

Katrin: How exciting to meet you Paul!

Paul: I'm curious. So I'm assuming you're someone who is familiar with my work?

Katrin: Yes. And I don't know if you received my email with the letter that I wrote to you?

Paul: My apologies, I'm not sure if I did. I need to tell you that this is the busiest time of my entire life, not only because my work is exploding all over the world, but also for complications in my personal life and health situation.

Katrin: The reason I wrote you that letter was because I wanted to give you an explanation before our conversation about why I contacted you. I was very excited to find your work because I'm working on a project that's about a ceramic peanut.

Paul: Oh, I remember receiving your letter but I never had time to read it, I'm sorry.

Katrin: Well, ok, how do I explain it in a nutshell?

Paul: Oh, that's funny! In a nutshell, that's like 'no pun intended'... In a nutshell!

Katrin: Yes! Well... First I found your article about termas and tertons through Richard Rudd and the Genekeys, in January. And that was so interesting for me because I received this peanut as part of an Art project, an exhibition I worked on to come to terms with my own personal story of loss and grieving after my first husband's sudden death. And I made an exhibition of ceramic installations with pieces that people were invited to touch. The idea being that through being touched the pieces that I had put out there were completed. And after the exhibition was finished I suddenly decided to take one of the pieces of the exhibition to Europe, so see what happened to my art if I took it out of its context in an Art gallery and placed it in completely different contexts. And the amazing thing was that this piece at that point didn't even have a name, in fact it was baptized in France. And people started relating to it, it was amazing, I could not believe how this object just started developing its own dynamic. And I was really intrigued and I started documenting the interactions of that object. And after I got back to Mexico I had an exhibition about that object that by then was called the peanut through which the peanut became quite famous here in Mérida where I live. And people

started to ask me if they could buy the peanut so that they could have one, and I felt into myself and said 'no, you can't buy a peanut, because the peanut is not about money, it's about resonance and connection'. So I realized I could only give the peanut to people who resonated, but I could not sell it, because everything that's valuable about this piece cannot be paid with money.

Paul: Right, I understand.

Katrin: Then I took the peanut to Cuba where I had been invited to a symposium. While being there, I got somehow frustrated about the fact that again, everybody was posing with the peanut and asking to be photographed. I felt a strong need for the peanut to transcend, and when a young Cuban artist approached me, very excited about the project, I decided to hand the peanut over to him so that he would continue working with it, after the final exhibition, together with a series of photos from its adventures in Europe. The amazing thing is that before the exhibition in Cuba ended, the peanut that by then had traveled all over the world was stolen, as the only piece among 50 pieces of other artists!

Paul: Oh, wow!



(both Laugh)

Katrin: Yes! And again, I asked myself in wonder: Wow, what is it about the peanut that everybody relates to it in such a special way? And I got even more intrigued. And in fact, back in Mexico I participated in a seminar to learn about semiotics, led by Humberto Chavez who is now part of our Peanut Council, and when I was invited to present a project as part of an international semiotics conference he was organizing, I decided to write a presentation using the frameworks of Lacanian psychoanalysis and the semiotics of Peirce to try to explain how it could be that this object had this effect on people. I couldn't explain it but I wanted to understand it. And when

I presented my talk in front of all these international experts, everyone was very excited about the project, but then I went back to my 'normal' work trying to make my living as an artist, basically...

Paul: Yes, I understand, totally.

Katrin: But somehow I could not let the peanut go, I knew my life mission somehow had to do with this piece, with needing to understand it. And when I was looking at the qualities of this piece, you know it's fragile, it's vulnerable, it's receptive... And people would recognize 'oh, and it has this infinity symbol around it', it seems to connect to the universe... So everybody was seeing different things in the peanut. And at one stage I thought: Well, if everyone in the world would cultivate the qualities of the peanut, and aim to live without ego, we would just naturally move out of the crisis we're in right now. The original peanut had been stolen and then I just decided to make more with the original mold, which made me realize it's not about the piece itself, it's more about the concept, the frequency of what it represents, than the actual object itself.

And in one of my moments of deep connection with myself and the world, I got this sudden revelation that the peanut can save the world. It was just this deep truth that hit me and I could see this at a level of complete clarity. But of course, when I started to try to explain this to people, I realized that my words were very limited in expressing the depth and expansiveness of this realization.

