

E-SUETERRY-C

March 15, 2010



WEEKLY STORIES &
PHOTOS ABOUT
INTERESTING STUFF...

KEYS TO CONSCIOUSNESS

Some years ago I put together an interesting project: solo saxophone interspersed with recitations of quotations by some unusual and provocative thinkers. I called the piece "Keys To Consciousness", and performed it several times. This week I'd like to share some excerpts with you; I hope you are as stimulated by these ideas as I have been over the years.

From the [CHRISTO & JEANNE-CLAUDE](#) website:

"Throughout the millenniums, for 5000 years, artists have tried to input a variety of different qualities into their works of art. They have used different materials: marble, stone, bronze, wood, fresco and paint. They have created mythological and religious images, figurative and abstract images. They have tried to do bigger or smaller works and a lot of different qualities. But there is one quality they have never used, and that is the quality of love and tenderness that human beings have for what does not last. For instance, they have love and tenderness for childhood because they know it will not last. They have love and tenderness for their own life because they know it will not last. Christo and Jeanne-Claude wish to donate this quality of love and tenderness to their work, as an additional aesthetic quality. The fact that the work does not remain creates an urgency to see it. For instance, if someone were to say, 'Oh, look on the right, there is a rainbow.', one would never answer, 'I will look at it tomorrow.'

I do read, and welcome, your
comments!

[HERE](#)

[JOHN CAGE](#), from "Conversing With Cage" by Richard Kostelanetz:

"Some people...develop ideas about what are good sounds and what are bad sounds. And they don't want to hear the bad ones. I had a composer friend who was that way. The result was that he couldn't stand the sounds of traffic, which I love. He had to put cotton in his ears to keep them out. Many people in our society now go around the streets and in buses and so forth playing radios with earphones on and they don't hear the world around them. They hear only the music that they've chosen to hear, or whatever it is they've chosen to hear. I can't understand why they cut themselves off from that rich experience which is free. I think this is the beginning of music, and I think that the end of music may very well be in those record collections."

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KEYS, con't

MARCEL DUCHAMP

"All in all, the creative act is not performed by the artist alone.. the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act."

RIANE EISLER

"When Sir Flinders Petrie first reported on the excavations of the tomb of Meryet-Nit in Egypt, he automatically assumed Meryet-Nit was a king. Later research, however, established that Meryet Nit was a woman and, judging from the richness of her tomb, a queen. The same mistake was made about the gigantic tomb discovered at Nagadeh by Professor de Morgan. It too was assumed to be the burial place of a king, Hor-Aha of the First Dynasty. But as the Egyptologist Walter Emery writes, later research showed that this was the sepulcher of Nit-Hotep, Hor Aha's mother.

These examples of how cultural bias has led to mistakes are only exceptional, as the art historian Merlin Stone notes, in that they were later corrected. Stone traveled al over the world, looking at excavation after excavation, archive after archive, and object after object, reexamining primary sources and then checking how they had been interpreted. And what she found was that, by and large, when there was evidence of an earlier time when men and women lived as equals, it was simply ignored."

FEDERICO FELLINI

"For an artist, it is essential to have restrictions, limitations to struggle against. For a creative personality, unlimited options are dangerous. You have to come up against something ineluctable, a reality principle that gives a shape to the endless creations of your fantasy."

DORIS LESSING

"I spend a good deal of time wondering how we will seem to the people who come after us. This is not an idle interest, but a deliberate attempt to strengthen the power of the "other eye," which we can use to judge ourselves. Anyone who reads history at all knows that the passionate and powerful convictions of one century usually seem absurd, extraordinary, to the next. There is no epoch in history that seems to us as it must have to the people who lived through it. What we live through, in any age, is the effect on us of mass emotions and of social conditions from which it is almost impossible to detach ourselves. Often the mass emotions are those which seem the noblest, best and most beautiful. And yet, inside a year, five years, a decade, five decades, people will be asking, "how **could** they have believed that?" because events will have taken place that will have banished the said mass emotions to the dustbin of history. To coin a phrase.

People of my age have lived through several of such violent reversals. I will mention just one. During the Second World War, from the moment the Soviet Union was invaded by Hitler and became an ally of the democracies, that country was affectionately regarded in popular opinion. Stalin was Uncle Joe, the ordinary chap's friend, Russia was the land of brave, liberty-loving heroes, and Communism was an interesting manifestation of popular will—which we should copy. All this went on for four years and then suddenly, almost overnight, it went into reverse. All these attitudes became wrong-headed, treasonable, a threat to everybody. People who had been chatting on about Uncle Joe, suddenly, just as if all that had never happened, were using the slogans of the cold war. One extreme, sentimental and silly, bred by war-time necessities, was replaced by another extreme, unreasoning and silly.

