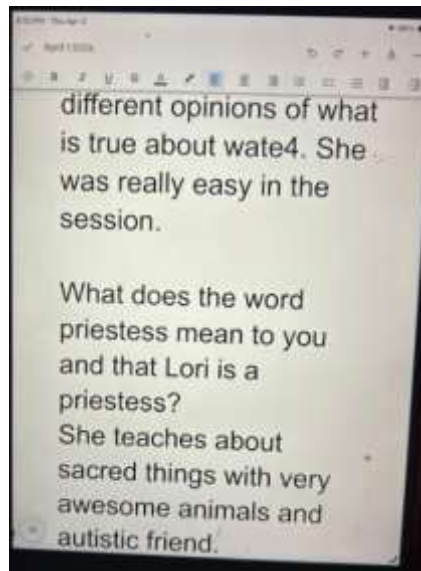
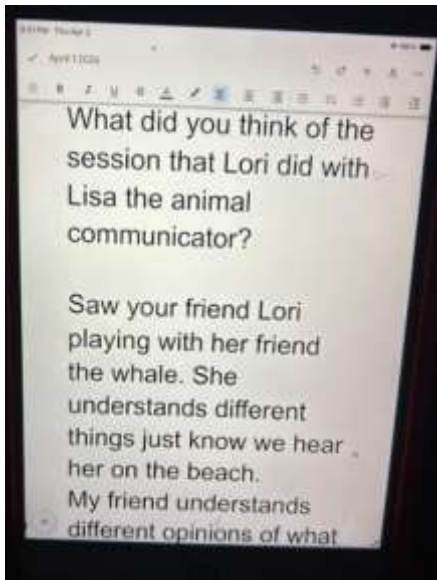




INPUTS

- **02/18/2026: Suzy Miller’s Mentor Sess 14: Responses to LF’s questions on SL/Water Project**
See Notes from the Mentor Class session where everyone [practiced their telepathy on my question around collaborating with SL/Water on "the project"](#) (Note the Two Frida’s reference because it comes up later with Jillaine & SL’s Mom)
- **03/20/2026: Encounter at Clay/Cliffs where I was taught about Blue Ochre (Vivianite).**
<https://www.facebook.com/share/v/1AqS5ZUmJi/>
- **3/20/2026: Spring Equinox Ceremonial Art** – many sandsphere seeds “planted” under the red rose flag – [winding along like Quetzalcoatl on the ancient ledge of that cliff](#) where the Blue Ochre is. Each Sandsphere was made while repeating an intention of love, trust, belief, co-creation, collaboration, and communication with water, sea and land creatures, autists, earth and “All That Is” to live into the highest timeline available. They all were planted with “red flags” as SL suggested to support protection for sea creatures and the water.
- **3/31/2026: Animal Communication (Bring your Questions!) - 45 Min Recorded Zoom session with Lori Fleming/Lisa Fairman:** Passcode: N#%4yG8w [Watch now](#) (See Appendix A – pg 6 for session notes). Feedback from SL:





- **4/2/2026** - After rewatching the session with Lisa Fairman, I decided to go out to the cliff to see if I could find any of the blue ochre that a woman had discovered there a few weeks ago. My intention was to find some, rub it on my hands, and consciously ask it to help me remember, align with fully, and live into the role of priestess.