But the interesting thing was, that when people were asking me about my personal art projects and I would answer that I was working on a project about a peanut that can save the world, they got curious and asked me 'how?'. And when I answered that it had to do with moving out of this dense shadow we're living in right now, and that I feel that so many of us have a deep desire to find a way out of this shadow, individually and collectively, to move towards a more luminous future for ourselves and our planet. But in my experience, generally, most people don't talk about this, they keep these thoughts to themselves, feeling impotent and frustrated, not knowing how they can make a difference in the world. I feel that in order to move out of the shadow we need to clearly see it, and then create a *collective vision* of where we want to go. We are so used to looking at governments and institutions to solve our problems for us, instead of recognizing that our task as individuals is to find out how our unique gifts and capacities fit in with others to *co-create* the future of our planet and humanity *together*! So when I explained that this is what the peanut is about, a symbol for our way out of the shadow, even though no one has a clear answer regarding how this can be achieved,

everybody would get really excited and openly started sharing all these thoughts they had hidden inside themselves, which is their own perspective of how this can be achieved, and about what is wrong with our world right now.

After so many years of trying myself to explain the peanut, last year we created a study and research group of several people who strongly resonated with the peanut and who felt that it was necessary to create a base, a framework that would allow us to explain the potential of the peanut first to ourselves and then to the world. So our study group has been working for six months on creating a theoretical framework that looks at the peanut from different angles, perspectives, philosophies, with the aim to explain to the world what the peanut is about, and how it can be used by all of us...

When I first found your text on terma and tertons, I was so excited because it helped me understand what I had always be saying: I received the peanut together with the message, through my intuition, that the world needs the peanut, but no indication as to how to bring it into the world. So my whole journey has been to find out gradually how this can be achieved.

(minute 12:49)

The amazing thing that happened is that a couple of months after finding your article on termas and tertons, through a completely different alternative news channel from Germany, I accidentally came across an extract of your latest book on wetiko.

And when I started reading that article I got so excited because I realized that the concept of wetiko, the mind virus that's affecting us all, helped to understand what I have been saying for a long time, that the peanut is here to create a vision of light for the future, to help us get through the deep shadow state that's currently affecting humanity and destroying our planet. When talking to people about this I realize that most people are so caught up in this shadow state that they accept it as the only possibility of life there is. They can't even imagine anything different, let alone see the possibility of a way out! So I have been using the metaphor of the peanut being like a positive virus that helps people connect to their own deep inner truth, and a vision of what's possible for the world.

Paul: Yes, most people are hypnotized and their imagination has been so obscured that they can't even *imagine* anything different!

Katrin: Exactly. And now, in our study group, we have gone from the very simple to the very complex and then back to the very simple, to the point where we say that the peanut allows people to express themselves and communicate with each other beyond the conceptual and intellectual structures that we are conditioned to adhere to, and that it creates a space for people to just be and explore who they really are.

(minute 15:30)

Paul: Let me say a few things that are really perculating listening to you. Just like in a dream, there will be a symbol that will emerge in the dream, and if you get into alignment having resonance with that symbol it will unlock certain things in you, it will bring you to a certain place that the symbol is an emanation of.

The terma-Terton from Tibetan budhism is an interesting phenomena that exists in the universe. There is one thing I want you to know about a terma. I can very easily entertain that the peanut is a form of a terma. But, saying here you are the person who discovers the terma. So typically what happens for the person who discovers the terma - the terton - when they find it they haven't fully understood it (it can be a prayer, a practice, an object), they have to do the practice themselves that the practice is offering them until they actually obtain realization. And once they attain realization, once their own awakened state awakens in them, through really practicing what the terma is revealing, then they are in the position of being able to transmit it to others. I just wanted you to hear that, that's really interesting.

KATRIN: Thank you! Because this has been my big obstacle and challenge in this whole story: My own being caught up in all these structures. Receiving the peanut for me has been like Wow, I have to leave behind all the securities of the structures to be able to venture into something completely new, and risk being ridiculed, not being taken seriously, being excluded... But really, this is what the peanut is all about, it's the message of the peanut...

PAUL: And even the fact that it got stolen, that's part of the dream. That's not an error, or it shouldn't have happened. That was part of the dreaming around the peanut.

Katrin: And this is why I've been thinking about the importance of making the movie: To tell the whole story of always not knowing, of

completely being in self-doubt and then transcending the current level of understanding... That really has been my journey. Whenever I feel I can understand it I go to the next level and it's all new again and then I have to re-define myself and the whole concept - and that's really what life is all about, for all of us.

