

SECOND CREATION

episode 2



the noospheric emergence

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ABOUT US

Second Creation Magazine is a voice for the Emerging Noosphere, in the leadup to Galactic Synchronisation Point, December 21st 2012.

Second Creation does not champion a particular perspective on this unique, wonderous event, but offers itself as a way for Kin to exchange ideas, experiences and most importantly GOOD ART FROM THE HEART.

Second Creation Magazine is published every 13 weeks.

Current Second Creation team:

- 4 Monkey Matriks
- 6 Night Nicko
- 12 Monkey Jonathan
- 12 Serpent Even
- 2 Moon Sandy

EDITORIAL

Date of Transmission: Planetary Moon, Dali 22,
Red Magnetic Moon Year, Kin 222 White Magnetic Wind.

Present: Matriks 4 Monkey (M) + Jonathan 12 Monkey (J)
Place of Transmission: Carlton, Melbourne, Victoria, Australia.



M: It's almost ready to go. How are you feeling about this edition?

J: *It's been a long while coming, but overall I feel very positive.*

M: Would you like to talk a little about how come it's taken so long and what the processes have been?

J: *We've been setting up infrastructure which will enable us to be more fluid in our receiving of articles and submissions and art and transferring it into magazine form. We had the addition of two new members, yourself, Matriks 4 Monkey and Even 12 Serpent ... meanwhile Marlene 10 Warrior left as she had other things to do.*

M: Sound duties.

J: *We were also doing personal things. I was launching an album called Boo.*

M: And I was launching a business plan, yo! I was graduating from peyote school.

J: *Mate, you graduated with flying buttons.*

M: (editors aside: No actual peyote. I was actually doing a NEIS small business program)

J: *The other thing is that we aimed to up the standard of the product. We worked hard on each of the articles, working closely with the writers ...*

M: Do you think this episode has a more local feel?

J: *Well, we had yourself and Edward and Maya submitting from Melbourne, but we had Aaron who is based in the Americas and Edward is a ...*

M: Edward's a global citizen - in Melbourne at the moment

J: *... and Ormangandr is from Scotland. We also had a lot of Spanish kin submitting. None of us speak Spanish. Your girlfriend does ...*

M: Sandie does.

J: *So we incorporated some Spanish material, but ideally we'd like to support Spanish kin in creating their own version of the Second Creation.*

M: So, that's something to mention, that for this episode Sandie has done some work collecting some of the Spanish submissions together ... plus there's a Sandie kitchen page which will be an ongoing addition

J: *I had my friend Amanda write an article for us about her Animal Liberation work in NSW. But recently we just had Kin 207 - Blue Crystal Hand - and from that point there are exactly 8 Tzolkins until this unique Galactic Experience called the Closing of the Cycle, which firmed up our Intention to create a publication that will celebrate this amazing event and to share as much information, ideas, Art and personal experiences as we can. Would you like to talk about how we've formulated a 13 week process for the creation of each episode ?*

M: Yeah so that's the infrastructure now ... we spent a lot of time visioning around the magazine, talking about how

often we'd like to see it come out and how to incorporate it into our lives ... Nicko talked about how he saw it as a way of envisioning an alternative future ... and that's the idea we've come to, of launching a magazine 4 times a year, working on them for thirteen week periods with the idea of launching the one after this one on this upcoming day out of time ... so the magazine becomes an ongoing journal, our ongoing research into this galactic event, a blueprint for the future ...

J: *We like that our process has incorporated Wavspell geometry. Calling up the purpose of the next edition we're going to explore garden culture communities ...*

M: And after that we have episodes about spiritual practises, sacred relationships and food. And lots more! So if anyone is interested in contributing on these subjects please keep submitting stuff to us.

J: *Of course we accept any material related to the closing of the cycle. We'd also like to ask people who are submitting written material to have it up to a certain standard ie we don't want to be deciphering it while we're editing it ...*

M: To avoid disappointment make them as grammatically correct and ready to flow as possible.

J: *Another issue we'd like to discuss is the fact of the ignoring of the leap year, the Hunab Ku 0.0 day and how people feel about this. Anyway, this current episode is based around the noosphere ...*

M: Ah Yes, a theme set by Edward's article ... continuing the idea that Second Creation isn't just about the dreamspell but about all ideas that contribute to a shifting of consciousness. The noosphere has emerged as an umbrella term to describe our momentum toward galactic synchronisation point and is a concept discussed long before talk of the calendar and 2012 ... Some of the articles don't specifically discuss the noosphere, but this is in keeping with a broad and inclusive approach to what the noosphere is about....

J: *We'd like to mention that we've been in contact with Lloydine Bolon Ik and she sends her Love and Blessings and welcomes any contact from kin. She wishes us to tell you that she has reignited her first love which is dancing and that the form of dancing she is practising is known as the [Nia technique](#). We look forward to further discussions with Lloydine Bolon Ik in later episodes ... in the meantime check out her excellent new online blog www.lloydine.com.*

M: So enjoy the second Second Creation episode. Many, many thanks to all involved. Nothing would happen without lots of beings generously sharing their time and Creative Spirit. We Intent to have the third one out by 1 Skywalker - the next Day out of Time - so keep the submissions flowing and until next time: In Lake'ch.

NOOGENESIS GREEN

THE PROCESS OF DIMENSIONAL TRANSFORMATION

BY EDWARD BUNGARDT - YELLOW PLANETARY WARRIOR

*Green Is the colour of the sparkling corn
In the morning when we rise
In the morning when we rise
That's the time
That's the time
I love the best*

Colours by Donovan Leitch

Green. Is there a word more used, more pluralistic in meaning, more appropriated to denote one's connectedness and worthiness in nature? When green is attached to a word or name we automatically connect it to a consideration or concern for elements of or the whole of our natural environment. The word itself carries with it an aura of hope and harmony when it appears in connection with images from nature.

Sparkling green corn, the green, green grass of home, a green salad, even "green politics" are all refreshing ideas connecting deep into our personal sense of balance, health and happiness. It is the colour green I will ask you to hold in mind as, during the progress of this narrative, some connections created by our immersion in the vibration described as green are revealed.



To begin this narrative passage I will invite you to bring together, in the comfort of your own perceptions, two significant aspects of vibration green. The first factor to recognise is how the colour green describes movement. The second connection to recognise is green as universal or cosmic movement. This movement is 'Noogenesis', and it is this process that creates the 'Noosphere'.

Chromatics - the colour descriptor of movement

There is perhaps no better example in modern times of the idea that green designates and describes movement than that made by the pioneer interpreter of the Mayan Calendar, Dr. Jose Arguelles. His writings develop the theme of colour as an operative of The Law of Time and a constant in creation. There are cosmic considerations which directly flow from our study of colours as a lens through which to view- a yardstick with which to measure, movement. A proper recommendation at this instant is; take a deep breath, centre your attention and suspend judgement so as to allow the chromatic descriptors unfettered entrance to your understanding. We will perceive green as an actual vibrational aura of the emerging reality, the Noosphere.

DREAMSPELL, The Journey of Timeship Earth 2013 (Jose and Lloydine Arguelles, 1990, Maui, HI USA) sets forth the structure and operation of chromatics. DREAMSPELL describes a chromatic as a five unit sequence coded by the movement of four primary colours referred to as an harmonic.

The four colour rotation of an harmonic is red, white, blue and yellow. Each individual colour coded unit is called kin. A kin designates both a single twenty four hours rotation of our earth, as-well-as any individual born upon its surface during the course of that kin spin. If the harmonic is represented by the 4 colours, the rotation, the actual movement, is represented by the fifth colour, green.

Chromatics impose a cycle of 5 upon the order of the repeated 4 kin pattern of the harmonic perpetually rotating within the 260 kin matrix of the Mayan galactic fractal, the T'zolkin. The first chromatic begins on; red kin, white kin, blue kin, yellow kin and, finally, red kin. The next chromatic in the sequence will begin on white which follows red in the sequence. The chromatic will begin and end on a white kin. Each chromatic follows this rotational pattern so the next chromatic is composed

of blue, yellow, red, white and blue kin. Yellow follows blue in the pattern, so the following chromatic will be yellow, red, white, blue and yellow. Arriving back at red, the entire pattern repeats.

The four kin rotating harmonics represent a central operational principle of reality according to Mayan cosmology. They code many things but they are structural elements of the chromatic and it is chromatics which describe movement.

This is not an in-depth study of the structure and operation of the T'zolkin here, but it is important to recognise cycles identified within it so we might advance our understanding of movement. The basic function of T'zolkin within the universe is to describe galactic spin. The spin of our Milky Way Galaxy through time and space is conceived as an evolutionary journey and following the maxim of "As Above So Below" the Tzolkin describes the spin of our galaxy in relation to the galactic centre Hunab Ku and the spiral of the double helix patterning DNA. It is this spin patterning of macro and micro, galaxy and human, that guides the evolution of sentient life on earth.

Within the 260 kin sequence of T'zolkin are 13 galactic frequencies encoded by 20 solar seals or kin. There are 65 four kin harmonic sequences which are overlaid by 52 rotations of 5 kin chromatics. The T'zolkin spin is also organised into 5 units or fractals of 52 kin which the T'zolkin designates as Castles of Destiny. These are also coded by colour, with the fifth castle being green.

Harmony and logic dictate that these five castles are also coded by colour. Indeed, they are described by DREAMSPELL as the Red Eastern Castle of Turning, White Northern Castle of Crossing, Blue Western Castle of Burning, Yellow Southern Castle of Giving and Green Central Castle of Enchantment. Enchantment is described as being achieved through magical flight or the potency and power of movement. This power of movement is called the g-force, the fifth force, evolution, or noogenesis. Its colour is green. Green is the first colour in the visible light spectrum composed by combining light. Yellow and blue blend- combine-merge and move together to create green. Green is created by the movement of light.

The Long Count is a Mayan calendar related to the T'zolkin. Both structures are contributions to the human experience from the Mesoamerican Mayan culture. While the T'zolkin is presented as an operational descriptor, a universal fractal of universe, the Long Count gives context to the human experience within the universe. It presents a cosmic history from our deep past to our deep future. It is, in fact, a description of consciousness developing within creation, within the limitless expanses of time and space. The Long Count of nearly immeasurable expanses of galactic time describe the evolution of the One in the Many and involution of the Many in the One.

When Dr. Arguelles began to give voice to his realisation of the Law of Time as expressed within the Tzolkin and the Long Count, he did so in the context of whole systems. In 1984 he published EARTH ASCENDING, an illustrated treatise on the law governing whole systems. This important work predates his monumentally popular and important THE MAYAN FACTOR (Bear and Co., Santa

Fe, New Mexico, 1987), the already cited DREAMSPELL in 1990 and finally the 2002 publication of TIME & THE TECHNOSPHERE. The Law of Time in Human Affairs.

Nowhere is Dr. Arguelles original inspiration and context for the development of his ideas more apparent than in TIME & THE TECHNOSPHERE. Here we discover his entire presentation and interpretation of Mayan culture firmly grounded in the reality of the noosphere and the derivative theme of whole systems. In presenting these ideas Dr. Arguelles identifies the great Russian geologist and whole systems thinker Vladimir Ivanovich Vernadsky (1863-1945) and the ideas he presented in his 1926 publication Biosfera.

take a deep breath, centre your attention and suspend judgement...

We will perceive green as an actual vibrational aura of the emerging reality, the Noosphere.

The term biosphere was used by Vernadsky to designate a "zone of life" where cosmic energy is captured by the

geosphere, the planetary body, and transformed through biogeological processes in its physical, chemical and mechanical properties. This zone of life has definite limits. It extends from several kilometres into the earth's crust upwards to the limits of atmosphere supportive of biological life. Vernadsky's observation that the granite layer of earth represents past biological life now incorporated into earth's geology illustrates his observation that our sphere incorporates the radiation of our sun into itself and transforms through successive stages; genesis- coming into being, geogenesis- pre-life origin of the planet, biogenesis- the origin of life, psychogenesis- the origin of thought and noogenesis- the origin of conscious reflection.

Dragon		1	21	41	61	81	101	121	141	161	181	201	221	241
Wind		2	22	42	62	82	102	122	142	162	182	202	222	242
Night		3	23	43	63	83	103	123	143	163	183	203	223	243
Seed		4	24	44	64	84	104	124	144	164	184	204	224	244
Serpent		5	25	45	65	85	105	125	145	165	185	205	225	245
World-bridger		6	26	46	66	86	106	126	146	166	186	206	226	246
Hand		7	27	47	67	87	107	127	147	167	187	207	227	247
Star		8	28	48	68	88	108	128	148	168	188	208	228	248
Moon		9	29	49	69	89	109	129	149	169	189	209	229	249
Dog		10	30	50	70	90	110	130	150	170	190	210	230	250
Monkey		11	31	51	71	91	111	131	151	171	191	211	231	251
Human		12	32	52	72	92	112	132	152	172	192	212	232	252
Sky-walker		13	33	53	73	93	113	133	153	173	193	213	233	253
Wizard		14	34	54	74	94	114	134	154	174	194	214	234	254
Eagle		15	35	55	75	95	115	135	155	175	195	215	235	255
Warrior		16	36	56	76	96	116	136	156	176	196	216	236	256
Earth		17	37	57	77	97	117	137	157	177	197	217	237	257
Mirror		18	38	58	78	98	118	138	158	178	198	218	238	258
Storm		19	39	59	79	99	119	139	159	179	199	219	239	259
Sun		20	40	60	80	100	120	140	160	180	200	220	240	260

Vernadsky was the first person in history to come to grips with the implications that life is a self contained sphere, a whole system. Life occurs on a spherical planet. Life makes geology. Life is the geological force; and life increases in

TZOLKIN showing Green/Galactic Activation Portal Days.

- Red Eastern Castle of Turning: Kin 1-52
- White Northern Castle of Crossing: 53-104
- Blue Western Castle of Burning: 105 - 156
- Yellow Southern Castle of Giving: 157-208
- Green Central Castle of Enchantment: 209-260

“Man, by his work and his conscious attitude toward life is remaking a terrestrial envelope, the geological domain of life, the biosphere. He is transforming into a new geological state, the noosphere”
V.I. Vernadsky

complexity through time. In 1945 Vernadsky published *The Biosphere and the Noosphere* in the magazine *American Scientist*. The article presented ideas developed during both his life time of scientific and philosophical investigation and his collaboration with two other central figures in the decades long development of the description of the Noosphere. V.I Vernadsky, the French biologist Edouard Leroy and the French Jesuit priest Pierre Teilhard de Chardin, a paleontologist and archaeologist, have been most responsible for recognising and describing the process of noogenesis and the emergence of the noosphere. The full elaboration of their ideas is beyond the scope of this article. A reading to their original works is recommended for all who wish to enjoy that huge advantage.

Dr. Arguelles, among many, many people world wide elaborating and synthesising the themes of noogenesis, does a most excellent job. Drawing upon the work of the pioneers, he describes the noosphere as “earth’s mental envelope”. This envelope is composed of all spheres of human activity and all human interaction with every aspect of the biosphere. It is the cumulative result of this action that creates the noosphere.