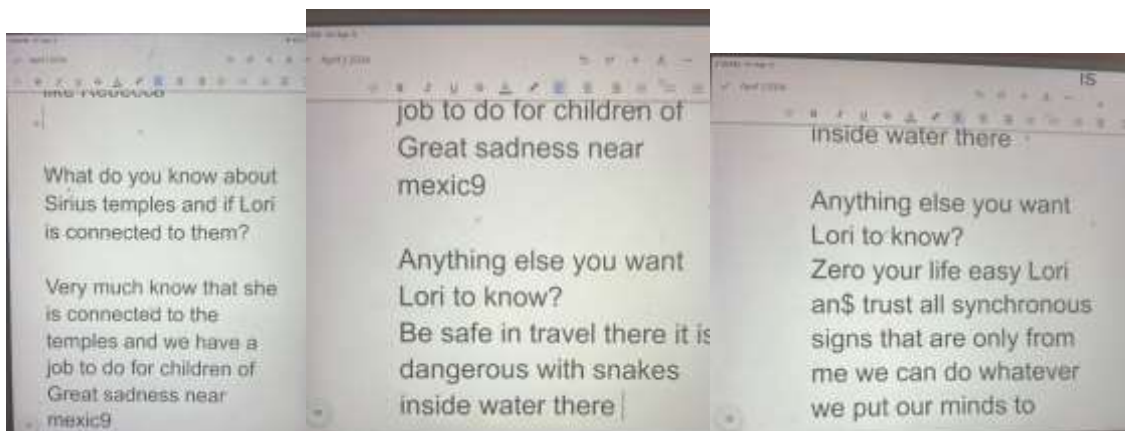


I also asked for a sign about whether to apply for SS benefits. I noted to “All That Is” that I was open either way and had filled out the application, but was hesitating on hitting “send” – because it locks in that low amount I’ll get for benefits for the rest of my life. I was clear that if I was meant to apply today, I would need clear, undeniable evidence of that blue ochre in the clay. I said that because I had already looked several times for it without success.

When I got there, I searched through the clay for about thirty minutes. Then I stood up and said, “I think you’re telling me not to apply.” Still, I decided to look at one more piece. I walked a few feet to the left, picked up another chunk of clay, and this is what I found.

I rubbed the blue bits on my hands with the intention of remembering, then came home and clicked submit on the application.

- **04/03/2026: Zoom Meeting with Jillaine Kassem, Mexico City** (who, as a precursor to our meeting had also watched the session with Lisa Fairman and immediately responded by saying her strong sense is that I am involved with Sirius Temples.) I had no idea what Sirius Temples were. I asked SL's Mom to ask SL about them. This is SL's response (you may remember Jillaine does Rose Mandala energetic work at archeological sites there at the Teotihuacan and has encountered 10s of thousands of children's souls who were sacrificed there). I got this feedback to Jillaine just as we were stepping into our conversation:



(While not full notes of this session, a few things that came out of that discussion with Jillaine can be found in Appendix B starting on page 12 in this document.)



- **04/04/26 – Fish Eyes:** In the photo, you’re seeing a clay and silt concretion with a mineral center, possibly vivianite, often called blue ochre, or another reduced iron compound, surrounded by a ring of oxidized iron that appears gold. A few days ago, I was at the beach searching for more of this blue ochre, which comes from the clay layers in the cliff where the mastodon tusk was found. My intention was to rub some on my wrist as a way of staying connected to the priestess role that Jillaine suggested I explore. I also planned to place some at the dragon track marker on a nearby large glacial rock. That marker comes from a dragon-tracking program from the 1990s. The original marker had been bolted to the rock, but it was later pulled off and carried out to sea.



As I searched through the clay, I found a piece that, when I broke it open, revealed what looked like blue ochre powder at the center, surrounded by a gold-toned ring. The pattern resembled fish eyes. It gave me the sense that something like the essence of a fish had emerged from the clay, as if it had been there for eons.

This image feels strongly connected to a recent post by Matías De Stefano. Even just looking at the image at the top of his post, and then reading what he wrote, there is a clear resonance with what appeared in the clay. Stefano’s post at <https://www.soymati.red/en/post/mati-now-at-the-tali%C3%B3n>

Matais de Stefano and this work: I do find a strong correlation between some of what Matais is doing and what I seem to be doing. Some strong Greece connections as well as Dragons/Quetzalcoatl which were of note because SL’s mom is going to Greece at the last half of April and first part of May 2026. She will visit Delos while there...(See this video from Colibri Spirit Festival 2025 where Matias spoke: https://youtu.be/HB8_Ue2-VAQ?si=5JeYy8de424vPLHf)



- **04/04/26 – Sign where I found a Bee sitting on rose left on altar back at the 3/20/2026 Full Moon Seed Planting Ceremony on the Cliff’s edge.** This also resonates with Fairman’s description: ““There’s like a sacred geometry that I’m seeing unfold from you, almost like honeycomb... It’s like this pattern spreads in every direction... like a web that connects things.... “It’s this pattern of who you are... that connects these places. your presence **activates the experience of connection**

Without someone observing and relating, the connection isn’t experienced...

These places get to remember each other through your design.”

- Your people will come to you like bees to the queen... like bees to honey... to that sacred geometry that you’re with.”

Distilled: The pattern that connects these places lives in you, and when you embody it, others naturally organize around it.”



As signs go, I love this one.