Paul: This is so interesting to me because I have studied the tradition of terma for a long time. The idea being that when the community - and here I think of the community as our species - when our community gets unconscious or out of balance, or not connected with itself, then like being in a dream, this universe will crystallize all over sudden a particular terma, it'll take manifestation and then exactly at the right time it will be discovered by the person who is destined to discover it. And, what I see is that with the state of the world now, being so collectively mad and there is such deep evil, and everybody is trying to figure out with their minds what to do... but what I'm pointing out is that this is this dreaming phenomena and we need to keep our eyes open for how the dream is actually playing in a way with an oracle and crystalizing certain teachings and blessings that we need in order to get ourselves back in balance. So that's my vision of what's actually our hope, of what's going to save us.

But we are not passive! Think about it: You were actively looking in your psyche, in your unconscious, dreaming up this object, this peanut, which spoke to your deep unconscious, but it's also speaking to other peoples' unconscious. In a way, as you are saying, it's like a positive virus, it has a contagious effect that can go viral. And it's bypassing the conceptual mind, the intellectual mind... And it's funny, I keep seeing this in the peanut, like two seemingly beings, like the two ends that are co-joined, they are together...

Katrin: Yes! And also in the vertical position... there are also the two halves that are joined together here, through the white line...



Paul: Do you know the definition of a symbol? I don't know if you know this: Imagine a coin, a whole coin and you break it in two. And I give one piece to you and I keep the other half. And then we go our separate ways. And when we come back together, say 10 years later, and we put our halves of the coin back together and they fit, we bring back together seeming opposites that belong together.

Katrin: And this is something I have felt very strongly about the peanut. You know, I have a lot of images because my mind works in images, so I have created a lot of images that explain in different ways the potential of the peanut that I see in it. But the interesting thing is that like the way you are describing it, everybody else who relates to it describes it in a different way and sees different things in it. So everybody who looks at the peanut and relates to it creates a new perspective which adds to it, you see?

Paul: Yes, exactly! The peanut becomes like this conglomeration of everybody's interpretations, everybody's dreaming... So if for example people subscribe to the notion of what you're saying: The peanut can save the world, I say if actually enough people will believe in that, that will actually be what will happen. Yes, I see!

(minute 23:30 aprox.)

Katrin: Yes, and what I actually now see in the world, as opposed to many other people, I actually feel optimistic. We are in that whole shadow right now, everything being very dense, all the difficult stuff coming up, but there is something I perceive in so many people right now, it's a light, it's connection. It's just that our current structures don't provide the valve, the space where people can share it and express it so that it can grow stronger much faster... Like on a deep soul level, to talk about our limitations and allowing ourselves to create this vision of something different. And the more I bring the peanut up in conversations and talk about it with people they respond with Yes! Great, thank you! This is what I've been thinking about, too! ::::: So I've always thought about the peanut since I received it in 2005, but since then it's been getting stronger and stronger, that it's a symbol that's so easily recognizable, and if the right meaning is attached to it - because it can also easily be misused -

Paul: Like anything! And yes, even a Terma can be misused...

Katrin: Yes, therefore what we are doing right now is to try to create a container, a base, a safe place where the peanut is anchored first so that its deepest meaning can't be manipulated.

Paul: What comes to my mind is that what you're doing is a combination of a spiritual practice and being a creative artist. It's like bringing them both together. When you said: This was given to me, there was something you were actually being able to receive. You didn't create it out of your mind, but you *received* it. That's like a terton. And to take this out of the Tibetan Buddhist context, any genuinely creative artists are like tertons. They're really just an instrument for something that's in the collective unconscious to actually incarnate through them. So it's really cool because you are doing this spiritual practice of oh, it's very sacred, we need to honor it, protect it and anchor it and all that, but it's a creative art project, too. I would totally sign on to yes, that can heal the world. You know, I see that. If enough people dream that up, that's exactly what it will do. That's showing us the power of dreaming, that's what all my work is about.

Katrin: Exactly. That's why when I found your work, I was so happy. Because at one stage, after I had received the peanut, I felt it almost like a burden. Because I knew it could save the world but I had no idea how to do it. And actually finding the Gene Keys on my path to understanding what my role was helped me a lot, because I realized that us as creators, and this has always been my experience, we just receive the creation, it's almost like a download..

Paul: Oh, totally! I use the word download all the time, exactly.

Katrin: Yes, we receive things but then we need the other lines to help us bring our creations to the world, to manifest their full potential. And that actually for me was a really important part, to understand this. I cried a lot when I finally realized this, I felt such a relief that I didn't have to do this all by myself. And that it was OK to *need* other people.