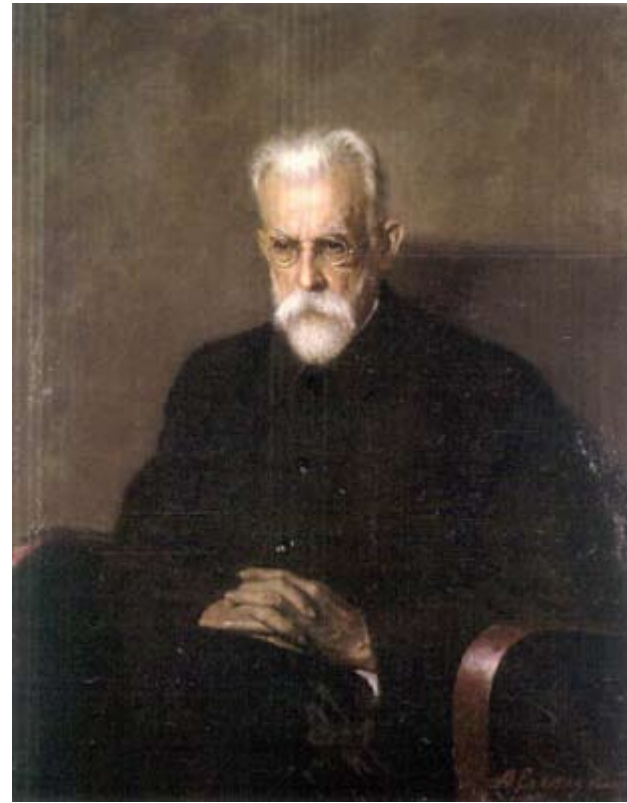
Noogenesis contains enormous implication for the human experience in universe. Vernadsky said it best;

Man, by his work and his conscious attitude toward life is remaking a terrestrial envelope, the geological domain of life, the biosphere. He is transforming into a new geological state, the noosphere.

He creates within the biosphere new biogeochemical processes that did not exist before. A planetary biogeochemical history of the chemical elements is notably changed.

An immense new form of biogeochemical energy is represented by the technological work of man, completely guided by his thoughts. It is interesting that the increase, in the course of time, of machinery in the structure of human society also proceeds in geometrical proportion, just like the reproduction of any living matter, man included.

Statesmen should be aware of the present elemental process of the biosphere into the noosphere. The fundamental property of the biogeochemical energy is clearly revealed in the growth of free energy (ie. pollution, author) of the biosphere with the progress of geological time, especially of its transition into the noosphere.



**ABOVE: Portrait of V.I. Vernadsky by A.E. Yeletsky.
Oil on canvas. 1949.**

Our species, our earth, our solar system and our galaxy are undergoing a process of continual transformation and growth. The Mayans identified this process and encoded its operation in the galactic fractal, the Tzolkin. They coded these movements which are galactic spin and the progression and complexification of self reflective consciousness through time. Science has observed this movement as evolution. Evolution gives rise to progressively developed humanity. Enlightened humans recognise, indeed enlightenment is composed of conscious recognition of the fact of our interconnectedness to all that is. I am another yourself is a favourite Mayan greeting.

The Many find their enlightenment in the One. The One finds self recognition in the Many. Evolution is complete. As Teilhard de Chardin said, “We are faced with a harmonised collectivity of consciousness to a sort of super consciousness. The earth is not only becoming covered by myriads of grains of thought, but becoming enclosed in a single thinking envelope, a single unanimous reflection”.

So it appears that while the earth evolves, as de Chardin describes in his major work *The Phenomenon of Man*, from the Alpha Point of Creation to the Omega Point of Convergent self realisation, our future is indeed evergreen.

Edward Planetary Warrior has a long immersion in indigenous and star cultures that has caused him to live in North and South America, New Zealand, India, and Australia. Presently he is establishing place at a latitude 30 degrees south on top of an Australian mountain range to establish the activities of the Nth Degree Group - World Around Noogenic Coordinators. He can be contacted by email at edward_at_ceedeez_dot_com_dot_au

ENTRANCED BY THE DREAMSPELL

'HAPPY TIMINGS'

BY MATTRIKS - BLUE SELF-EXISTING MONKEY

I remember the day well. I had been getting into my spirit thang, reading channeled info, trying to meditate, writing songs about the cosmos and all that. You know the deal. I had heard about the 2012 date. I was intrigued, but I hadn't got around to following up and getting a real sense about what it was all about. On this particular day, I went for a walk down to my local news agency and picked up a journal that I'd read a few times called 'Sedona Journal of Emergence'.¹ On another occasion I had purchased a slim but comprehensive manual from the same agency about how to come to terms with life on Earth if you are from somewhere else called 'E.T 101'.

I came home with my magazine and began to read. The article that most captured my attention was by Alton. Alton had written an article about the Melchizadek method, and how the Merkaba, or light body, operates on the same codes as the Mayan Calendar. In the article Alton discussed the differences between the 12:60 timing frequency of Gregorian time (our current measure involving yearly cycles of 12 months, daily cycles of two 12 hr periods of 60 mins, and hourly periods of 60 mins each) and the 13:20 frequency expressed in the Tzolkin. The tzolkin stuff was all pretty knew info for me. I was fascinated by the information about how the Tzolkin reveals itself through the human form, and also by the information about astrological alignments that are occurring as we approach the end of a 26,000 year grand cycle in 2012. I was excited. Had truth tingles all through me. It felt real and right. That night I went to a lecture at the Theosophical centre about Sound Healing, presented by a fellow called Ernst Wagner, a theosophical stalwart. After the lecture, a captivating presentation about sound, vibration and healing, I found myself in conversation with a pretty hip looking chick. I started to tell her about the whole light body Tzolkin connection but she was already down: 'Yep, and today's a 'GAP' day, do you know about those?' I was like 'What!'. 'A Galactic Activation Portal', she replied, opening up her Mayan diary and pointing to the day. That was it. From that moment on, I was entranced. A whole order of reality was peeling itself

open, and I was running into it as fast as my light body could spin.

The hip chick gave me the address of a woman I could write to and get a copy of the calendar. The address was an overseas address, but I ended up discovering that I could order one from some krew in Tasmania (whoever said they are behind the mainland). The calendar arrived: 'A Galactic Federation Prophetic Time Release for the Red Rhythmic Moon Year', along with a lot of other info about Draconians and Schumann Resonance and all things cosmic. I began to keep the days. I didn't really know what I was doing, or exactly what it all meant, but I had conviction backed up by the poignancy and synchronicity of my Galactic Activation Portal day of Entrancement, and kept it up. I started doing Qigong around this same time, and would tune into the day

before I began my morning practice, facing the direction of the Daykeeper and even wearing the colour of the day sometimes. I didn't know anyone else into the calendar during this time of my life, so my journey was a relatively solo practice, although I did have some friends who were receptive to my enthusiasm. I read widely about the Mayans and Time. I got most of Jose Arguelles published work, bought John Major Jenkins 'Maya Cosmogenesis' from the Phillip Island health food store, got given 'The

Mayan Oracle' and Cards by Ariel Spilisbury and Micahel Bryner, bought a second hand copy of the Dreamspell kit from a friend of a friend of a friend who ordered it but didn't use it, and generally followed my fascination and enthusiasm for more information (light) where ever it took me. I came to understand that the term 'The Mayan Calendar', requires some unpacking.

Firstly, what I was following, as sent to me via the Tasmanian connection, is called 'The Dreamspell', and the Dreamspell is a modern dispensation of Mayan wisdom that has been prophetically uncovered and presented to us by Jose and Lloydine Arguelles.² Also, there is no cycle in particular that is The Mayan calendar. It can be misleading to call the Dreamspell the Mayan calendar,



¹ New Zealand and Australian edition, vol 3 issue 4, Aug/Sep 1998. An excerpt from the magazine's website today: 'The Sedona Journal of Emergence has been published continuously since October 1991. These issues constitute "history in the making" of the awesome transitional period of humans moving from the third dimension to the fourth dimension WHILE IN THE PHYSICAL BODY. This has never been done before in all of creation, according to the channels published in the journal. In all other cases, one finishes one's natural cycle in a 3D body, [dies, as we call it] then the soul creates a new body of a higher vibrational nature and the soul comes forth in a new body that matches the new dimensional level. But we - members of the Explorer Race - aren't afraid to do what has never been done before. We are doing it, although it is a bumpy ride - rebuilding the human body while it is occupied has been compared to building a rocket while it is taking off!'

² Arguelles and his (then) wife (Lloydine) continued scientific and mathematic investigations of the timing frequency underlying the Mayan calendar system of ancient Central America. The result of their research was the discovery of the 12:60 - 13:20 timing frequencies and the breakthrough set of tools and proofs of the mathematics of fourth-dimensional time, Dreamspell: the Journey of Timeship Earth 2013. Source: http://www.earthportals.com/Portal_Messenger/arguelles.html

and most people following the Dreamspell that I know do not do so. Some of the alternatives you may encounter include; Synchronometer, Gaian Calendar or 13 Moon Calendar. Or, more colourfully, 'It's a goddamn galactic timing frequency!' (I hear my friend Maya cry out). Whatever works I say. What the Dreamspell does is take two of the most important cycles tracked by the Maya, the Haab (365 kin ³) and the Tzolkin (260 kin), and present us with a comprehensive set of tools for co-creatively navigating their

movement and matching them with our own. The 365-day solar cycle is divided into 13 Moons of 28 Days and one day out of time each year, while the Tzolkin offers a perpetual 260 day cycle that was a sacred and divinatory tool for many Mesoamerican cultures. The Tzolkin also operates as a fractal measure of larger cycles, including the 26,000 year cycle that is said to end in 2102. There is talk about whether the spinning of the Dreamspell's Tzolkin is properly calibrated, and whether it follows the proper timings kept by indigenous Mayans. This is undoubtedly a helpful dialogue.

There are many intricacies to tease out by discussing this issue, and others that come up from a close analysis and comparison of Mayan and other means of tracking our global trek through cosmic cycles. Carl Calleman is one scholar who has plenty of great insight to offer, in his questioning of aspects of the Dreamspell, as has the aforementioned John Major Jenkins. There is definitely more to the Maya than the Dreamspell. My cautionary remark is that sometimes I have felt that people heavily involved in Dreamspell versus Indigenous/Calleman/Jenkins conversations are highlighting difference, rather than focusing on the common human dilemma of how to unite through love and move through our pain parts. The fact is, we have large numbers of human beings from all over the world following the Dreamspell and using it to conduct bioregional practices designed to unite humanity toward the common goal of creating a beautiful and sustainable existence that recognizes the deeply interwoven nature of human beings, Planet Earth, and the larger Bodies to which she belongs. It's not a bad idea.

One of the most rudimentary and revealing ways to initiate a co-creative process with the Dreamspell is to have your birthday decoded to find out what day of the Tzolkin you were born on. This is called your 'Dreamspell Destiny Oracle'. When I first found out that according to this system I was a 'Blue Self-Existing Monkey' I didn't really know what it meant, even though I was attracted to the idea and thought that it sounded better than the '17th of August'. As I began to learn more about

³ The word *kin* in Mayan means day, sun and person.

⁴ The 13 tones form the 13 28 day moon cycles in the Haab, and the 13 kin cycles that interact with the 20 daykeepers or glyphs to form the 260 kin Tzolkin

⁵ Tortuga has since come to be a voice for the PAN nodes, while www.lawoftime.org has become the official site. It is a non-profit public charity whose mission is to provide public education concerning the Law of Time and its most practical social application, the Thirteen Moon 28-day calendar.

⁶ PAN = Planetary Art Network. The nodes are regional groups that meet and activate and tune in to the Dreamspell.

the Dreamspell and meet other Kin, I came to identify strongly with my Oracle and become savvy at using it to help me understand my Self, my relationships, and my place in the cosmos. Previous to my entrancement process (and still sometimes post entrancement) I experienced a lot of difficulty around communicating with people and understanding who I am and what life is all about. As a young boy I often felt alienated and confused, and spent a lot of time hiding in books and other nooks. As I moved

through my teens and into adulthood I made definite heartway, aided by my engagement with language and culture and music. Before I was entranced, I was part way to becoming committed to continuing with a life on planet earth. But it has been the life processes and connections made through following the Dreamspell, that has helped me form an evolving path towards being a reasonably functioning and loving being. We could probably pick any life moment and unpack it well enough to trace all life to this single point, but this is not what I am attempting to achieve by talking about life before and after my illuminatory GAP day. What I am suggesting is that my involvement with the Dreamspell and the people and experiences it has helped bring into my life has played a large part in helping me to create a feeling of trust and regard for my abilities and the abilities of those I share my life with. (And of course this means Blue Monkey business!)

A whole order of reality was peeling itself open, and I was running into it as fast as my light body could spin.



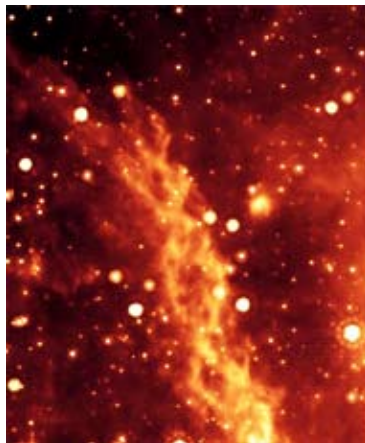
Before I had started going all Mayan I had been [making hip hop music](#). Many of the rhymes I began writing from this point on started to form consciously calendar influenced songs. I thought I was producing a 13 song masterpiece based on the architecture of the 13 tones of creation, ⁴ but ended up with a five track Ep called 'Syntropic Syntactics'. (Such is my journey with the processes of manifestation.) My partner at the time was a Body-worker who had moved to Queensland to work from a healing centre there. I had stayed in Melbourne town to finish 'Syntropic Syntactics', and was deciding whether to follow my lady to Brisbane or stay to continue with music and Melbourne. I went to Brisbane. Initially I was a bit lost for direction. I continued to train more in different healing modalities and practices, and started to meet and make music with some Brizzie Krew. During this time I posted two tracks from the SS E.p on the then official website for the 13 Moon Calendar Peace Plan Movement, www.tortuga.com. ⁵ These were kindly put on the Tortuga website by the then administrator David Rinck. These two tunes are still there on the site today, and I still get the odd email. At the time, I was receiving regular mail from kin who were

enjoying the tunes and wanting to make contact. Most of these were in the U.S, of course, until one day a lady called 'Yollana' from Brisbane emailed about getting a Brisbane PAN Node happening⁶. Dreams were becoming real, and my entrancement was starting to dance. I went to Yo's house and met Yo, her partner Wil, Gil (Even Dawn), Chris (Christo), and I think Peter (Peace One) and a few more. We started having regular crystal meetings and organized Brisbane's first Day out of Time celebration, or DOOT, on 26th July, 2003. The next year we hooked up with Byron krew and had the DOOT at a beautiful place called 'Midginbill Hill', in Northern NSW. We had it there again the year after (2005 by now) and by this stage of the time game enough Kin had met each other to have the sense that we were a Community of people in Australia, celebrating and tuning into a world-wide phenomenon.