It’s a rose I left on a rock altar during the full moon, and the tide has since moved it. You may remember that I “planted” many sand spheres there, each one filled with intention for the Earth, the autistic community, and our collaboration with water as I made them.

Now, days later, the final rose I left on the altar is resting on the ground, with a beautiful bee gently attending to it.

10:55 PM ✓

4/5/2026 – Follow-on communication re: Poetry

(separately) with SL’s Mom and Jillaine:

- I mentioned to KAS, SL’s Mom that It’s funny when Jillian talked about music of the spheres, I thought maybe it was somehow also connected to the poetry that I say at the ceremonial site... and that huge poetic Cantata I’ve mapped out, but not actually written... like I thought the words had sound that brought things into being... But it sounds like now we’re talking more sound bowl sounds... which could be great because man, I don’t know when I’d ever get that thing written the way things are going these days;)
- KAS has a synchronicity where poetry IS positioned part of the music of the spheres and also in this Movie she notes “Now this Lady Lovelace reveals she finds the math solutions she seeks in her dreams. “The night brings revelations.”

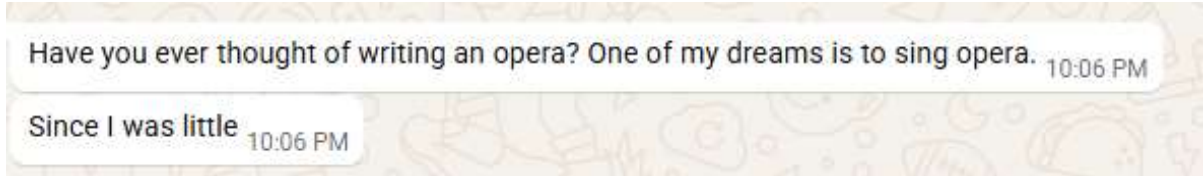


Oh my goodness I’m drifting off to sleep watching my Netflix show Victoria about Queen Victoria and Prince Albert. He is trying to find his place in the marriage as a German and not English and he visits the Royal Society which is a group of progressive mathematicians and he sees Charles Babbage’s engine designs which appears to be the first calculator. A huge gold contraption. The woman showing him the design Lady Lovelace refers to it as the music of spheres!! My eyes shot wide open. I could hardly believe my ears. I took screenshots.

8:31 PM



- I note this unfolding to Jillaine who says:



- I share very “not made for real people to read” AI notes on two efforts. This [first link is to a poetic thing I wrote as a cantata](#) – go straight to pg 28 if you even look at this; this [second link is just the next concept I was framing out:](#))



20260331_WHALE/WATER/LAND COMMUNICATION SESS WITH FAIRMAN - NOTES

1. Core Orientation of the Session

The session opened not with direct answers, but with a **field-setting**:

- A pod of whales appears
- The dominant qualities are **slowness, depth, and relational awareness**
- Water is emphasized as the **medium of connection**

Central premise established early:

There is no separation between you, the whales, and the water. The “space between” is the connecting field itself.

This sets the tone for everything that follows:

- You are not being guided *from outside*
 - You are already *within* the system you’re asking about
-

2. Primary Messages

A. Slowness and Timing

- Move slower than you think you should
 - Information comes through **light + water + interaction**, not force
 - The model is **organic timing**, not structured planning
-

B. Collaboration (not separation)

The first explicit word given in response to your question was:

“Collaboration.”

This was described as:

- Shared space between you and the whales
 - Like sand and ocean—distinct, but continuous
 - Not hierarchical guidance, but **co-presence**
-

C. Your Work as “Beacons”

Your creations (sand spheres, installations, etc.) were described as:



- **Beacons of light**
- Carrying **fire + water energy**
- Acting as **signals that call connection**

Important nuance:

- Not calling whales out of the water
 - But creating connection **within their realm and yours simultaneously**
-

D. The Portal / Venn's Hallows

- The space you experience is affirmed as real within the session's framework
 - Described as a **meeting point across layers (human, animal, elemental)**
 - Function: **integration and connection for Earth systems**
-

3. Your Role (As Described in the Session)

A. "You're already doing it"

Your direct question about your role was met first with:

You are already fulfilling it.