Paul: Yes. I wanted to say this to you because it might be helpful, because I've seen it in my own work. People often say that my work is a terma, I prefer to say it's like a modern day analog to a terma. But I see that when I bring in my work, there are certain people who bring in negative energies towards me and my work. And I see this as something like Oh, that's a good thing! It's showing that I've tapped into something, that I'm on the right path. But the point is too that the terton has to purify themselves, they have to do the practice, get the blessing from the terma, and then they are really in a position to offer it. But keep in mind that terma it's not just the terton's discovery, the whole community - the whole human species - is having a dream. And it literally dreamed up the terton to discover the terma, so the whole thing is a shared collective dream.

Katrin: Exactly. That's how I have perceived it. Because I think that this is what initially attracts people to the peanut is the fact that I didn't make it up. Like if I had thought Oh, I'm going to create an object that's going to save the world that would not have worked. But the fact that I discovered it bit by bit and that other people contributed to it right from the beginning - even by giving it its name! - shows that it belongs to everybody. And even through what we are doing right now, in our study group, it was that way round, too. People came to the project through resonance, not because I actively approached them. So basically, I have to let go all the time of my impulse to control anything. I'm not the possessor of the peanut. It's there to be shaped and be brought into the world by everybody, and this is what is already happening.

Paul: Yes, and that's the blessing of the peanut! There is nothing that exists objectively, but we are all co creating it together. And you are tapping right into that. And I wanted to share something, there is one of the things that I do in a funny, creative way... I'm creating these acronyms, these phrases, and one of these phrases that I created is called 'Revelation Denigration Syndrome', or 'RDS'. And what it means is that, say, I had a revelation, and tell this to a typically western psychiatrist they say Oh, that's really nice. But then if I say I've had this revelation and this can help all of humanity and bring peace to the world, then they will denigrate, they will pathologize and say Oh, that's crazy. They don't even have the open mind for the potential that someone might discover something that could actually help the whole world. So that's the Revelation Denigration Syndrome. I wanted to share this with you, it's a funny little acronym, but it's true.
(laughter)

Katrin: Yes, I have also found this in people. I feel they either resonate with the peanut or they immediately come up with a lot of judgement...

Paul: Right! And the judgements are a way for you to see peoples' inner evolution, right away. You see by their reaction, do they immediately put a wall up and judge, or think you're crazy, or can't relate. Or, are they able to relate and step into the dream? It's like you're having a dream that this object can heal the whole world - are people able to step into your dream? And you are seeing that very clearly.

(minute 00:34)

Katrin: Yes. And since I found your work about Wetiko - and I haven't read all of it - but everything I've read so far makes such complete sense...

Paul: Yes, and I'd like to send you a video of this big conference I gave in front of like a thousand people, at the bit SAND event, in which I explained that the insights that are emerging from Quantum Physics are like a terma.

Katrin: Yes, I saw this video.

What we are doing right now with our study group is to create different dynamics that allow us to introduce the peanut it into the artworld through several different 'channels', and in a way, to 'legalize' peanut through different relational art projects that result in community actions, different contexts where people can use the peanut to create and express meaning around and through the peanut. That's one path of bringing it into the world. The other path has been to do the movie. Because when I tell people about all my doubts, my deep questioning: Why the peanut? Could I not get something more acceptable? But all this, in a way, gives permission to other people to dream, and to believe in their dreams, in all these ideas and in everything that wants to come through them for the benefit of us all.

Paul: And yes, you like being the model, you're modeling that for people to give them permission to dream. So many of us are visionaries, but we have internalized this judgement, these limiting beliefs about what we can do and what we can't do.

Katrin: And I still have them! This constant demon in my life who tries to sabotage me... In a way, I have befriended it by now so that I'm able now to go out of my comfort zone with more ease... Many people who look at me question me: I have a good life, I have my art gallery, I'm doing what I enjoy, I have quite an amazing life... so why bother about a peanut if I'm comfortable in any conventional sense. But the only thing that's for me really worth living for for me is the peanut, because it represents the unknown, because it takes me out of my comfort zone to this really exciting place where everything is possible.

Paul: Now, here's a thing that comes up when you mentioned your art gallery, I'm not aware if you know about this phrase in the US that's called 'the peanut gallery'? You should google it and it'll come up with a lot of entries, that'll be interesting... But here's another part of your discovery: And that's because you're the one who is bringing it forth, and you share it with different

people and some like me, we immediately get it, or I'm excited and all that, and I have the recognition, and other people may not be and be full of judgment, so part of the discovery is that you are needing to be OK with being the recipient of these projections.