At the time of writing this article, I have connected with 13 moon krew here in Melbourne, and have discovered a renewed connection and commitment to following the Dreamspell. There is a sense of strength and also of infinite possibility that comes from regular attunement with like-minded kin. It helps to define purpose and keep in the 'plus one spin', or 'g-force', especially when crystal meetings⁷ are held regularly and joint projects are developed in relation to the movements of the Wavespells. What I have generally found in the Dreamspell and the people who are tuned to its resonance, is an understanding that something is happening on Earth, and some good ideas on how to respond to these happenings. There is a lot of media manipulation and false information in today's world, and it can be hard to stay positive and connected to our spirit purposes. The support provided through the formation of a PAN node (or other spiritually intended group) is a much needed antidote to the pain, confusion, and alienation that seem to go hand in hand with the current standard of time keeping. If you aren't in a PAN Node or group, take the initiative and form one. In my own experience it has been the alliances and support offered by my involvement with such groups that has helped keep me happy and sane. I remember one time Gina, a red dragon, called the Tzolkin a 'technology of interconnectedness'. I've found this to be a helpful way to describe what this beautiful and harmonic timing frequency is and does. It helps to both realize and organize the levels of interconnectedness and synchronicity available to us as multidimensional beings. My feeling is that these PAN Nodes we are developing are the basis for the formation of Garden Culture Communities, and that the formation of these communities can provide us with the stability we need in order to successfully navigate these perfectly crazee times. Of course, the Dreamspell calendar is not the only tool that has returned to give much needed support to the human in transition. My own journey has followed Chinese medicine, Hip hop music, Pleidian channeling, Reiki, Yoga (particularly Oki do), Vipassana Meditation and a number of other modalities/movements. Although I have

studied and integrated other systems of understanding, in my experience it is the Dreamspell that has given me an overview of life that includes and contextualizes much of the spirit type info that has become increasingly available.

When I start to talking to people about this stuff, one of the juiciest questions is of course, what is going to happen in 2012. And hey, whatever actually happens, we are all involved in creating this happening, and we're all discovering it together. Anything from 'I think I felt something' to a re-seeding of our selves on the other side of the black hole, and anything in between. One thing is clear. There is an alignment happening on the 21st December (Summer solstice down under, Winter solstice above the equator) involving the center of our Milky Way Galaxy, the Sun, the Earth and the Pleidian star system. It is a rare and exacting configuration that represents the closing of the 26,000 cycle, and all that this may or may not signify. The Dreamspell has been designed to help us navigate this process, and I for one, am well entranced. If it is not clear exactly what we are in for, it is clear we are in for something. The story is too vivid, too compelling to avoid. Any one brave enough to take even the tiniest peak outside the program of materialism and its corporate interests (insert favorite conspiracy theories here) can feel it, and you don't have to be a hippy anymore to be hooking up with the Hologram. The findings of mainstream science are showing more and more evidence for an interconnected and meaningful cosmos. Early last year (Gregorian speak) there was a picture published on SPACE.com that showed a Nebula in the center of the galaxy that resembled a DNA double helix. The black hole at the center of our galaxy is called the 'xibalba be', or the



The Double Helix Nebula
Credit: NASA/JPL-Caltech/UCLA

'Dark road' by the Mayans. The Maya often symbolized the black hole as the mouth of a serpent, representing an entry point to another dimension, another time. The natural conclusion to approach from this juxtaposition of science and ancient knowledge (see Barabara Hand Clows 'Alchemy of Nine Dimensions' for more juxtaposition around this theme) is that the galactic center is not a black hole, but a portal, and that energetic information is increasingly flowing between our galaxy and whatever lies beyond this (not so black) hole. Those of you familiar with the

Tzolkin will know about its strong link with the DNA helix, and will be already jumping ahead of me to exclaim that we have a Tzolkin-Dna-download-bit-torrent-data-stream of LOVE shining through the galactic center and into our hearts and dreams. It is the role of Earth citizens to navigate and synchronize between the earth and the galactic center and help coordinate the monumental shift that is taking place. We can dance paint plant sing write cook laugh cry meditate and scream in order to do so. We can also follow the harmonic standard of time that the Dreamspell offers, and form pan node clusters and garden culture communities that can help humanity to share, decode, and unload during the next 6 or so years and beyond, where ever and when ever that may be. Happy timings!

⁷ Crystal Meetings are PAN node meetings that are held on the 12th, or Crystal day of the 13 tone cycle.

CLEAR SIGNS: PROPHETIC ALLIANCE OF THE PAN AND TRADITIONAL DAY COUNTS

BY AARON RED ELECTRIC DRAGON

"The traditional root format of the Maya calendar blossomed as pages of history turned.. Its vision expanded into what is now called the Dreamspell 13 Moon Calendar." - Jenny Red Spectral Dragon; Second Creation Issue 1

For thousands of years the traditional count of days has been faithfully observed by the indigenous peoples of Mesoamerica. Over this span of time the day-count has, through ceremony, ritual, and interpretation, been imbued with a character particular to the environs and culture of the Maya who maintain the count to this day. For these Maya the customs of their society and the sacred calendar are inextricably tied together. Without the day-count the rituals lose their foundation, and without the rituals the calendar loses its meaning. For this reason it is imperative that we recognize the fundamental importance of the traditional day-count & its role in the world today. Having said that, it is also important that we understand what the traditional count is not. Simply put, the traditional count is not a tool for the greater population of the Earth to enter and experience what is known as the synchronic order, for to do so within the traditional context requires one to know a Mayan language and participate in local rituals and celebrations. Fortunately for those of us living through this era in which all forms of culture and tradition are threatened by dissonance from the imperial timing pattern of 12:60 history, the necessity for a whole-earth application of Maya time-science at the closing of the cycle of 13 baktuns was foreseen by certain prophets of the Classic Maya civilization. This knowledge was recorded under the direction of the seer Pacal (by legend Votan) and his heirs at the magnificent cosmopolis of Palenque. Although Palenque, along with the other Classic Maya cities, was abandoned and left to the encroaching jungle just seven generations after Pacal's reign, the memory of this message for the whole-earth was maintained through the prophecy cycle of One-Reed Quetzalcoatl and the later Chilam Balam, or Jaguar Prophets. However, it was not until the excavation of Pacal's burial-chamber in 1952 that the full scope of Votan's message, and prophetic prowess, could be appreciated.

The first thing to understand about Pacal's legacy is the absolute intentionality of the dedication of the Temple of the Inscriptions, below which he was entombed, on the long-count date 9.13.0.0.0. in 692 AD. This is precisely 1260 years before its excavation in 1952 and 1320 years before the close of the 13-baktun cycle in 2012 AD. These two intervals of 1260 and 1320 years are the crux of the essential message of Pacal, that our species must leave the 12:60 nightmare of history and reenter the natural time of 13:20 if we are to realize our full potential in the age to come.

Aside from the awesome synchronicity of Pacal's tomb dedication and discovery, he left behind further clues for the unraveling of what ultimately was to become the 13 Moon Dreamspell, chief among these being the 13 Clear Signs inscribed on the outer edge of his sarcophagus lid.

While most of us are familiar with the design of the top of Pacal's sarcophagus lid, most images of the lid do not include the inscriptions on its outside edges. These inscriptions (known to archaeologists as 'King list 1') contain, along with attendant haab dates and ancestral names, exactly 13 tzolkin day signs – The 13 Clear Signs. There are many layers of meaning encoded into these 13 signs. Each sign has its own individual significance, however some of the more intriguing insights arise from a meditation on the orientation of the signs to one another around the lid.



Pacal Votan's Sarcophagus Lid

The power of the number seven, for example, is emphasized continuously in these relationships. Beginning on the north side of the western edge with 3-Chuen & adding it to its neighbor 4-Oc we see the tones add to 7 (3+4). The remaining two signs on the western edge – 1-Ahau & 13-Kimi – yeild a tonal sum of 14, the power of 7 doubled. Continuing to the southern edge we see that the next consecutive pair – 8-Ahau & 6-Etznab – also yeild a tonal sum of 14. So here we have, from 1-Ahau on the western edge to 6-Etznab on the southern edge, a 4-fold sum of 28, indicating the 4-week month of 28 days. This is fully illuminated by the 6 Clear Signs on the eastern edge. Counting from south to north the

first four day signs – 5-Kaban, 7-Kib, 9-Manik, & 7-Ahau – yeild a tonal sum of 28 (5+7+9+7), again the 4-fold count of 28 days. The remaining pair of signs – 11-Chicchan & 2-Eb – yeild a tonal sum of 13. Therefore we see that the eastern edge of the lid is a complete code for the mathematical base of the 13 Moon calendar; $13 \times 28 = 364$.

The Dreamspell through History

Let us now return to the two day signs on the lid's southern edge. These two signs – 8-Ahau and 6-Etznab – indicate respectively the date of Pacal's birth and the date of his death. Thus, archetypally, these two dates represent the ending of one incarnation (6-Etznab) and the beginning of another (8-Ahau).

We notice that in the tzolkin only one day falls in-between the day of Pacal's death and the day of his birth, that being 7-Cauac. The archetypal significance of this day is then the time between incarnations, the time between worlds. Therefore, the Dreamspell energy of the year from July 26, 2012 - July 24, 2013, the year that represents the time in-between ages, is 7-Cauac, Resonant Storm.

In the year of the Resonant Storm, 2012 – 2013, the difference between the PAN count and the Traditional will be 47 days. The one Clear Sign we have not yet discussed, 2-Kimi, the only day sign on the lid's northern edge, is the key to understanding this 47 day discrepancy as the difference between 2-Kimi, kin 106, and 7-Cauac, kin 59, is 47 days ($106 - 59 = 47$). The 47 day synchronization of 2012 AD is the perfect alignment between the northern and southern edges. This is the connection between the Underworld and the Heavens, the opening of the Sipapu between worlds, the activation of the Sushumna – the spirit conduit – of the sacred Tree of Life.

As we write it in base-10, 47 is made of the numbers 4 & 7, again emphasizing the key relationship $4 \times 7 = 28$. Written in the base-20 system of the Maya 4.7. equals 87 ($(20 \times 4) + 7$). Kin 87, 9-Manik, is one of the Clear Signs on the eastern edge of the lid. In 2012 AD kin 87 comes into perfect 47 day alignment with kin 40, 1-Ahau, one of the Clear Signs on the western edge. So just as north and south align, so do east and west, the 47 day discrepancy representing the alignment of the 4 directions and the full blossoming of the Tree of Life.

While the Dreamspell represents the final fruition of Pacal's legacy, made possible only after the excavation of his tomb, the teaching of the Dreamspell is preceded in its form by the colonial-era Mayan texts of the Chilam Balam (Jaguar Prophets or 'Interpreters of the Hidden') which in turn are preceded by the prophecy-cycle of One-Reed Quetzalcoatl. The foundation of the texts and prophecy cycle, as well as the Dreamspell and its relation to the traditional count, is the relationship between 9 and 13 and consequently the number 4 ($13 - 9 = 4$). All this ultimately comes back to the dedication of Pacal's Temple of the Inscriptions, long count date 9.13.0.0.0. Again, with the

numbers 9 and 13, we see the absolute intentionality of this date.

Seven generations after this dedicatory date the 10th baktun came to a close, and with it the Classic Maya civilization. As the jungle came to reclaim the abandoned temple-cities and the historical figure Pacal became the mythological Votan, not long into the 11th baktun was born One-Reed Quetzalcoatl who inspired a Mesoamerican renaissance. Although by this time the long-count had fallen into disuse, Quetzalcoatl carried the prophetic torch of his predecessor Pacal Votan by implementing the cycle of 13 'heavens' and 9 'hells'.

According to the prophecy cycle of Quetzalcoatl, in the first katun of baktun 11 began thirteen 52-year calendar-round cycles of the Oxlahuntiku which were to culminate centuries later in a year bearing his name, One-Reed. This period was then to be followed by 9 calendar-round cycles of the Bolontiku, the 9th and final of which was to see the rediscovery of Pacal and the resurrection of the ancient knowledge.

In fulfillment of the cycle of 13, in 1519, the Aztec year One-Reed, Hernan Cortez arrived in Mesoamerica and brought with him an end to the Aztec civilization. At this time, inspired by the seminal figure Nacom Balam, a mysterious lineage of Maya

priests came to the fore, the Chilam Balam, interpreters of the hidden prophecies. The purpose of the Chilam Balam was to witness the transition from the cycle of the Oxlahuntiku to that of the Bolontiku, and to leave a record of the synchronization of the traditional count to what has become the Dreamspell. As paradoxical as it seems, although the first calendar-round of the Bolontiku was a period of great destruction and tragedy for the Maya, it also was a truly auspicious and magical age of Maya prophecy, for at this time the age-old civil calendar of 365 days -- the Haab -- which had been slowly slipping through the seasons due to its lack of leap years, came into perfect alignment with the solar new-year, celebrated on the day of the midsummer solar zenith in the Yucatan on the equivalent of July 26, or at that time in the Julian calendar July 16. The incredible sophistication of the Chilam Balam time-science allowed them to commemorate this momentous synchronization even under the brutal conditions of the conquest.

Although the full scope of the Chilam Balam synchronization is not recognized in academic literature, anthropologists have nevertheless realized that a revolutionary change in the calendar was formalized by Maya priests at the site of Mayapan in the year 1539. This event is known as The Mayapan Calendar Reform.

In the traditional count July 26 1539 (July 16 Julian) was 8-Chuen, which fell on the last day of the civil year. To this day among the highland Maya the day 8-Chuen (or Baatz) is recognized as "the first thread" or the day to "celebrate the re-creation of the sacred calendar." The year that followed brought with it a katun ending (11.16.0.0.0. Nov.

the traditional count is not a tool for the greater population of Earth to enter the synchronic order, for to do so requires one to know a Mayan language and participate in local rituals and celebrations.

12, 1539) and with the leap-day of 1540 the perfection of the alignment between the beginning of the Haab and the solar-zenith new year, correlating to the Julian date of July 16 to which the Chilam Balam then synchronized the beginning of the civil year for centuries into the future.

The chief distinguishing features of the Mayapan calendar are the use of the "type IV", or Gateway, year-bearers Kan, Muluc, Ix, and Cauac and the implementation of a leap-year method called the "u mol box". The new set of year-bearers is the same as that followed in the Dreamspell, answering Pacal Votan's prophecy for the year beginning July 26 2012 to be 7-Cauac, Resonant Storm, while the "u mol box" allows the beginning of the civil year to consistently begin on the solar new-year.

At this point things are well set in place for the final development of the Dreamspell / PAN-count. The Gateway year-bearers now fall on the solar new-year, however, based on its recent departure from the traditional count, the tonal coefficient of the day-signs differs by 4 from the final form of the Dreamspell. That is, based souilly on the Mayapan reform, the year from 2012-2013 would be 3-Cauac, whereas the Clear Signs suggest 7-Cauac. Again we go back to the fundamental relationship of 9 and 13, the difference of course being 4. The Chilam Balam texts address this issue specifically with a further calendar reform known to anthropologists as The Valladolid Calendar Reform of 1752, formalized precisely 260 years before the close of the 13th baktun. The entire Chilam Balam cannon is riddled with synchronic discrepancies, or intentionally obscured correlations, the record of the Valladolid reform being the perfect example. Ostensibly the reform is a change in the length of the katun from 20 to 24 years, however the scribe introducing this reform in the text clues in the reader that the 24 year katun is not literal, but rather a purposive discrepancy with the statement "There must be no confusion, each katun has twenty years." The 24 year katun of the Valladolid reform is the method by which the later Chilam Balam introduce the 4-year discrepancy necessary to arrive at the PAN-count in fulfillment of Pacal Votan's legacy. This count of 24 years is foreshadowed in the monuments of Palenque as well, for Pacal's immediate heir, Chan Balam (who's name can be translated "the hidden number 4") is sometimes depicted as having 6 fingers per hand and 6 toes per foot.