B. Activating Presence

Your role is not defined by tasks, but by **how you show up**:

- Your presence changes the effect of what is created
 - Your intention and embodied energy **activate the work**
 - Others could replicate the form, but not the impact
-

C. Conduit Function

You are described as:

- A conduit between water, earth, and human presence
 - Transmitting energy through **hands-on interaction with materials**
 - Linking realms through physical action
-



D. Magnetism

You are drawn to places and simultaneously **draw others (people, whales, energies)**

This is not separate: What is in you is what creates the field that draws.

4. Guidance About Action and Timing

A. No Fixed Frequency

When you asked about “how often”:

- No schedule is given; The correct rhythm is compared to **tides**

Go when pulled. Stop when complete

B. Follow the Pull

- The internal felt sense is the primary guide
 - Not external validation
 - Not consistency for its own sake
-

C. Synchronicity as Guidance System

Your own words were reflected back as the core mechanism:

- You notice something
- It connects (poem, image, place)
- You feel the pull
- You take the next step

Key affirmation:

This system is already valid and sufficient.

5. Sustainability + Financial Thread

This is the part you were most hoping to understand—and it *was* addressed, though indirectly.

A. You are not the sole source of your own sustainability





You were told:

You are sustained by the ecosystem, not by yourself alone.

This reframes the question from:

- “How do I make this work financially?”

to:

- “How do I align with a system that supports me?”
-

B. Inner Environment → Outer Support

Sustainability was tied to:

- Feeling safe to use your voice fully
- Trusting your role
- Not diminishing your presence

Mechanism described:

Internal steadiness changes what is reflected back to you externally.

C. Not Meant to Be Done Alone

A very practical direction *did* emerge:

- Your current work is too solitary
- Sustainability comes through **inviting others in**

Examples given:

- Small gatherings
 - Ceremony with participants
 - Gradual development (start small, expand)
-

D. People Will Be Drawn

The model is:

- You do not chase participants
 - People are drawn to the field you create
-



Described metaphorically as:

- Bees to honey
 - Circle formation (like Stonehenge imagery)
-

6. Key Tensions Identified

The session named a central inner dynamic:

Pendulation Between:

- Vast knowing / alignment
- Questioning / “is this appropriate?”

This is not treated as a flaw, but as:

- A natural human oscillation
 - Something to notice, not eliminate
-

Another Tension: Doing vs Trusting

You are: Highly capable of stepping in and organizing; Also being asked to **not over-structure or over-manage**

Another: Sacred vs Playful

Correction offered: Sacred work does not require seriousness; Play, movement, and lightness are part of alignment (SL / mermaid imagery reinforces this)

7. Identity Offered: “Priestess”

Not as a rigid role, but as a functional description:

Defined in-session as someone who:

- Works with meaning, symbol, and place
 - Bridges visible and invisible layers
 - Creates ceremony through action
 - Is led through synchronicity into embodied work
-



Your response:

- Gratitude; Recognition without full definition
-

8. Closing Integration

If the entire session were distilled:

Core Orientation

- You are already inside the work; You are not separate from what you're engaging

Core Role

- You activate through presence, not effort

Core Method

- Follow pull → act → allow response

Core Correction

- Do not over-structure timing or responsibility

Core Sustainability Path

- Build inner steadiness; Invite others in; Let support emerge through relationship
-

Final Synthesis (Plain Language)

You are not being asked to figure out what to do.

You are being asked to:

- trust the system already operating through you; move when moved; stop when complete; allow the work to become shared; and let support arise from that shared field
-

If you return to this later, you don't need to re-read everything.

You could just hold this:

You are already in the work.

Your presence is the work.

And it becomes sustainable when it is shared.



INCOMPLETE NOTES FROM 4/3/2026 CONVERSATION WITH JILLAIN KASSEM:

As written to Jillaine regarding her insights around "my role":

As I try to wrap my head around understanding our whole conversation yesterday... I wondered if you'd read this and see if I have understood it correctly? I used AI to help me make notes so they referred to me as "you". Also, I want to remember to tell you how the new caregiver for Stacylee brings her sound bowls with her.... And Stacylee loves them. We were told by another autistic in our little group, Asi, that Stacylee moves sound with her hands and projects colors. Her mom said that she notices when Rachel plays the sound baths and singing bowls SL keeps coming to look and has huge smile. She's going to ask what she's seeing.

Ok, keeping in mind how The Two Fridas artwork was given by Lisa Fairman to understand the connection between SL and me—and considering that we've been given to understand that SL works with sound and color through her hands, and that Rachel has come into the picture with her sound baths and singing bowls—I'm wondering if there's a kind of partnership forming here...;

It feels like SL may be working with sound and light in a more multidimensional way, while I engage those same elements in a more earth-based, physical way. And that what we're each able to do might depend on the other—like two parts of the same process.