To have lived through such a reversal once is enough to make you critical for ever afterwards of current popular attitudes."

MADAME HELENA BLAVATSKY

"Anthropologists, who ventured to dispute the derivation of man from an animal ancestry, were sorely puzzled how to deal with the presence of gill-clefts, with the 'tail' problem, and so on. Here again Occultism comes to our assistance with the necessary data.

The fact is that. . . the human type is the repertory of all potential organic forms, and the central point from which these latter radiate. In this postulate we find a true "Evolution" or "unfolding"—a sense which cannot be said to belong to the mechanical theory of natural selection. Criticising Darwin's inference from 'rudiments,' an able writer remarks: 'Why is it not just as probably a true hypothesis to suppose that Man was created with the rudimentary sketches in his organization, and that they became useful appendages in the lower animals into which man degenerated, as to suppose that these parts existed in full development in the lower animals out of which man was generated?'

Read for "into which man degenerated", "the prototypes which man shed in the course of his astral developments", and an aspect of the true esoteric solution is before us. . .

Occultists are thus at no loss to 'account for the birth of children with an actual caudal appendage, or for the fact that the tail in the human fetus, at one point, double the length of the nascent legs. The potentiality of every organ useful to animal life is locked up in Man—the microcosm of the Macrocosm—and abnormal conditions may not unfrequently result in the strange phenomena which Darwinists regard as 'reversion to ancestral features.' Reversion, indeed, but scarcely in the sense contemplated by our present-day empiricists!"

CHINUA ACHEBE

"If you look at the world in terms of storytelling, you have, first of all, the [one] who agitates, the [one] who drums up the people—I call him the drummer. Then you have the warrior, who goes forward and fights. But you also have the storyteller who recounts the event—and this is one who survives, who outlives all the others. It is the storyteller, in fact, who makes us what we are, who creates history. The storyteller creates the memory that the survivors must have—otherwise their surviving would have no meaning."

[Online Coaching from Sue Terry. The way to study in 2010.](#)

**NO NEWSLETTER NEXT
WEEK--I'LL BE ON TOUR!**

[YOU CAN MAKE A DONATION TO THE E-SUETERRY-C ONLINE NEWSLETTER BY CLICKING HERE--THANK YOU!](#)

"GREATEST HITS OF THE BLOG THAT ATE BROOKLYN" release date April, 2010. sneak previews

MARCH TOWARD MATRIARCHY? START WITH THE LADIES ROOM

"We are perhaps on the first step to a matriarchal society; women will earn more money than men if current trends continue by 2028," says Michael J. Silverstein of the Boston Consulting Group.

This quote is from an article in last Sunday's Times. It seems that a home builder in Canada had a sudden epiphany and decided to ask a bunch of women how his kitchens should be designed.

Of course, the women told him his kitchens stunk and they redesigned them for him--probably for free.

Well, I think it's very interesting that this Mr. Silverstein gauges our march toward matriarchy in terms of money--a typically male point of reference.

If I may hypothesize for a moment: in my humble female opinion, the reason women are in control of spending decisions is simply that it's a way to have power without banging your head against the wall trying to get ahead in the boy clubs.

For instance, there are a lot of women entering politics on the township and city level, but as you approach the national level, their numbers decrease dramatically. Same in business (although that seems to be changing at a faster rate.) And definitely the same in the music business.

Women have been slow to enter the traditionally male fields because, at the end of the day, we've cleaned the house, cooked, done the laundry, taken care of the kids, walked the dog, gone to work, counceled a suicidal friend, volunteered at the homeless shelter and overhauled the transmission on the Caterpillar, and we're just too tired to run for Congress.

Anyway, now that we've got the kitchen issue taken care of, could we move on to hotel ladies' rooms?

I guess the reason for having the counters so big you can't see in the mirror to fix your makeup is to increase business for the staff chiropractor. But the unflattering lighting really stumps me. If I like how I look in the ladies room mirror, then I will feel good about myself. If I feel good about myself, I will spend more money in the place. If I spend more money, the owners will get richer. If the owners are men, we're done. If the owners are women. . . then maybe we wouldn't have the problem in the first place.

Marching towards matriarchy? I'll believe it when I see more stalls at New York's Town Hall. And a Venus of Willendorf in every lobby.

FRIDAY, MARCH 19

"SWEET" SUE TERRY & PEGGY STERN at Landings Racquet Club, Sarasota, Florida

SATURDAY, MARCH 20

"SWEET" SUE TERRY & PEGGY STERN at the [Palladium Theater](#) in St. Petersburg, Florida

MONDAY, MARCH 22

Sue & Peggy lead a workshop at Ruth Eckerd Hall in Clearwater, Florida

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