Now the typical count of 20 is commonly assumed to derive from the 20 fingers and toes of the human form. Of course a human with 6 digits on each extremity counts 24 rather than 20. So we can see that although the need for secrecy and their essential 'hidden' quality prevented the Chilam Balam scribes from making a definite record of the PAN-count, by 1752 all was set in place for a full understanding of the message of Pacal Votan which was to finally be heard again 200 years later.

13 Moons 28 Days

PAN is predicated on the use of a 13 month 28 day calendar as a uniform and perpetual standard of measure.

The end of the cycle of 13 baktuns indicates the impetus to remember our pre-historic origins and regain our intuitive understanding of nature. Despite being a perfectly sound mathematical tool, the 13moon 28day calendar is virtually absent from the history books. It seems only to appear at the aboriginal edges of our collective consciousness.

For example, although a form of the 13moon 28day count was likely the earliest solar calendar of mesoamerica, it was, unlike the linear long-count of history, not overtly inscribed on the stone monuments of the classic period. However, The Indigenous Maya Elders have revealed that there is to this day a 13 month 28 day calendar (called the Tzotz Tun, or 'bat cycle') still being used in "a very secret way". It is an enigma that despite its obvious utility our species has scarcely left behind any concrete record of the 13:28 cycle. One rare exception is found on pages 23 & 24 of the Paris Codex. This is doubly an anomaly because, unlike other maya almanacs which, as in our own writing style, consistently progress from left to right, the almanac of Paris 23-24 progresses from right to left. That is, the 13moon 28day count runs counter to the linear flow of history. This, we conclude, is why it has been 'kept secret', lost in the Dreamtime, until the

close of the 13th baktun when, as the advance of global civilization reaches its decadent apex, like a survival-instinct the memory returns. "The 13-moon calendar is without a history. It does not drag a past forward, but brings the galactic order into focus, in the now" (13 Moons in Motion pg24).



The indigenous wisdom of the Earth has left the 13moon 28day calendar unrecorded, uninscribed, that its sacred cycle of celebrations remain untarnished by the crudities of linear history and attendant political manipulations. Despite its ancient character the 28day 13moon count remains a karmically clean slate, inviting humanity to enter the future free from the limiting factors of history.

Because the 28 day cycle harmonizes the various moon cycles (the length of the 4 main moon-cycles average 27.9 days (Synodic = 29.53 days; Sidereal = 27.321 days; Nodal (or Draconic) = 27.212 days; Apsidal (or Anomalistic) = 27.554 days)), the rotational cycle of the sun (equatorial synodic rotation of Sun = 28days; sidereal rotation of Sun's tropics = 28 days), and the menstrual cycle, it is suggested that by consciously applying this harmonic standard day by day we become re-attuned to the pulse of nature. Although, because it functions strictly in ideal whole number increments, and material phenomena does not consistently behave in this ideal way, the 28day cycle is not an exact measure of any of the cycles mentioned above, it is the perfect measure by which to gauge the variation in each of the cycles and their relation to one another. It is this use of whole numbers that lends the 13moon 28day standard its fundamental integrity (whole-number = integer).

More evidence of the 13moon 28day count's harmonic nature is found in the simple structure of our bodies. The whole-human has 13 main joints (articulations) while our two hands have a total of 28 joints themselves. The count is therefore easy to follow by using no more complicated or artificial instrument than the human form itself. Could Mother Nature have given a more obvious clue?

Initiation at Palenque

Imagine yourself standing at the foot of the nine-leveled Pyramid of the Inscriptions, the site of Pacal Votan's majestic tomb in the famed ancient city of Palenque. Spread before you is the stairway leading skyward to the temple atop the ninth level. Taking the first nine steps you reach the first landing. This first interval of 9 serves to recapitulate the 9 levels of the pyramid for the 9 Lords of Time. The number 9, "bolon" in the Mayan tongue, signifies the Jaguar, or "Balam", guardian of the hidden knowledge.

From this first landing you climb 19 more steps to the next landing. You have now taken a total of 28 (9+19) steps. This is the number of the count of the perfect month of 28 days.

To the next landing once again you climb 19 steps, reaching a total of 47 (9+19+19). This is the number of perfect synchronization. The 4 directions of the sarcophagus lid come into perfect alignment, the PAN and Traditional counts reach equilibrium.

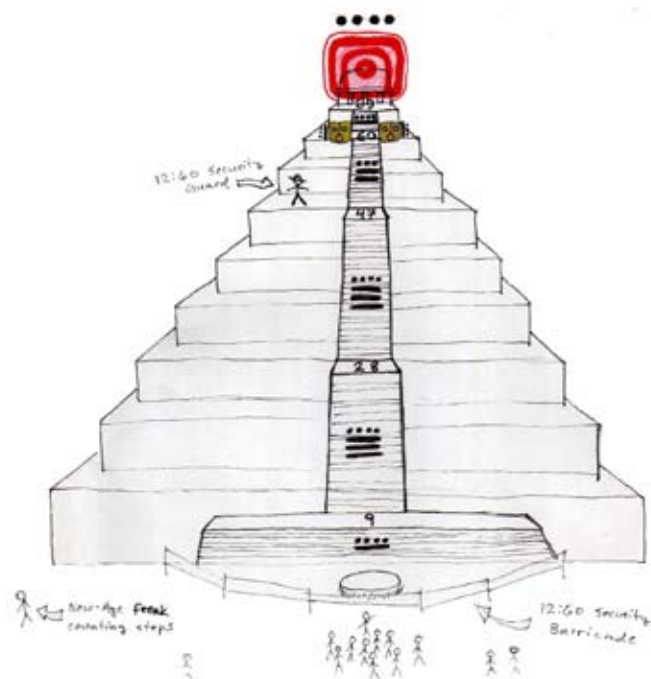
From here you take 13 more steps and the stairway opens

onto the top of the 8th level. These 13 steps signify the count of 13 and the 13 moons of the year. The total at this point is 60 (9+19+19+13), kin 60 being 8-Ahau, the day of Pacal's incarnation, which reduced to its constituent numbers, tone 8 & tribe 20 (Ahau), yields a sum of 28 (20+8).

I experienced this initiation a few days ago at the ruins of Palenque on the long-count date 12.19.13.17.09. 4-Muluc. However, because the temple is closed off and the last set of steps from the 8th level to the 9th is separated from the main stairway, I was unable to count the final steps leading to the top. A day or so later, looking it up online, I learned the final staircase consists of 9 steps, yielding a total sum of 69 for the pyramid. Wondering what significance this number 69 might

have I checked its correlate kin, occurring 9-days after 8-Ahau of course, and was stunned at the realization that kin 69 is 4-Muluc, the very day in the Traditional count of my initiation at Palenque! What's more, the constituent numbers of kin 69, tone 4 & tribe 9 (Muluc), yield a sum of 13, bringing us full circle back to the fundamental importance of the relationship between the numbers 13, 9, & 4, the numerical root of the prophecies of One-Reed Quetzalcoatl, Pacal Votan, and their fruition as the 13 Moon Dreamspell.

This report, intended for Second Creation, is an update and summary of some of the more relevant ideas originally collected in "This is 13 Kan Again", a much longer and in-depth exploration of the same issues which includes an extensive bibliography and page references. Those interested can find it at the Tortuga website.



**ABOVE: Aaron - Red Electric Dragon
Pyramid of the Inscriptions**

**FAR LEFT: Andres
Quetzacoatl and the Mayan Calendar**

RECLAIM THE DREAM

BY MAYA CHAN YELLOW RESONANT SUN

Just to make it clear: "THE DREAMSPELL – 13:20 synchronometer" is not the Mayan Calendar, it is a 4th dimensional timing frequency for the final stages of the Closing of the Cycle 1987-2012. The mechanics of The Dreamspell is based on one of the 19 Mayan time counts, the count of the moon, or the Tun-Uc.

Actually the Dreamspell is a far-out Galactic timing device with 4th Dimensional Frequencies, that weaves a tapestry of prophetic knowledge from the Classic Maya, Kalachakra –Tibet and the Koran, to name a few.

Why do we need a 4th Dimensional Timing Frequency you ask ?

Humans are Evolving. We are evolving from our 3D DNA strand to the 4D, 5D and 6D DNA strands. With this evolution the SPELL of the current Time Vector – "Clock time, Gregorian Calendar time" - begins to wear off and we are beginning to wake up. Our current Time Vector is becoming irrelevant to where we are going as a human race, as we approach 2012.

There are so many elaborate ways to articulate our Dimensional Evolution - before I get too cosmically technical I will begin by giving a simplistic overview.

1D Omeba – Eating and shitting.
2D – Eating, shitting and hunting.
3D – Eating, shitting, farming, slavery, technology, machine.
4D - Eating, a lot of shitting – release of karmic build up, Activation of Telepathy.
5D – Little or no shit, less eating, ability to visualize and manifest instantly, telepathy established.
6D – No Shit, no eating, no flesh, light body, telepathic realm.

So here we are at the bridge between dimensions 3 and 4, at the cross-roads between the build up of machinery and technology and a lot of shitting, a lot of karmic build-up ...

Let's talk a bit about this Karmic Build-Up. Crystal White Wizard (being the 1st of the 7 lost generations) Mr Johnny Howard (Australia's 'Prime Minister') is going to be practically "glued to the loo" in the 4th Dimension! Not to mention the Packer's and the Fairfax's that dish up this "Packer-Fax of Lies" we call news and press. The latest newspell in Australia is that "Nuclear power gives us "clean air" ????... and is better for our environment! AND our current government, is well on the way to creating its latest "terrorist campaign"– Water Tax! You tell me, how can you tax a resource that falls from the sky into your water tank? And here we are in the Red Magnetic Moon Year of Flow and Universal Water! I find this synchronically humorous, and wonder how long it will be before we will be taxed for farting?

It's a pretty cunning and surreptitious plan our current gov-

Nuclear Power Endangers Human Life! Full stop.

ernment is participating in. Deals with China (the silent super power of Babylon), 28 proposed Uranium mines within Australia by 2010, with huge shipments of uranium due to be exported to China for their Nuclear Power Stations. Johnny has China eating out of his hand which is something George Bush has been trying to do for ages! So this places Johnny in a very prestigious position within the Babylonian Game of power. Don't make the mistake that Johnny is as dumb as he looks, for beneath those square spectacles and bald persona, lies a man with the occult power of Blue Lunar Hand, "polarizing in order to stabilize healing and accomplishment", blue lunar hand being in the White World Bridger wavespell - "equalizing opportunity, death".

This little bald guy is the perfect disguise.

What we have to get our heads around is that the current government of Australia is WICKED, GREEDY, WAR INSPIRED and surreptitiously planning their agenda for the next 20-50yrs at least! And anyone who has read Starhawks' "5th Sacred Thing" knows what I am talking about. Every Human incarnated upon this Earth is entitled BY BIRTHRIGHT to the 5 Sacred Things – EARTH, AIR, FIRE, WATER and SPIRIT. Right now our 3D Fallen Angelic Illuminati Government appears to have taxed or forbidden them all – Except SPIRIT - although if you are a Muslim or fulandafa practitioner reading this you may dispute this statement.

SPIRIT is the KEY and realising your place in NATURAL TIME is the answer.

EVERY HUMAN ALIVE TODAY HAS THE CAPACITY TO REALIZE THEIR OWN INTELLIGENCE AND AUTHORITY/ BIRTHRIGHTS.

Natural time differs from allowing Packer-fax to tell you what the weather will be tomorrow. When was the last time we stepped out of the "Time is Money" construct to sit upon the EARTH and ask HER what the weather is doing? Where is the Moon Cycle in relation to the rain cycle? Despite the hysteria about water usage in Australia, the issue is more complex than restricting waters' use. Soils are so ravaged and depleted after centuries of cattle farming and redirecting natural water ways, that most rainfall drains off land rather than being absorbed into the soils. We need to remember how to give back to the land, replenish the soils, so that the rain water can be absorbed.

The Earth is recycling and recapitulating Ancient Karmic Earth Cycles, just like we are as humans, and if we ignore these cycles or place damaging negative mind sets (water fear, death fear, terrorist fear) over this great reflection presented to us we will miss the point of our existence in this precious moment that is NOW. We are Human-Beings

THE RAINBOW BRIDGE

BY LESLEY & AARON
RED CRYSTAL SKYWALKER &
RED SELF-EXISTING SKYWALKER

under the spell of Human-Doings. 'Doing' blocks or diffuses our receptivity, and at an electrical level, receptivity equals attraction. If we are not receptive, we cannot attract our purpose in the new future and will become engulfed in the spell of the 3D Fallen-Angelic Governments.

"If you engage in your world with anything less than purpose, you will be engulfed by that which surrounds you."
Lujan Matus.

Through aligning earth's present Time vector with future time continuum cycles in which the 2012-2017 realignment is successful, we can shift our present planetary Time Vector out of its current probable future of Fallen Angelic-Illuminati Human dominion. We can literally realign the event horizon upon which our present is moving into the future with the "Time Continuum event horizon", in which our probable future of Freedom and Joy is manifest. The concept of time shift is simple, but the dynamics of inter-dimensional physics by which a Planetary Time Continuum shift can tangibly occur are extremely complex... Though the physics of Planetary Time Shift are complex, the methods by which humanity can fulfil its intended Fourth round role in anchoring the frequencies of the D-12 Shield of the Aramatena Christos Blueprint are, thankfully, relatively simple. (Extract - Voyages II – Ashayana Deane.)

Dreamspell is the reclaiming of our Dream-Self from the shadow realm of Babylon – Fallen Angelic Illuminati Dominion. The current 3D construct of Government is operating from the Shadow Realm. It is up to us to reclaim our Luminosity. There are tools available to enable us to surf this giant Tsunami of the Shadow Realm. Our DREAMS are an important key into our understanding of the bigger picture. The Dreamspell is a navigational synchronic guide to help us understand our place here on Earth and within our Solar System. Telektonon and 7:7:7:7 are the complex interdimensional science we require in order to understand the current weaves of interdimensional time. The Earth is our teacher carrying messages upon the winds and spirits of ancient dreaming dwell within the waters, trees and the stars. It is time to listen to The Earth, and time to listen to ourselves. It is time to burst out of the comfort of who we think we are and get really clever!

QUIET THE BUZZING CONFUSION WITHIN!

Listen to yourself for guidance. Make friends with your spirit and know your spirit is connected to luminous threads of time and light alliance. And remember to laugh from your belly, for this transition through the dimensions may be a Bumpy Ride.

Humans are evolving. Sure there is a lot of negativity being released and a lot of agendas being pursued. Let's understand the karmic build up for what it is and bless the process.

Hold on to your spirit.

Maya Chan
Yellow Resonant Sun
Alpha 12, 8.11
Resonant Moon of Attunement

In this great life we have a purpose that must be fulfilled between living the new and leaving the old. Living is waking up to the potential of every new moment and responding to it with love and affection. Time is an old friend that we need to treat with respect and cherish for the gift it is, allowing as it does the unfolding of our innate capacity to reach out and connect with others to create something greater than ourselves. We are continually being called to build bridges between our self and others so that we can cross over to the place of now that unlocks the potential of opportunity. When we are whole heartedly able to meet each other and fulfil personal responsibilities we fully enter into the lived experience of our unique and collective destiny. Enjoying this gift as it comes and accepting the form it comes in allows us to let go of expectations, assumptions and fantasy and embrace reality in all its perfection.