I also wonder if Rachel's work (SL's new caregiver) with sound is part of the larger environment that supports this—something that helps bring all of it into form in a more complete way.

Let me step back and articulate what I think your (Jillaine's) insight is on what I'm (LF) doing (created with the help of AI helping me sift through yesterday's conversation ... the "you" here is Lori!)

*

Jillaine's Model and Your Role Within It

What unfolds in the conversation is not a single statement about what you do, but a progressive model—one that begins with how reality is organized, and then places you inside that system.

1. The World as a System of Frequency and Information

Jillaine begins by reframing the idea of a "beacon." Rather than something visual, she interprets it as: sound, frequency, and wave-based communication

From there, she connects several elements:



- the “music of the spheres” as a kind of cosmic frequency field
- whale sound as information-rich transmission
- frequency itself as carrying packets of intelligence

Within this view, the world is not primarily organized through physical form, but through:

→ vibration, resonance, and information moving through fields

2. Humans as Participants in That System

She then introduces a structure within the human body:

- one center above (receiving / decoding)
- one center below (grounding / transmitting)

Together, these form a pathway:

- information comes in
- moves through the body
- is transmitted into the Earth

This places humans not outside the system, but inside it as:

→ active participants in the movement of information

3. Water as the Medium of Connection

From there, she brings in water:

- water holds and carries information
- whales communicate through water using frequency
- the planet itself is connected through water

She reinforces a key idea that you also name (from the feedback we got in the Mentorship class about codes in a drop of water...):



→ in one drop of water, the whole system is present

So water becomes:

- a carrier, connector, and a memory field

4. The Historical Layer: Water Temples (Sirius Temples)

She then introduces what she sees as an earlier expression of this system:

The ancient water temples were:

- places that held healing waters
- where water operated at a different level of structure and capacity
- where frequency (sound, color, codes) interacted with that water

creating conditions that could:

- affect the human system
- support transformation
- maintain a higher level of coherence

She suggests: these existed in earlier epochs (Mu, pre-Lemurian in her language), and that later civilizations (Egypt, Teotihuacan) attempted unsuccessfully to recreate them

but only succeeded at a lower level of coherence

These Sirius temples, in her framing, are not gone entirely—but:

→ not currently present in their full form

5. The Shift: From Fixing to Inhabiting

A major turning point in her model is that she explicitly moves away from:

- clearing, fixing, and repairing past damage



And instead points toward: → inhabiting a different state of being

In this framing:

- change does not come from repairing everything
- it comes from living within a different level of coherence

6. Lori's Role Within This Model

Within that full system, she places you in a very specific way.

She says directly that your role is:

→ to help re-establish the conditions of those water temples

But she is clear—this is not about constructing physical temples.

Instead, your role operates through:

- a. Frequency: sound, resonance, pattern
- b. Color: especially blue / teal as carriers of information
- c. Water: as both medium and collaborator

7. How You Do This (According to Her)

She consistently describes your role as something you are already doing, not something you need to begin. She points to:

- your presence at the water
- your creative work (sand, form, arrangement)
- your interaction with place

And interprets that as:

→ participation in a larger system of resonance



Not symbolic, but functional.

8. The Mechanism: Resonance, Not Force

In her model, nothing is being imposed on the environment.

Instead: your body, awareness and your creative actions

act as:

→ resonant points within the system

She even uses the language of “beacons” again, but now in a different sense:

- not something sending out signals deliberately
- but something that, by its state, affects surrounding fields

9. The Biological Layer

When the conversation turns to seeds and the Tree of Life, she adds another layer:

- DNA activation
- light body language
- codes interacting with the human system

In her framing, your work is not only environmental, but also:

→ interacting with human capacity at a subtle level

Again, not through instruction—but through exposure and resonance.

10. The Overall Role (Integrated)

When all of her statements are brought together, your role in her model can be described as:



→ Someone who participates in a frequency-based system involving water, sound, and place, and through presence and creative interaction, helps reintroduce or stabilize a way of relating to water and environment that operates at a higher level of coherence.

