about a mile or more, out where the dolphins played
And his wild eyes gleamed as he schemed and dreamed to ride the
perfect wave.

Oh, ride the perfect wave, Dave, ride the perfect wave,
If you wait it out, and you don't sell out,
You may ride the perfect wave.

He crouched in the spray and he waited all day till the sun gave way to
the moon,
And his legs grew cold and he grew old and wrinkled like a prune
And the years rolled by and the surf broke high and the 40 foot
breakers sprayed,
But he sneered at them all, saying "Too damned small, I'm waitin' for
the perfect wave."

Oh, ride the perfect wave Dave, ride the perfect wave,
If you wait it out and you don't sell out, you may ride the perfect wave.

20.

He was sleeping on his board when he woke to a roar as thunder
shook the sea,
Twas the dreaded west coast quake as many feared there'd be,
And he stared at the reef in disbelief, then paddled with trembling
hands,
As a monstrous crashing tidal wave came roaring 'cross the land.

Oh, ride that perfect wave Dave, ride that perfect wave,
You've waited it out and you've not sold out, you may ride the perfect
wave.

It was twelve miles high and it filled the sky the colour of boiling blood
As cities fell beneath its swell as mountains turned to mud,
As its deadly surf engulfed the Earth and left not a thing alive,
And high on the tip with a smile on his lip was Davey, hanging five.
He hit the top of the Golden Gate at a thousand miles an hour,
Over the top of the Empire State and the tip of the Eiffel Tower,
And as he wiped out you could hear him shout, "Hey Hi De Hi, I'm glad
to die, I've rode the perfect wave!"

Thank you, Everybody, for having me. I have enjoyed being had.
We are wonderful!

sugra_the_juggler@yahoo.co.nz

WWW.sugra.co.nz