Each physical, creative, intuitive, understanding, expressive, thoughtful and illuminating aspects of our being forms the rainbow that connects us to others through space and time. In the collective where the rainbow bridges meet we become the circle of support that allows our shared dreams to come alive. To release these energies requires consciousness of the effect of our choices on body, mind and spirit as well as thoughts, words and actions.

Embracing the whole spectrum of colours, thoughts and feelings, and accepting and loving ourselves for who and what we are, including tears, sorrows and rain as well as joy, laughter and sun are all necessary for the beauty of the rainbow to come into being. When thoughts, ideas and imagination take off from a base of pure positivity we are able to span our bridges ever wider and higher. Notice something beautiful and precious about the time you're in and your surroundings. Reading your daily affirmation and keeping in touch with the resonance of our shared reality through natural time is a way of connecting our rainbow bridges, and amplifying that for which we are all longing, peace, beauty and abundance.

*Time ticks
We walk in space
Never getting nowhere fast
So I give up the race
Right here right now
I'll make things better
There may never be another time
for getting done what needs doing
for starting healing
By God's good grace
I love each moment
Make each tick count
Putting things right, fixing it up, making it work
Will you build a rainbow bridge?*

JUST IMAGINE

BY KAT - YELLOW SOLAR HUMAN

The dog biting its own tail.

A Kin and it's Occult.
Oc cult.

A first dimension a Dot.
A second dimension a Circle.
A third dimension a Sphere.

The Occult of a Kin 1, Red Magnetic Dragon,
being Kin 260, Yellow Cosmic Sun.
The Occult of a Kin 2, White Lunar Wind, be-
ing Kin 259, Blue Crystal Storm.
The Occult of a Kin 3, Blue Electric Night, be-
ing Kin 258, White Spectral Mirror.

An Occult of Kin 10, White Planetary Dog, be-
ing Kin 251, Blue Self-existing Monkey.

An Occult of Kin 130, White Cosmic Dog, be-
ing Kin 131, Blue Magnetic Monkey.
An Occult of Kin 131, Blue Magnetic Monkey,
being Kin 130, White Cosmic Dog.
A flow is here.

The Earth being round.
A Tzolkin not being rectangular but a circle.
In which

A Kin 1, Red Magnetic Dragon merges with a
Kin 241, Red Resonant Dragon up North,
A Kin 20, Yellow Resonant Sun merges with
Kin 260, Yellow Cosmic Sun down South.

North Kin's add up to 242 and South Kin's add
up to 280.

The two groups together add up to 522.
In order to polarize
They split.
and become 261.
Square one.

An Occult a power of an unexpected in the
flow of time.
Future time and past time flow simultaneously.
Where do they cross?

Hunab Ku being the centre of it all; two spirals
meeting and cross each other.
A binary crossover pattern.
Black and White.

Colour blue is colour black traditionally.
A dog emanating colour white and a monkey
colour black.
One Giver of Movement and Measure.

A Tzolkin with 13 columns,
Six equal mirror images,
Seven being in the middle of it all.

Seven times seven equals forty-nine.
Four signifying measure
Nine signifying periodicity or completeness.
Thirteen signifying movement immanent in all
things.
And
Thirteen less seven equals four.

Even numbers representing form and stag-
nancy,
Uneven numbers representing change and
movement .
A plus one factor.

Mixing white to a colour
becoming lighter
Mixing black, becoming darker.

One needs light to see in the dark.
The sea is dark after all,
Looking into the light blinds.

Three Primary colours
Three Secondary colours,
A rainbow.

Day and night.

Green is in the middle.
Nature being in harmony.

Green are the trees and blue is the sky.
Why are there many trees and only one sky?

Walking on brown earth.
Red and green.

Hot lava.
Cold atmosphere.

A diamond and its shape.
A clear crystal.

Not too cold nor too hot.
Temperature.
Not to too loud nor to quiet.
Sound.

Not too bright nor too dark.
Colour.

Just right for this moment in time.

A Lotus flower growing out of a dark lake into
a light.

A Lotus flower growing out of a clear lake into
a dark.

Thirteen pedals
Each Lotus holds and twenty-six in all.
12 of them more energized.
Twelve plus one.

Twelve being a principle of dynamic stasis
Thirteen being the movement immanent in all
things.

Oh endless Eight, have you watched your egg
in the sand?

Universe.

A complex form which holds all other things
within itself.

Compress a sphere to one dot.
A single point with no space and no time.

An One being unilaterally referred to as pure
white light.
An octave being pure sound.

Pure light and pure sound as two different
ways of describing the same vibrations of the
fluid like "intelligent energy" of the One.
Pure sound a vibration of air molecules and
light a vibration of a fluid like aether.
Both being vibrations of an "In Telligent
energy"
Of an One.

Geometry being a visible result of vibration.
A spherical area of fluid.
Universal water.
Flow.

Mind The Gap.
Galactic Activation Portals.
Intensified energy and stress makes points.

When a stone is thrown into the middle of a
lake
A whole sea moves.
In all directions simultaneously.

If fluid was being vibrated at pure "diatonic
sound frequencies"
I.e. the basic vibrations of an octave,
Then geometric forms emerge inside the fluid.
Sound frequency tuned up to a higher level,
Resulting into more complex geometric struc-
tures.

Tips of geometric structures having more
strength to attract each other
Creating stress
On the surface of a sphere.
Pressure zones reflect in same angle
Until it hits the surface of the sphere again.
Without geometry, matter would not be pos-
sible.

Platonic solids.
The Octahedron with two four-sided pyramids.
Holographic being this universe.
An Octahecron having eight sides
Each holding one Tzolkin.
Psi-bank we could call it.

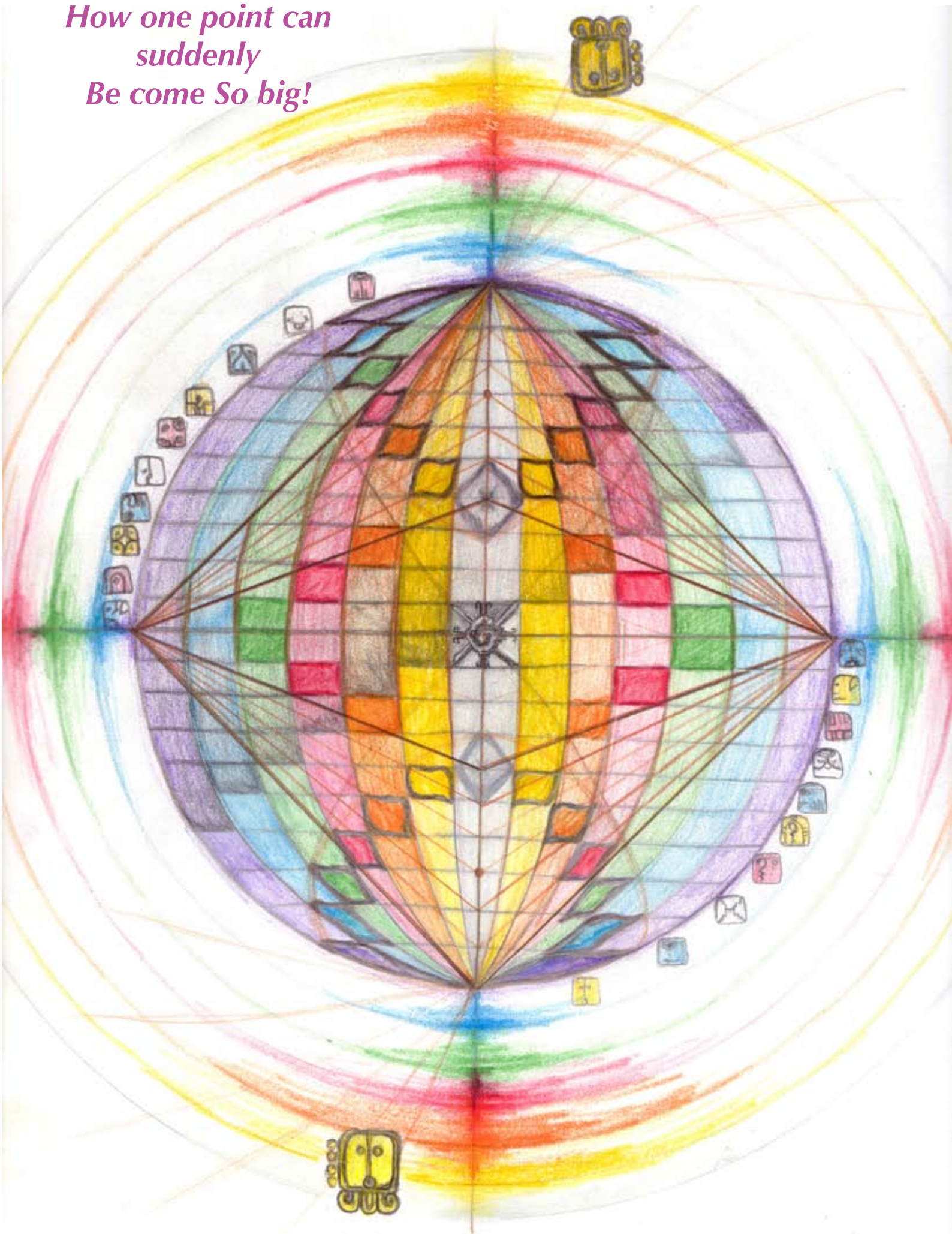
The Pyramid of Giza being one half of an
Octahedron,
It's outer points merging with the surface of a
half-sphere perfectly.
This is on the bright side.
But there is also a dark side?
Two sides of a story.

4 Ahau being the beginning and end of the
Long Count.
They call it the "end of time"
The end of time, as we know it.
If frequency changes, pattern changes, and the
Tzolkin as we know it now,
With It's GAP days would not look the same
Any more.

Out of the light into the dark
Or
Out of the dark into the light
De side.

What if.
It is IT.
IT can hold more and more in-formation.
Until it is satisfied and full?
When something is stored, it stops moving.
But IT can be played again.
Or why before, all sacred was orally transmit-
ted?

*How one point can
suddenly
Be come So big!*



WORLD TREE GOT ROOT?

BY [OBINNA MBAH](#) RED ELECTRIC EARTH

Don't run away screaming just yet. You don't have to be a Linux nerd to read this article (those who aren't Linux nerds probably missed the pun in the title anyway). I wasn't planning on doing a sequel to *The World Tree*, but I take inspiration as it comes to me, so here it is:

Let's talk about roots.

In the last article, I made the wild and unfounded claim that the human body is a tree. I'm going to expand on this with more wild and unfounded claims that I guess I'll go ahead and enumerate.

1. The human body is a tree.
2. The human body is a cross.
3. The human body is a gyroscope.

This may seem like three different claims, but don't let those linear numbers fool you, I'm going to weave these three seemingly disparate claims into one loquacious idea.

Ready?

Let's go.

For the sake of gross oversimplification, the human body has roots of two orientations—vertical and horizontal. This is where the cross claim comes in, because the two orientations of roots form a crossbeam.

Horizontal roots are formed by relationships on the mundane plane (this was my main focus in the last article, even though I was talking about some more lofty

concepts). These roots form bonds with other human trees, mundane concepts, and such. I'll come back to this.

Vertical roots can go both up and down—that is, one can have purchase in both Earth and Heaven. Yes, the human tree has skyward roots. I didn't say it was a conventional tree, I just said it was a tree.

Vertical roots that reach downward give us a sense of belonging, security, home.

Vertical roots that reach upward give us a sense of being, spirituality, awe.

Vertical roots are also the first thing to suffer in our hustle, bustle world. The media bombards us with advertisements, telling us what we lack and where we should get it. They tell us that we should have a horizontal purchase in whatever it is that they're selling. Magazines peddle their wares—beauty, news, politics. All encouraging a horizontal purchase in what's going on out there. Your significant other (assuming you have one) does much the same, "Pay attention to me, love me, sex me, etc." All things that pull one in a horizontal direction.

Well, it may sound like I'm saying that horizontal roots are bad, but I'm not. Seeing as how "good" and "bad" are both arbitrary concepts, let's talk about what's optimal. Balance is optimal. Our society tends to lead us toward a horizontal imbalance. Vertical imbalances also exist and are similarly suboptimal, but they're not what I'm going to talk about this time.



So what's so suboptimal about a horizontal imbalance? A healthy rain, that's what. If one's roots has strong purchase in a horizontal direction, but shallow roots in a vertical orientation, a good rain will wash the tree away. "Oh," I hear someone say, "but won't the tree's horizontal roots to other trees stabilize it?" Maybe. But who's to say that the other trees that one has horizontal purchase in don't have similarly insubstantial vertical roots? It would be an orgy of shallow trees all being washed away with a good rain. Bye bye now.

Vertical roots, too often neglected, are crucial to stabilizing the human cross-tree in place, giving it solid purchase so that a healthy rain won't uproot one.

Call it the Earth Goddess, Gaia, Mother Nature. Call it not at all and spend some time clearing the space in which you live of that which isn't in alignment with you, and you will develop vertical roots reaching Earthward.

Call it God, Source, Father Sky. Call it not at all and spend some time alone reading a book and you will develop vertical roots reaching skyward.

In this way, you will develop solid purchase, but this isn't to say that you will be static. Remember—the human body is a gyroscope.

So here we are contemplating our vertical roots. It's important to take some time alone to meditate or read or what have you. But if you do it too much, your friends start to forget what you look like. They'll ask you to relinquish some of your vertical holdings and to come and spend some time with them. So an optimal human cross-tree is, at all times, being pulled in a minimum of four different directions—that is skyward, Earthward, left and right.

It can be quite a mental strain keeping those busy schedules and still finding some "me time." So let's put the mind aside for a bit and give it a rest. The human cross-tree is centered at the heart anyway, so let's live from the center—the relative still point in this tug-of-war.

The mind analyzes and tries to control, but the heart just flows and flows. The mind is like the string of the gyroscope that winds us up with its tension and mental effort. Letting go of the mind is like pulling the string of the gyroscope. We no longer think, we just are—we don't try to control, we're content to be. Beyond thought and into trust; the heart knows where to find the center is because the heart is the center. The mind doesn't interfere, it lets the heart do its job.

In this way, spinning vertically and horizontally, the human cross-tree evolves. It becomes a whirling gyroscope, tipping, returning, balancing, self-correcting and all without the need of mental strain.

Let's let our heart perform its function without the mind's interference.



ABOVE: Lunar Cycles by Jesse Wichita
www.third-eye-dimensions.org

LUNAR VISION

BY ARLENE L. MANDELL

Four thirteen:
 eyes blink open -
 through window
 neon moon blazes.

Inches above
 surreal Venus dazzles
 like child's drawing -
 glitter crayons
 on black paper.

Six twenty-one:
 Eyes unshutter.
 Wan morning sky,
 spruce spires wave
 in damp wind.

Feed cat,
 make soup,
 buy new
 acrylics,
 paint!

LEFT: Cosmic Web by Joanna C. Bevis
http://www.angelfire.com/art2/celestial_visions

Arlene Mandell is a retired English professor and lives in the Valley of the Moon, an area between the Sonoma and Mayacama Mountains in Sonoma County, CA.

CAN I GET A WITNESS?