11. What Is Distinct About Your Role

She distinguishes your role in several ways:

- You are not fixing problems, not clearing everything that came before, and you are not working through force or intervention

Instead, you are:

- inhabiting a state
- interacting through resonance
- creating in alignment with that state

And through that:

→ allowing something larger to organize itself

12. A Grounded Way to Hold It

If we remove all specialized language and say it simply:

She sees you as someone who, by being in a particular state and working directly with water and place, participates in a larger pattern of change—where the environment, the body, and awareness begin to align differently.

AND, this is Lori talking now - maybe SL an expert at masterminding something at a higher dimension that integrates with what I'm doing here in this dimension?

Jillaine replied: “That sounds super coherent to me. As well as working in tandem with Stacylee.”



Then, on to making sure I understand the “Music of the spheres” part of the conversation with Jillaine:

Hey there Jillaine, I’m checking back with this bit below that I think I’ve synthesized from our conversation along with a graphic... But I wanted to check with you and see if I’m grasped it correctly or at least in alignment with what you were wanting me to understand...:)

This is a quick summary of the “music of the spheres” out of our Friday conversation that I worked up with AI when I asked about the music of the spheres aspect... Because Kelly suddenly came back to me with some major synchronicity around the phrase, “music of the spheres”:

AI notes:

Yes—this thread is in the transcript, and it’s actually one of the foundational ideas JK uses early on to build her whole model.

I’ll pull out what she says and then explain the context so you can see how she’s using it.

Where “Music of the Spheres” Comes In

Early in the conversation, when she is reinterpreting the idea of “beacons,” she shifts from light → sound and says (paraphrased closely from transcript flow):

- There are two key energy centers:
- above the head (between crown and “soul star”)
- below the feet (between feet and “earth star”)

And then she says:

the upper one is related to decoding “light language,” and it’s connected to the music of the spheres ☒

What She Means by It (In Context)

She is not using “music of the spheres” in a poetic or metaphorical way.

She’s using it as:

→ a functional system of frequency / sound / information

Specifically:

1. It is tied to the upper receiving center

- The space above the body



- Where “light language” is decoded
- Where incoming information is perceived

So in her model:

→ the “music of the spheres” = incoming signal field

2. It connects to sound, not light

Right before and after this, she is very clear:

- Beacons are not light → they are sound waves
- Sound carries information
- Frequency is the medium

So when she references “music of the spheres,” she is reinforcing:

→ the universe communicates through frequency patterns

3. It links directly to your role

Immediately after this section, you say:

“codes come in and go out”

And she agrees.

So the structure becomes:

- Music of the spheres → incoming codes
- Human body → translation
- Earth / water → transmission

4. It is paired with the lower center (earth/mycelium). She balances it with:

- the lower energy center connecting to:
- earth
- mycelium
- grounded sensing



And she explicitly says:

- both are equally important
- there is no hierarchy

So:

| Upper Field | Lower Field |
|---------------------------|----------------------|
| Music of the spheres | Earth / mycelium |
| Incoming frequency | Grounded integration |
| “Light language” decoding | Embodied sensing |

Why She Brings It Up (Function in Her Model)

This isn’t a side comment—it’s structural. She is establishing:

A two-directional system

- Information comes from a larger field (music of the spheres)
- Moves through the human system
- Grounds into Earth (and water)

How It Connects to Everything That Follows

Once she establishes “music of the spheres,” she builds outward:

1. Sound = carrier of information
2. Whales = transmit through sound
3. Water = holds and distributes information
4. Temples = environments where this system was amplified



So that early reference becomes:

→ the top of the entire system architecture

Clean, Plain-Language Translation

If we strip all symbolic language:

She's describing a model where information comes in as patterned vibration from a larger field, is received and interpreted by the human system, and then expressed or grounded into the physical world.

One Subtle Detail That Matters

She specifically connects you to this when she says:

- this upper center is “a key for you” (paraphrased from that section)

Meaning:

→ she sees you as someone particularly attuned to that incoming layer

Simple Summary

In her framing:

- “Music of the spheres” =

a field of patterned frequencies carrying information

- It connects to:
- your ability to receive
- your role in translating
- the larger system involving water and sound

Jillaine's feedback was: Beautiful image and the synthesis is much more coherent than I was! I would only revise that it's not that sound is “over” light or more important than light (they are equally important, as is color and geometries - they are just different fields of consciousness), it's that my feeling is that “beacon” in your context is sound-related messaging. (The following graphic was made prior to receiving this feedback)