Katrin: Oh yes, I know. And the more this gets open in the world, the more I get both approval and rejection, that's normal.

Paul: Yes, and in the terma tradition - you know that's my tradition and I have been working with my teachers for many years, they are like family - they talk about that you get to the point where praise or blame, there is no difference.

Katrin: Yes, and I feel this has a lot to do with trust. Because in the end, if you so deeply trust in your own truth, then it doesn't even matter what other people say.

Paul: Right, totally, absolutely! And to me, that's a sign of really integrating and stepping into yourself. Like for me, you see, if I look at my own process, my history of having this mind blowing awakening and then they decided to put me down (?), you know, which was really nightmarish, and what I know is as I'm more and more integrating, I can have people in my life who don't see me or project their shadow on me and I don't get hooked, where like 40 years ago I was in a different shape and would get hooked. And yes, that's a sign that I'm more and more stepping inside myself being congruent or having trust in my own self...

Katrin: And do you even manage this in your close relationships?

Paul: Well, yes, particularly in my close relationships that's where the shadow stuff, the judgment, the projections are there, and what I'm seeing is that, you know, there is still work to be done. But yes, I'm getting so much closer to giving them space to have that projection to not see me without feeling I need to correct them or convince them, I can just let them be OK. And yes, that's absolutely in my close relationships.

Katrin: Yes, that's what I'm experiencing, too: Not to be seen in this deep, essential, I don't know what it is, really, I mean, essence.

Paul: Yes, and that what I feel, being seen is part of the healing for everybody, just to have somebody who will see them. For me, it was my biggest wound you see. Because my parents, while there is me having a fullblown awakening, have this psychiatrist come in to say I'm

mentally ill and my parents just bought into that and I was left completely not seen.

Katrin: Oh, that must have been really really hard.

Paul: Yes! Every single person in the universe was in agreement that I was mentally ill, but I know, without the slightest moment of doubt, that I was having an awakening and that is what saved my life. And it's funny, too, and I wanted to say because you'll find this interesting, there are a number of people who, like Richard Rudd from the Genekeys found me and emailed me asking for permission to use my article on termas and tertons, who are incredibly creative artists who also feel they have discovered a terma and somehow they would connect with me because of that and I would always say, I don't have any authorization, I'm not any enlightened being, but I'm very familiar with what a terma is and I can really entertain that, even though I have no authority, but it's interesting, I'm more and more getting that's part of my process, it's getting dreamed into that role you know...

(minute 40:50)

Katrin: Oh, that's interesting, of course! Because you're the one who brought that whole concept of terma back into the discussion, into the arena of all of us who are trying to make sense of certain experiences we're having on behalf of the collective...

Paul: Yes, and one thing I want you to know is that the ... Of the terma is by a Tibetan incarnate of a lama who is a Harvard scholar and he wrote *the* book on terma. He read the article that you found on the Genekeys and he wrote me saying: You need to publish this article. So I want you to know that this is very much in alignment with the terma teachings.

Katrin: What I was trying to say at the beginning that what became clear to me, especially after finding the two articles of yours through these two completely different channels, that the task for me now is to find the right allies and framework to bring the peanut to the world and to be able to explain it...

Paul: I just realized something, I just had a realization!

Katrin: Please go ahead...

Paul: That is, I just realized that what the peanut looks like... I'm assuming you're familiar that in Tibetan Buddhism there was what was called the Dorje or Vajra... Do you know what a Vajra is? It's like the zepther that the 'guru' holds. What it looks like... If you the peanut were a case and you opened it up along the seam a vajra would be inside! That's the shape of a Vajra. And the Varjra is the Zepther that the enlightened guru holds. I just realized that! That could be the Vajra case. It's the source of the incredible power of the 'guru'.



Vajrayana, in the history of Buddhism, marks the transition from Mahayana speculative thought to the enactment of Buddhist ideas in individual life. The term *vajra* (Sanskrit: “thunderbolt,” or “diamond”) is used to signify the absolutely real and indestructible in a human being, as opposed to the fictions an individual entertains about himself and his nature; *yana* is the spiritual pursuit of the ultimately valuable and indestructible. Other names for this form of Buddhism are Mantrayana (“Vehicle of the Mantra”), which refers to the use of the mantra to prevent the mind from going astray into the world of its fictions and their attendant verbiage and to remain aware of reality as such; and Guhyamantrayana, in which the word *guhya* (“hidden”) refers not to concealment but to the intangibility of the process of becoming aware of reality.