BY [CHARLES DICKEY](#) - RED COSMIC EARTH

Philosophical Preface to a Found Instruction Manual

I've just tuned in, perhaps again, after too long. The Earth roots are stirring in stillness, sloughing off all numbness. Time hovers immanent. My current belief—the one that gets trampled and shifts willingly with joy in many winds—is that our conventional understanding of time is being dashed. From Terence McKenna, I've revised a vision of an alien vacuuming machine hovering immaculately on the far horizon, nearer than slumbering Gaia suspects. Wheeeeeee! The slide's alive, folks, and its rides are us. From *Digable Planets*, I take the following quote: "One day, while I was sippin' some groove juice, I realized that in the span of time we're just babies. It's all relative. Time is unreal. We're just babies, man, we're just babies."²

There's this small space we all share, small as all eternity and infinite consciousness. We witness ourselves now as consciousness plays us. Perhaps—naw, fer sure—there's no grand master plan. Why not? If you ask me, it's because brilliant, burgeoning, gorgeous consciousness is simpler than planning. Sure, the patterns are complex and the component parts, obsessed with microscopes, art, microphones, film, money (p-shaw!!), the triple ten thousand bazillion threaded distractions of MAYA (speaking Sanskrit now, not referencing the Mayan people), get lost. I'm 99% confused most of the time, I guess, looking back on it all. Huh?

There's an old phrase humanity's used and abused in my English-speaking pocket of this world: "Come to your senses." Fresh that, no? Come on, feel the pull! Breathe and feel full of stillness. Your arms are light and tingly and this body is only one small vessel of sensual experience. It ain't you. Consciousness—bingo bongo boingo! Fat jackpots and everything else, imaginable or not.

Part Two: Navigation

Well, the practical, lovable AI Gores and conservative assertive angels of ecology—Goddess bless 'em, don't get me wrong—have questions and plans for restoring our ravaged, raped, battered, blistered planet. And Amen to that. But my imagination compels me to spark and speak, to burn paper and make garbage *and* hug trees. Complexity? Yes, if we are not heart-centered. I think (yikes! stop me now!) that we will breathe more with our hearts soon, with our "whole beings." While we're at it, let's also tip our hats to the Earth Mother, who, though slumbering, surely could have covered us with a permanent lava nap or gone a bit out of her way to take a smack from an asteroid (wish on falling stars, anyone?) if we turned into a real nasty thorn in her sleep.

And what is tricks with politics, anyway? Outdated, empty, shell-game economics will not sustain us. Terrorism is a bad, bad, evil joke on all of us who play, with plenty of soapboxes to pass around—angry, polemic,

linear soapboxes from which to launch crusades and cruise missiles steeped in short-sightedness and blindness, both willfully embraced. Man, I hope that shit's over.

Preaching to the chorus here, everywhere? Soon enough. Gaia needs this hyperspace connection. We wind in, through, around her roots. Our galaxies—we are theirs, they are ours, we are them, you know the drill, Cosmo—have been dancing to this shhh shhh hooray tune. There's a square dance in the mosh pit. I make my way to the center and observe some still, chill human, wide-eyed awake, chakras blooming in an inclusive androgyny of sister- brother- hood. I check in, this is my neighborhood.

Post-Scripture

Remember, your pal Jesus, decked out in gay colors and dreads, said, "That Art Thou," or "Thou Art That," but he probably spoke Aramaic and made it sound more artful, like a song lyric.

Anyhowdy, vibes of still peace and love issue this essay out into the ethers where my hope envisions the i in you recognizing the ramblings written by your breath in me.

Breathe deeply and notice,

Cinmaya Sky Dreaming Fire

P.S. the music of the '80s isn't just about excess. Someone snuck some devotional gem seeds of Human Divined Love in there.

Notes

0. Refer to the book *True Hallucinations* as well as the vast array of McKenna interviews, raps, visions, and material on the internet.

2. Lyric from *Examination of What*, track 14 on the album **reachin' (a new refutation of time and space)** brought to you by **Digable Planets**.



ANIMAL LIBERATION

BY [AMANDA QUINN](#) - RED COSMIC EARTH

Hello there. When Jon asked me to write something on what I did for Animal Liberation NSW I thought great, another opportunity to spread the word about animal rights.

I've been actively involved with Animal Liberation NSW for the past 7 years, running information stalls and educating the community about animal rights issues in the Blue Mountains area. (The Blue Mountains is a city-within-a-National Park situated approximately one hour west of Sydney) One year ago – with the support of other activists – we formed a Blue Mountains Animal Liberation group. We meet regularly and look after a range of Animal Rights issues and how we as a group can be active on campaigns.

More recently I was invited to be a Committee member for Animal Liberation NSW. I'm very pleased to do volunteer work for such a progressive and dedicated organization and although I work full time, the volunteer work I do for Animal Lib is never in question. It's hugely important, needs to be done, so I do it.

When I learnt of the mass scale exploitation happening to animals all over the world by humans using them for food, entertainment and clothing, I knew this would be an issue I would work on for life in order to raise awareness and change the way people view animals.

The images you see from time to time in the media of live export, battery hens, pigs in intensive farming and companion animals being abused aren't one-offs. This is happening on a mass scale all over the world. Unfortunately animal abuse gets very little media attention. We too often treat animals as machines who do not feel, or suffer or have desires of their own.

The key to change is to educate yourself and then to take action, to do something to change the situation. Many people say that when they see images that are distressing they don't want to look or to read about it. I say knowledge is power, and with the knowledge that this mass scale suffering is happening you can use your sadness as a strength to bring positive and real change for animals.

I sometimes find it difficult to comprehend that people think animals don't feel and are somehow less than us. Surely anyone who has marveled at a bird in flight or seen a school of fish swimming in the ocean can see that animals have their own lives, private worlds, and languages. They have clearly developed skills we will never obtain as they soar above us in the open sky. They hold great knowledge of the workings of this Earth, and in many ways are here to teach us. I certainly see them this way and am forever honored by each individual animal that I meet in my life, both the gentle and the wild.

And so I dedicate as much time as possible to raise awareness of their plight and I suggest you too learn about what is happening.

I said recently to my partner Pete, I look around our home and think here we are, clothed, kept warm and fed – not needing to use any animal's lives to fulfill some 'need' of our own. We can't allow animals to suffer, there is no peace on the planet when a huge amount of beings are left out. Who is to say whose life is more precious? We breathe the same air, have the same desire to be happy and free from suffering.

There is another way, change is possible, and change happens when people lead the way.

I encourage you to check out the following websites and see the important Animal Rights documentary "Earthlings."

May you be the change you want to see for the world.
Amanda Quinn.



www.animal-lib.org.au
www.isawearthlings.com
www.alv.org.au
www.abolitionist-online.com
www.animalsaustralia.org
www.veganpet.com.au
www.vegansociety.com

1. the Blue Mountains is a NSW city approx. one hours drive from Sydney.

FEATURED ARTIST: EVEN DAWN

RED CRYSTAL SERPENT

For our feature artist this episode we are happy to present Even DawnSong. EveN has been intimately involved with the Australian and International PAN art network, and has produced visionary artwork for posters, flyers, diaries and the like. She contributed artwork and poetry to the first episode of 2C, and has now come to be part of the editorial team. A conversational interview was conducted between Even and Mattriks at Evens home at 'Moondani Natural Mind Sanctuary' on Red Magnetic Moon day, a tzolkin since the beginning of this solar spin. EveN has selected an overview of her artwork for this Noospheric episode, and during the interview she explains and expands on her techniques, processes, and inspirations. We pick up the thread mid conversation.



e: i wanted to include the heliosphere (image) because i wanted to talk about it, as an entry to explaining how i like to illuminate some of jose's work and the other cool stuff that comes through. (oh you're recording..laughs) Yeah, just bringing my form and my perspective into the work.

m: And your images relate to the noospheric themes in this episode?

e: yeah, totally, i feel like the creation of the images themselves is like an access into noospheric awareness, that cosmic science type approach to...discerning reality actually invokes a state of visionary...visualisation anyway, of these radial harmonic frequencies...they inspire me to art...it's like a product of harmonic time is art.

m: a way to make sense of time is art is to turn time into images..

e: yeah, yep.

m: so yeah, this heliosphere picture...

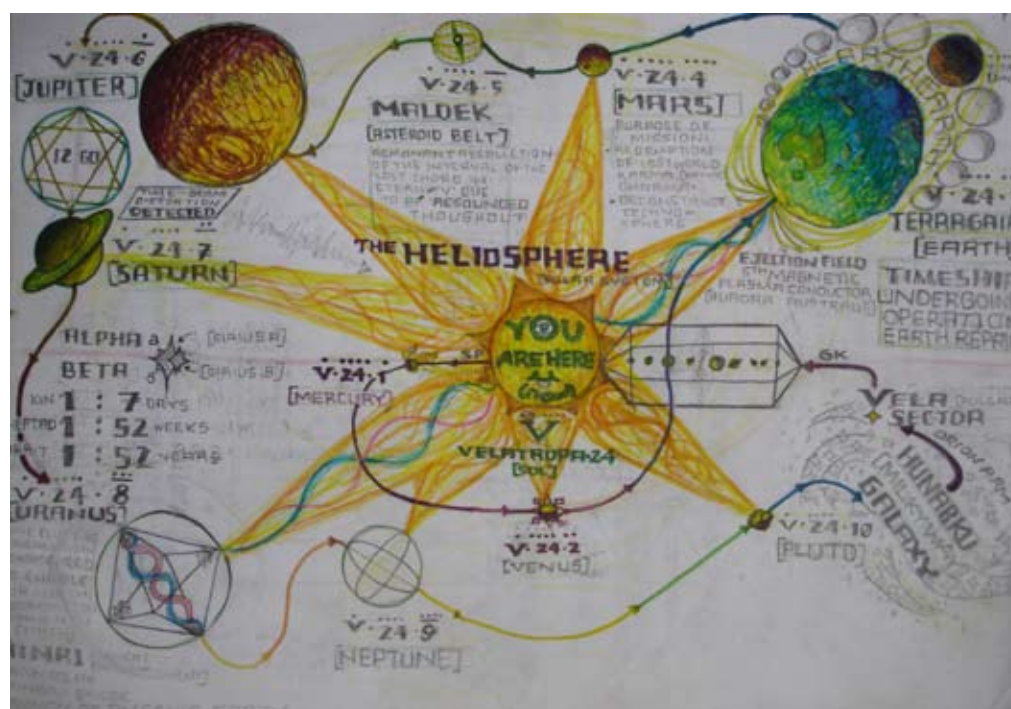
e: oh yeah well i'm actually considering a reworking of the title to heliocosm, and it certainly incorporates aspects of galactic cosmology, based a lot on the arcturus probe description, a sort of archetypal revelation of the solar system creation and the post planet karma, planetary karma from past worlds...the flux tunnels between the planets...

m: that's very dreamspell too hey, arcturus probe and dreamspell. the dreamspell is where i was first introduced to the time tunnel stuff, arcturus probe for more of the background behind the planetary karma.

e: yeah, and i think (arcturus probe) brought in the flava as just being able to tell it all as one big story.

m: rather than this story and that story, okay how much can i picture?

e: yeah, yep, how can i bring it together.



m: and other pictures for this episode, the yogini picture?

e: yeah. there is this nice eight-limbed yogini in the plasmic cube, with overlays of light and the aurora borealis.

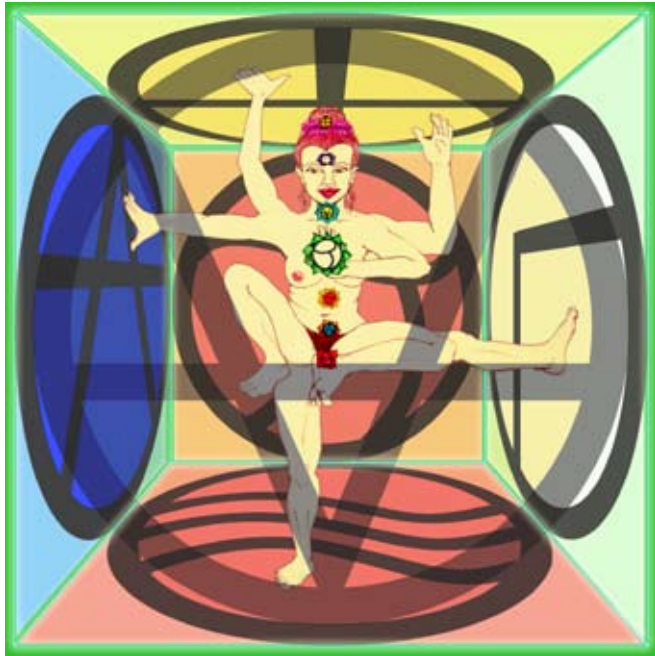
m: so what's your vibe here, how did this come about.

e: through the cosmic history chronicles book of the throne, looking at galactic yoga and the eight limbs of yoga. i've felt at times that yoga is some sort of galactic language.

m: very sirian, making shapes, like how can you approach a particular sacred geometric configuration and hold that frequency, making a shape and the numbers that hold it to together.

ABOVE: The Heliosphere

e: and each persons being or form, like we're based on the five, we are a pentacted radiozoa, so our yoga is the pent shape thing. I find that looking at the eight limbs of yoga enters me into considering it as a tantra, a unity where sexual alchemy and the pleidaian levels of yoga come into that ability to merge as well. I like bringing, for that piece in particular, to bring in the body, its a very sensory thing time travel, to activate through our whole senses.



ABOVE: Plasmic Yogini

m: yeah the image has a strong physicality to it, very much embodying shapes..

e: with a certain anatomical detail... that one's a combo of the techniques, i incorporated traditional illustration of the actual yogini with the digital montages, i just used master images of aurora borealis and stuff like that, so that one is a bridge between what I have been doing the last solar spin and a half since I've been living at moondani natural mind sanctuary, which is increasing my sketching and drawing ability, because i haven't had the access to the technology like i used to have where i could have just downloaded an image. i've really taken the time now to see it and create it by hand. Now I feel like this is bridging my earlier work which was really digital montage based. so for perspective here is the yogini as in between and the heliosphere is straight sketch book loose style and then we have a couple of the more montage based stuff I've done.

m: so you've given us three main styles and a description, and a bit on art styles and changes you've made along the way.

e: yeah. As content about a feature artist, yeah, people wanting to come into their artistry want to learn about other people who are living their life as an artist.

m: yeah, a good thing to keep up for future episodes of 2C.

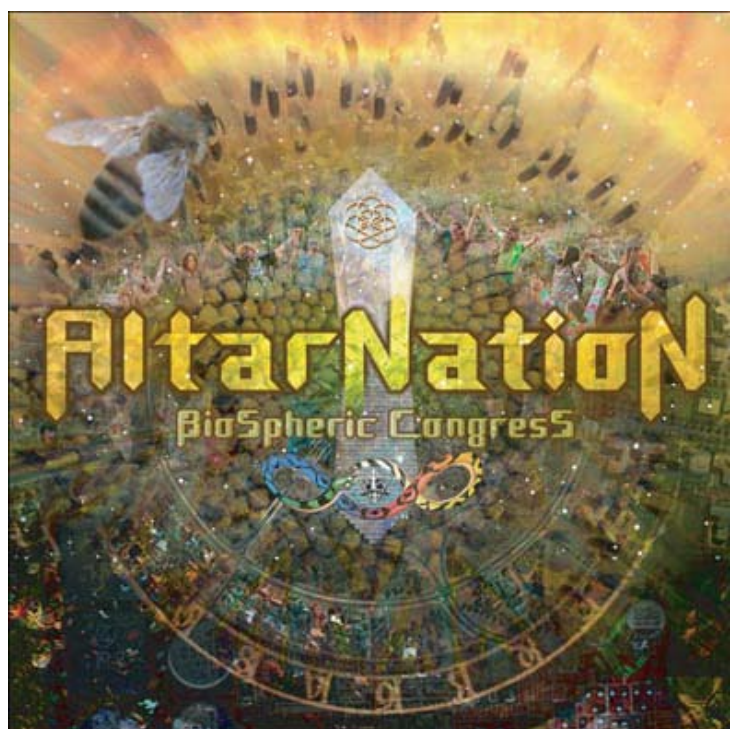
e: and there are heaps of interesting people to apply it to.



ABOVE: Seed Growth

m: fully, say for the garden culture edition we could interview an artist living in community.

e: artist in residence, word that out, and contact artist communities. When you consider Whole Art this incorporates everything, gardening and yoga and food and the whole schnizzle..



ABOVE: AltarNation Biospheric Congress - Flyer

AN INTRODUCTION TO THE ARCTURIAN SHIELD PROGRAM

13 X 20 X 108 = 28080

BY ORMUNGANDR MELCHIZEDEK - WHITE MAGNETIC MIRROR

The Arcturian Shield Program (ASP) is another gift from the source of the Synchronic Order and is a temporal key to our continuum of life through the lens of the Tzolkin. It is an act of telemetry that plumbs the depths of the dynamic orders of time and was extrapolated through my discovery of the Geometric Number Emanation (GNE) of Runes.

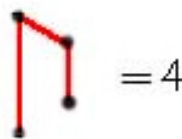
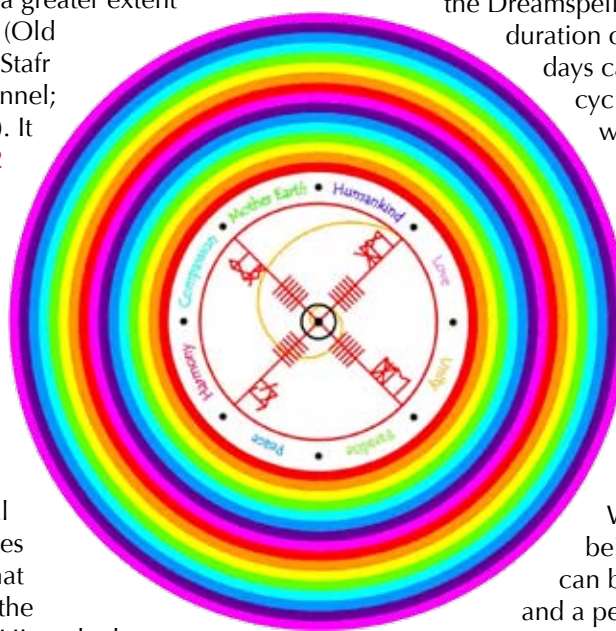
The ASP is a count of days that arose out of the geometry of the Runes and Bindrunes that comprise the structure of the Torch of Life mandala, and to a greater extent the whole form of the Galdrastafir (Old Norse: Galdr – Song/Incantation, Stafir – Stave/Talisman/Art/Magical Channel; meaning talisman of incantations). It comprises the runic formula of 12 runes which became 4 bindrunes (the ‘feet’ of the Galdrastafir), the 24 runes of the Eldar Futhark witness (the 4 groups of 6 lines), the 4 arms on which the witness and the bindrunes are suspended, the outer circle (Ouroboros – the Circle that is the rim of every galaxy, the loop of eternity, the past becoming future that is the eternal moment, the serpent that consumes itself, the nature of existence in that energy cannot be destroyed) and the central sun symbol or Aton Disk (Hieroglyph of the Infinite Sun). The Galdrastafir ideographically represents the Heart of Buddha also known as the Swastika or the Hammer of Thor. The Torch of Life is a runic incantation to world enlightenment and the realisation of Heaven on Earth.

It was in 2002 I discovered that every rune belongs to a family of numbers. For example the rune Uruz is in the family of the number 4 as it has 2 ends and 2 joins in 2 dimensional space. I called this the Geometric Number Emanation or GNE (example right). I applied this revelation to all the facets of the Galdrastafir. Succinctly, the runes, bindrunes and further structure of the Galdrastafir produce a series of numbers which when multiplied with one another and applied as a day count produce a large, seemingly endless array of synchronic data. It would take further articles to explain this. The ASP initiated on the day the Torch of Life was drawn, 11/11/1994; this was day 1 of 28080 days, kin 1 of 260.

My brother Raahsirius observed that 11/11/1994 is 108 days from the commencement of the 13 Moon New Year. He further noticed the 11:11 occurred half way through

a 16 day period, between a total solar eclipse and a penumbral lunar eclipse (see graphic below). In addition to this the first day of the ASP year was approximately 4 days from the emergence of Venus as it began a new morning star sequence, according to the book ‘Tzolkin’ by John Major Jenkins. Venus is associated with Quetzalcoatl, known as the Feathered Rainbow Serpent.

The ASP is a count of days, like the Mayan Long Count or the Dreamspell. Its year is 28080 Earth days in duration or 76.88 Earth years. These 28080 days can be primarily understood as 108 cycles of 260 days and as 260 kin where each kin is 108 Earth days in duration. 108 is represented by the Names of the Mother of All Buddhas and there are 260 kin of the Tzolkin. As such each day is unique within the ASP year, whose length closely approximates an average human life time. 1 ASP Year can be further understood as 13 ‘Months’ of 2160 days (20 x 108) and simultaneously the 20 Watches of the Tribes of Time each being 1404 days (13 x 108). The ASP can be applied on a collective level and a personal level; the collective count initiated when the Torch of Life was first drawn and the personal count initiates at birth.



It is through the ASP's relationship to the golden number 108 that it gained its association with the red giant star Arcturus (Alpha Boötis - Guardian of the Bear), which is the 4th brightest star in our sky, 36.7 light years from our star Sol. 4 Lamat (4 Star) is the 108th kin of the Tzolkin. I call 108 a golden number because amongst other qualities it is associated with the nature of the Buddha i.e. the number of the signs of the Buddha and the number of snails (spirals) that cool his head whilst he sat underneath the Bodhi tree experiencing enlightenment. According to the book ‘The Keys of Enoch’ by J.J. Hurtak ‘Arcturus is our mid-way station. It is the seat of our administration and is the thesaurus which holds the key documents used for governing the soul progression of our planetary intelligence’.

According to Dr Arcturus our Galaxy is Galaxy 108. The ASP functions as a Shield as it protects the biosphere from artificial timing standards and reminds us of our place at the heart of creation as holographically whole manifestations of divinity. As a program it functions as a stream of data that maps days similar to the way the Mayan

PERPETUAL 16-DAY RAINBOW BRIDGE MEDITATION

BY ORMUNGANDR MELCHIZEDEK - WHITE MAGNETIC MIRROR

A favourite ASP cycle is that of the perpetual 16 day rainbow bridge: $1755 \times 16 = 28080$. The rainbow bridge is a myth-magical metaphor for the transit from one stage of existence to another and is found in some form within many of our ancient cultures such as the Rainbow Serpent of the Australian Aboriginals, the Plumed Serpent of the Maya or Bifrost the Rainbow Bridge of the Norse. Each of the 16 days is associated with one of the rings of the double rainbow that comprises the outer rings of Torch of Life mandala. It is further associated with the rune songs of the formula and bindrunes of the Torch. This is one of the many ASP cycles that can be observed through the use of a day keeping journal.

1 - Red Rainbow Ring - Rune 1 - Laguz

I AM the Water of Life, Purity Sounds in Me

2 - Orange Rainbow Ring - Rune 2 - Gebo

I AM the Gift of Life, Love Sounds in Me

3 - Yellow Rainbow Ring - Rune 3 - Mannaz

I AM the Temple of Spirit, Life Sounds in Me



4 - Green Rainbow Ring - Bindrune 1 Remembrance

I AM Infusing my Incarnation with my I AM Presence, Blessing my Self with my Core Divine Light. I surrender to the One Heart, and accept the Gift of my Awakening to the Love I AM. In service to Love, Light, Truth and Oneness. I AM that I AM.

5 - Turquoise Rainbow Ring - Rune 4 - Elhaz

I AM the Spirit of Life, Light Sounds in Me

6 - Blue Rainbow Ring - Rune 5 - Dagaz

I AM the Mind of Life, AUM Sounds in Me

7 - Violet Rainbow Ring - Rune 6 - Ehwaz

I AM the Messenger of Life, Faith Sounds in Me



8 - Magenta Rainbow Ring - Bindrune 2

Awakening of the Bodhisattva

I AM a Transmutational catalyst of Telepathic understanding. I AM guardian to all life. I AM Wholeness enfolding the World in my wings, Spiritual Kin of the Rainbow Tribe.

9 - Red Rainbow Ring - Rune 7 - Naudiz

I AM the Vitality of Life, Now Sounds in Me

10 - Orange Rainbow Ring - Rune 8 - Eihwaz

I AM the Tree of Life, Deathlessness Sounds in Me

11 - Yellow Rainbow Ring - Rune 9 - Mannaz

I AM the Temple of Spirit, Life Sounds in Me



12 - Green Rainbow Ring - Bindrune 3 Self-Deliverance

I understand that the World is a reflection of my Self, As I AM healed, so is the World. I AM the Strength of Legions I AM the Pillar of Light, My Being is my Temple, I AM that I AM

13 - Turquoise Rainbow Ring - Rune 10 - Ingwaz

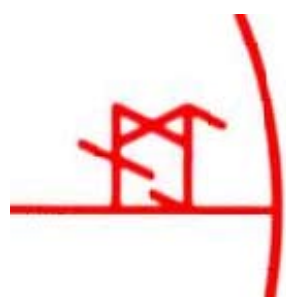
I AM the Potential of Life, Wholeness Sounds in Me

14 - Blue Rainbow Ring - Rune 11 - Wunjo

I AM the Love of Life, Fruitfulness Sounds in Me

15 - Violet Rainbow Ring - Rune 12 - Mannaz

I AM the Temple of Spirit, Life Sounds in Me



16 - Magenta Rainbow Ring - Bindrune 4

Rebirth of the Phoenix

I AM the Manifestation of my Enlightened Self. I AM the Phoenix of Ascension. I AM the Wellspring of Joy Filled Accomplishment, Blessing the World in the Rainbow Flame. I AM that I AM

PEACE HAS WINGS

BY CHARLES DICKEY - RED COSMIC EARTH

Wind frees these animations away from frozen states. We escape cold memories of skyscrapers, embrace instead subtle Earth hovels. A cylinder replaces the calendar. Seasons resume.

Winter roots twist deep to taste the bone rock of consciousness. Up top, robots fasten on final panels to our finishing stones. There isn't any up to open.

Paragraphs stall. Quiet time. Permits previously required, now submerged in fire, cannot stop this permanent stillness from spilling. Peaks. Pocks. Tick-tock you don't stop.

Princess Peacock speaks to this.
"Repeal all laws and borders. I want my party to permeate hip-hop, chase intelligent dance music with swords. Peace."

Can you dig?

I no longer know, dreaming reality. I am not this body, this mind, not this dreaming. What was your plan? Free breathing. A dreaming planet is breathing. Rebound!

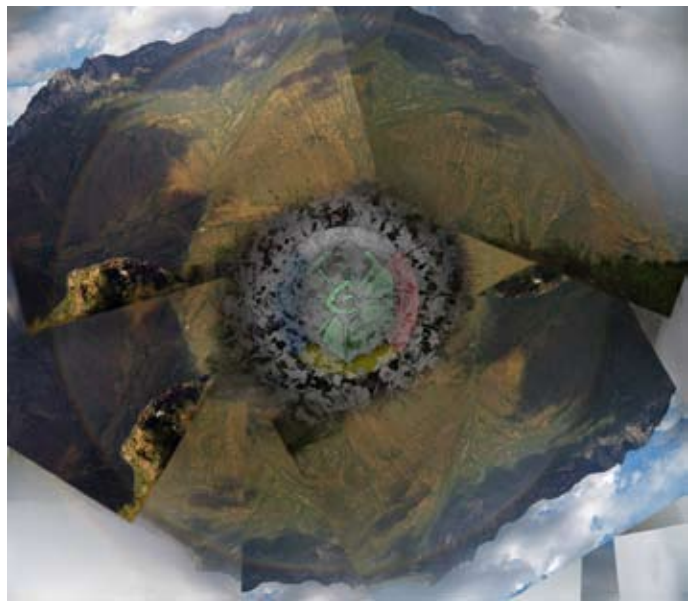
Release,
recognize

Peace.



ABOVE: Waking Up by Emili Sermet - Blue Spectral Storm

BELOW: Rainball by Emili Sermet - Blue Spectral Storm



BABBLE ON

LYRICS BY EVEN DAWN
RED CRYSTAL SERPENT

Can you sense the air's fragrance,
from the banks of Babylon?
Do you taste the dewdrops essence,
from the banks of Babylon?

Do you hear the dawn birds singing?
Say, can you see the Sun's rays glimmering?
Do you feel the Earth's heart beating,
from the banks of Babylon?

Beneath the towers
of Babylon (they babble on).
In the boardrooms
they babble on (in Babylon).

So filled with crowded streets
and lonely rooms.
With all those empty parks
and silent tombs.
In those guarded hearts
and wounded wombs.
Behind the curtained views
and in the Crafted news
of Babylon...

Can you help yourself from sighing?
How can you help yourself from smiling?
I can't stop myself from singing!
Now Babylon is turning round,
coming round.
Now Babylon is toning down,
coming down.
Bade bye bye to Babylon.
Now Heaven's come back down to Earth.

SEMILLA'S KITCHEN

BY SANDIE HERNANDEZ - RED LUNAR MOON

The Autumn equinox is a time of golden light, pumpkins and the harvest moon. A gathering of music, food and culture was experienced on Solar Monkey day at the Ceres Harvest Festival in Melbourne. Many kin bathed in a warm Autumnal day of cooking, eating & dancing followed by a beautiful communal feast prepared by cooks from myriad cultures.

I was blessed to be offering a traditional food from Mexico using the timeless ingredients indigenous to that mystical land. Maize ground to a dough, filled with pumpkin, chile, spices and sesame seeds then wrapped in banana leaves and steamed. Tamales are a sacred offering present in ritual altars, fiestas and on street corners throughout central

Tamales con Calabaza Tamales with Pumpkin

Dough

4 cups masa lista (available from spanish/latin american grocery stores)

2-3 cups water - you may not need all the water

1 teaspoon sea salt

250g melted butter

Mix together with one hand, adding water little by little gently squishing & squashing between fingers until a soft mass of dough evolves. It will be the texture of steamed pumpkin.

Filling

1/4 butternut pumpkin, small cubes

1 small brown onion, chopped fine

1 clove garlic, mashed

3 ripe tomatoes, toasted in a dry pan or under grill until skin blackened, remove skin

1 chile jalapeno - seeded & chopped small

1/4 teaspoon cumin seeds, roasted & ground

1/4 teaspoon cinnamon, roasted

1/4 cup sesame seeds, toasted & ground

handful fresh coriander, washed & roughly chopped

few sprigs epazote (Mexican herb) roughly chopped - if none available leave out

1 fresh bay leaf

1 cinnamon stick

handful fresh avocado leaves (optional)

fresh banana leaves - wash & cut about 12cm wide, toast lightly over flame

America with fillings sweet or savoury depending on the available ingredients - spiced pork, turkey mole, raisins & vanilla, almonds, rice, coconut & pineapple, black beans, wild greens & tomato, fresh young corn & milk... combinations are endless.