Katrin: Thank you, that's so interesting! Yes, I feel that the whole concept of Wetiko and everything is so spot-on to explain everything that's going on in the world right now, so I see the peanut with the potential to being a messenger, the messenger that talks about things that people need to know.

Paul: Yes, absolutely!

Katrin: For a start, I'd love to send you a peanut because you *need* to have one...

Paul: I would *love* that! I was even having a thought but I didn't want to ask!

For a start I would put it on my shrine...

Katrin: And I'm sure you'll find other ways to use it. Because it needs to be touched, you know? It's made out of ceramics, it's porous,

just like our skin, and the more it's being touched the more it charges, the more it responds and vibrates...

Paul: Yes! And I want you to know, too, that one of the things I write about is the idea of this mind virus of wetiko in a way - you know I have this next book about Wetiko coming out next year again...

Katrin (interrupts): Oh, another one!?

Paul: Yes! Because it's like plugging into this infinite source, and it's just coming through... And one of the things that I point at is, and I definitely say this in this book, like this mind virus of wetiko, in a way, is an analog to a terma. And some people like you hear it and just go 'yes, that's spot-on, that really helps', and there are others who say 'that's crazy, what do you mean and so on', so it's very much like the peanut.

Katrin: Yes! And I believe the messages get to people in different ways. We all need to get certain messages, or have certain insights right now. And some people resonate more with one way of saying things or with another. But I think basically, the message is the same.

Paul: Yes, and when you said, just the idea that the peanut is this messenger, then think about what a messenger is. That's the meaning of an angel. And Wetiko is like a demon. So, that's the deeper dreaming. That when the demon really gets so prevalent, just like a dream, a dream is a compensation, it compensates the medicine.

Katrin: Exactly. And I was thinking when I was reading your book, I felt for me this clear image that the peanut is like the fruit of the wetiko, it's like whatever comes out as the gift. The gift of the wetiko is the peanut. All this time I have been trying to describe to people: this is the gift! And even in the Gene Keys that are based on the concepts of the shadow, the gift and the siddhi, the peanut as an object for me represents the gift level - and I sent you that image in my email - there is a shadow, which is like the wetiko, and then there is what we are able to do in the 3D world right now with our gifts, this is what we're able to manifest, practically, but we need the vision - the siddhi - of where we are going...

Paul: Yes, and I would even say that the vision where we are going, when you step out of time - so atemporally - has already been accomplished. And it's just like people who are creative, who are open, being receptive, then this vision falls in their head and then they are really able to embody that vision and become the instruments through which that vision actualized in 3rd dimensional space and time.

Katrin: Exactly.

Paul: Yes, I see! Wow. I just want you to know that I'm just so ecstatic to meet you. And I want you to know that any way I can be of service, just let me know.

Katrin: Thank you. I just really wanted to make this connection with you and let you know about the peanut and that it's here to serve. It's here to serve, nothing else.

Paul: Right.

And I just also want to let you know, like an image that fell in my head, because you know I'm teaching a course on wetiko and I'm having people make art to creatively express it, and I'm also saying to people 'imagine that you write this mythology, or let's say we're in a fairytale in which the people are bewitched, they're under this spell - then how would you write this fairytale so that the spell gets broken? So now imagine that you would write a fairytale... and the whole land, the whole planet is bewitched, we are destroying ourselves, there is war and polarization... And all over sudden this magical object just emerges through one creative person's imagination and it's a peanut.. And imagine writing that fairytale of the peanut awakening everyone and that actually saves the world. I'm saying *imagine*, but that's actually what you're doing! You're in that fairytale. So I'm just giving you a deeper context to creatively play with it.

Katrin: Yes, thank you. I've actually already thought about so many dynamics around the peanut, and one of them is to ask children and grown-up people to finish the story of the peanut after it was stolen in Cuba... Many people are so intrigued about that story, and it makes them think about what's so special about this object that makes somebody steal it... And how the story continues afterwards.

Paul: Yes. And one thing, too: In the terma tradition, they say that if a terma is stolen, it always finds its way back to its rightful owner. So I just want you to hear that, that's part of the tradition.

Katrin: Wow, that's beautiful!

Paul: I need to go now, but I just want to let you know that I feel such a kinship, so let me know any way I can be of service.