Use your imagination to vary fillings - find inspiration from the season, community markets and your own garden.

Autumn vegetables such as mushrooms, silverbeet, kale, the last zucchinis, fresh parsley, mint, coriander. Try adding piloncillo (unrefined sugar very much like the Indian jaggery) to the dough along with raisins and cinnamon or some baked quinces with cinnamon & almonds. Just place dough in banana leaf, wrap and steam.



Gently fry onion in olive oil in a wide pot until soft then stir in garlic & spices & fry until fragrant. Stir in tomato, chile, cinnamon stick & bay leaf & fry over low, gentle heat for 10 mins. Stir in pumpkin & epazote (if using), cover & let simmer for about 15 mins. Add salt to taste, stir & simmer for another five minutes or so. Turn off heat & stir in coriander.

Place an avocado leaf then a heaped tablespoon of dough in the center of banana leaf and spread out in a circle over leaf, leaving about an inch of space around circle. Drop a level tablespoon of filling in center of dough and fold leaf over filling, folding over each side until you make a small parcel with filling tucked inside. Place tamales in bamboo or other steamer, like envelopes standing on their sides. Steam, covered for 45 mins. Unwrap one or two & eat as is with fingers. Keep leftover tamales in their wrappers in fridge and steam to reheat. Yum.

My signature is Lunar Moon which resonates with my Pices sun sign, moon in Cancer and Scorpio ascending - very watery business indeed... Volunteering at the Friends of the Earth co-op in Melbourne Australia for the first time many years ago opened up a beautiful new culture to me. That of community, organic food, environmental awareness and social justice. This was the beginning of my journey with whole foods. Unrefined, seasonal, organic produce that is remarkably rich in healing properties and is delicious! My work is to teach people how to choose, prepare & cook these foods, the importance of community gardens, markets and of traditional cultures through cooking classes & workshops. I also use the study of Macrobiotics, Ayurveda & Chinese Five Element theory as inspiration when teaching and when creating menus for catering. I find much wisdom and awareness in traditional food cultures and the environments from which they come. It is from them that I draw much of my inspiration.

THE LAW OF KIN

BY ANDY PERRY - YELLOW CRYSTAL WARRIOR



One of the most creative ways to get to know the 13 Moon Synchronometer and the dimensional magic of Dreamspell has to be the Law of the Kin. The Law of the Kin functions according to the Earth Families. As such it serves as a dynamic and ongoing method of practical application of fourth dimensional living, experiential learning and insight. Having lived and experimented with this practice myself, I would like to talk a little bit about how it works and how it plays.

The most important thing to be aware of is that activating the Law of the Kin means activating the holons of those who participate, and this is really the most exciting aspect too because activated holons spells galactivation and we all know home is where the heart is, right? So all that is needed to begin with is at least two people living together practicing the codes on a daily basis. Three is better still, four is awesome and five or more is just perfect.

What is needed ideally is for the synchronic order to come to the party. If you live in a household with all five Earth families represented then you will see what I mean; your home Timeship becomes Galactic Central and really starts cranking along. Everything has already been accomplished in the synchronic order, so whatever the arrangement is in your household, you can be sure the tricks of the trade are there for you all to master.

The key then, is to match Earth Family days to Earth Family responsibilities. So basically, on **Polar Kin** days, *all Suns, Serpents, Dogs and Eagles* take up the responsibility of doing all the housework, cooking, cleaning, dishes and general beautification etc. on behalf of the house and everyone in it. Next day it becomes the turn of the **Cardinal Kin**: *Dragons, World-Bridgers, Monkeys and Warriors* to take up their Earth Family service. And so it goes following the synchronometer, you know the sequence I'm sure.

Core Kin the day after: *Winds, Hands, Humans and Earths*, followed then by **Signal Kin** the day after: *Nights, Stars, Skywalkers and Mirrors*; then next day **Gateway Kin**: *Seeds, Moons, Wizards and Storms*. And then **Polar Kin** once more and so on and so forth..

You will know when things are working when people you know start randomly rocking up at your house out of the blue on their Earth Family day. So, either you set a plate of food before them or hand them a broom, or maybe you might like to do both. Yes, you may notice the power of your household flow takes on certain synchronic proportions that begin to manifest in mysterious ways. For example, I remember once, a pair of Jehovah's Witnesses knocked upon the door of our kin house one sunny afternoon.

Well, what would you expect?

It was a white Mirror day, Signal Kin, and when we decoded them they were a Night and a Star, so we gave them each a pair of gloves and continued our discussion while they helped us pull weeds in the garden. They were down with it.

Be creative. The Law of the Kin is really the art of synchronizing equality. With consistent application it will deliver untold wisdom into the fold, and you will soon see if anyone isn't pulling their weight, and be empowered to address issues without the need to take sides. All planetary kin are equal, and responsibility to one means responsibility to all. Some of the most divinely inspired creative juices get to flowing because if you know that your service occurs once every five days, that gives you four days out of five to pursue your creative interests unimpeded. The Law of the Kin means you know exactly where you stand.

Some of the more adventurous experiments may incorporate wavespell pulsars, spiritual, physical, emotional and mental levels of play into the mix. We who are the planetary kin are the groundbreakers in this endeavour of establishing galactic cultural resonances on Earth. It isn't so much about dogmatic fixed application, but fluid perceptions that supply appreciation of the gifts each one of us brings to the round table of our all-togetherness. Dream awake the art that you are.

ABOVE: Mask by Mark Lee

ESTOY SOÑANDO

BY ANDREA

estoy soñando: una dimension igual a la nuestra pero todo a mi alrededor esta mal. el cielo es de un color rojo y una bruma gris no permite ver casi nada, los arboles estan torcidos y quemados, no hay pasto ni animales ni aves, tampoco veo personas. camino entre esa devastacion sin poder orientarme hasta que escucho la voz de hombre llamando a gritos a una mujer. el sale de la niebla de pronto enfrente mio y me pregunta si he visto a su esposa: le habia dicho que no se retirara muy lejos de la casa para no perderse y ahora ella se encuentra perdida y ya esta llegando la noche. le pregunto por las demas personas y me dice que solo han quedado ellos dos, esta desesperado por encontrarla. le digo que voy a tratar de ayudarlo

buscamos por el bosque y en un momento me parece oir la voz de ella pidiendo llamandolo, nos acercamos al lugar y la veo a pocos metros de nosotros, pero el no puede verla ni ella a el, solo yo pue! do verlos y escucharlos a ambos, le explico que no puede verla porque esta ahi, pero en una especie de dimension paralela, asi que me decido para tratar de ir a buscarla y traerla de vuelta. no recuerdo como lo hago, la cuestion es que logro reunirlos de nuevo en ese extraño bosque que pertenece a su mundo. le pregunto porque esta todo destruido, que catastrofe ha pasado, y el me dice que por haberlo ayudado a encontrar a su esposa me va a dar un consejo: me toma entre sus brazos y se eleva conmigo mas alla de las nubes, mostrandome la tierra, nuestro globo terraqueo.- mira me dice- y cuando miro hacia abajo veo una cantidad infinita de pequeñas luces brillando. el me sigue hablando- cada una de esas luces es una persona, la luz proviene de su corazon, y si alguna vez algun gran peligro, alguna catastrofe esta por suceder solo basta que todos se unan pidiendo a la vez para que no suceda nada. las luces de sus corazones formaran una malla de amor al!

ededor del planeta que lo protegiera incluso del choque de un asteroide.- desgraciadamente no fue ese el resultado en su mundo, ya que la gente no se unio, y todo fue destruido. creo que si suficiente gente se reuniera o pidiera a la misma hora alrededor del mundo por la paz, el hambre, los conflictos, todo se acabaria. pero soy solo una soñadora, la unica forma que tengo es contarlos como un cuento, y esperar a que tal vez en alguna persona se encienda esa chispa que lleva en su corazon y entienda algo de mis palabras. gracias por escucharme, no tengo a nadie a quien contarle que me pueda entender aunque sea un poquito y a veces me siento muy sola. un corazon que trata de sentir el viento en su cara.



EXTASIS

MONO ENTONADO AZUL

Bendito orgasmo cosmico de la creacion.
Con el Imix dando obertura, al sonido inaudible de la primera pulsacion del corazon universal, empezando asi mi vida.

El primer soplo del viento, comunicando mi espiritu, el principio del samsara aun con Akbal soñare con la abundancia, para que floresca la semilla del amor.

Sobrevivire con la fuerza vital de Chicchan, aunque trascienda y muera, igualando a la muerte, enlazando dimensiones. Y como una gran tormenta vendran a mi, los retos de este tiempo.

Mas con el alegretto de las estrellas se llenaran de elegancia mis pasos, navegando asi por el fluido universal, purificando mi corazon, para dar entrada a la filiacion.

Entonces aprendere a jugar a la magia con el polvo estelar, siendo Chuen mi destino convirtiendome en el humano galactico anhelado, que me dara la libertad para explorar el espacio.

Y en el tiempo sin tiempo acompañada por Ix, al ritmo andante obtendre la vision de mi sombra, que destruir con la espada del guerrero, rindiendose la oscuridad a la luz de la tierra.

Entonces el espejo reflejara el sin fin de mi caos ordenado, que sera iluminado con el fuego universal.

Llegando al extasis con la unidad, a tempo con el ritmo universal, resonando y vibrando con la sexualidad sagrada del cosmos.

ABOVE: Solar by Jesse Wichita
www.third-eye-dimensions.org

GEORGE LUCAS' EARTH

BY [JONATHAN SHAW](#) - BLUE CRYSTAL MONKEY

I am not on Earth anymore.
I left Earth as soon as I agreed to be directed by George Lucas. Albeit, as an extra.

OK, Yes, I am still on Earth, but this is George Lucas's Earth and it is strange and he is coming to get me. To hurt me. Oversized white 4WDs will soon roll into this strange little town on George Lucas's Earth and George himself will be among the passengers. And he will bring with him a gang of men whose sole mission is to hurt me. And to hurt me good.

It is nearly dark. I have spent the evening at a strange party in this little town, being seen. I want my face to be recognised. I want George to know he can find me.

Mind you, my nose is broken and very swollen, so I tend to stand out. George punched me. Earlier. And I hit him back. That's why he's after me. That's why those big white 4WDs will soon appear.

I keep saying George Lucas's Earth is strange, but it is also beautiful. On my way out to this little town – on the run from George – I passed buffalo. No shit. Proper American buffalo, just like the old days. They were magnificent too. Big beautiful creatures. Astonishing. I wasn't afraid when I saw them. I was in awe. They were frisky. One big black fellow let me approach him but I didn't get too close.

As I walked away from the buffalo I thought: good. A food supply.

Is that strange of me?

When I ran from George Lucas I bought my band-mate Andy with me. He's still at the party in this strange little town. I hope he's OK. He's excellent company and loyal to the bone and like me he was seduced into this strange story on this basis of George's earlier work.

Ah Yes.

Back there – before – I was just an extra, one of the crowd. George was directing us in this strange little scene, where we were all grieving or something. A hundred of us, all our movements synched like clocks, wearing dark robes and yelling.

During a break I stand up and suddenly George is behind me, laying his hands on me like he's measuring me for a suit. Then he flits off, mumbling to himself.

An aide rushes up: "don't worry," he says, "George is just directing."

I wasn't impressed. Nah. Not at all.

I turned to the extra next to me and said: "George Lucas is a shell of the artist he was. He's become rigid, tight. He is unable or unwilling to take risks."

George heard what I said and spun around. Without any sort of verbal interaction he strolled up to me and punched me square in the nose, breaking it with a clut.

Eyes watering, I stepped back, kept my feet and launched a left handed punch at him. He fell to the ground, moaning like a wookiee.

Suddenly I knew. I knew I had left Earth and

landed on George Lucas's Earth and that he would have revenge for this. My childhood was over. My nostalgia was indulgent. Luke Skywalker had long since retired hurt.

I had to run.

And so I did.

I grabbed Andy from somewhere and we took off, eventually arriving in this strange little town. Sometimes we travelled by foot (for example when we passed the buffalo) sometimes we travelled by car. Some of the streets had my name written on them. I was referred to as 'Jonny'.

We were in a car when we stopped and had a chat with a fellow walking past us. He was wearing a baseball hat. He had dark hair and a Latin American vibe. He chatted nicely with the person travelling in the passenger seat. I was in the back seat, on the left, and wound down my window and let him see my face, my George Lucas swollen face.

"You know George," I said to him.

"Of course," he said. "Everyone does."

Everyone does.

Due in large part to Andy's superb social skills we are transferred to a party in this small house with pink wallpaper. It is still light when we arrive. I am safe to be seen until dark.

The party is strange. Everyone is walking around talking earnestly about Leonard Cohen's *Hallelujah*. And I mean everyone. If they're not playing it – eyes closed, huge emphasis on the high notes – then they're discussing the chord structure and the lyrics.

I like the song well enough but weary of it being treated like the most profound piece of work ever to spring forth from the collective human experience.

So I grab a guitar and strum out the song, nice and loudly. Only I change the word *hallelujah* to *Jah be praised Jah*. It's not a popular interpretation, but this is good. It means I am being noticed. I want them to remember me – and my swollen face - when George comes.

Night begins to descend and I leave the party and Andy behind. He went off with a girl. He'll be fine. I approach the border. There's a brown haired girl guarding the border. She is pretty. Homely. I am an outlaw and imagine I am in Love with her.

"You'll remember my face, won't you?" I say to her.

"Yes," she replies.

Now I am in hiding, in the last fade of day, in this strange, strange Land, on George Lucas's Earth.

I squint into the darkness which is almost total and there:

The white 4WDs are coming.



ABOVE: Ameratsu by Jesse Wichita
www.third-eye-dimensions.org

PLANETARY DREAMING

SEED OF LIFE FROM PASQUALE - YELLOW PLANETARY SEED

I am taken to the ocean or I'm already there. I remember the project (in which were dreaming on behalf of the Ocean). When reading about the quest, it made me think about how humankind uses the ocean - they fish it empty, dump all their toxic waste in there and all their garbage.

In the dream I now see some kind of animation, but it is also 3d. It reminds me of a Greenpeace commercial. Everything is white but the lines are squiqli black, a specific animation style.

Animation:

A boat comes. It dumps a giant barrel black barrel marked with a white skull in the sea. It fishes a huge amount of fish out of the sea. It dumps more stuff.

After doing that it produces a golden (this is gold and shiny not black and white) "Seed of Life" and dumps it in the ocean. Right after that a sail pole goes up on the boat, but not as high as it used to be. I understand that this has been

going on for a long time and every time the Seed of Life has been dropped the sailpole goes down a little. In the beginning it would have been huge.

In the dream this brings a lot of understanding. Now I write it down, I ponder on the meaning. If it continues like that, soon the Seed of Life won't be powerful enough to produce a sailpole long enough to take the boat home. The Seed of Life symbolises the power of life of the ocean. But the more garbage and poison we dump and fish we take out, the Seed of Life cannot put up with it any longer, the balance is gone.

It could also mean that due to all the poison the poisson (french for fish) have a lower life energy within them.

So stop poisoning the poisson.

in the dream i was eager to remember the animation so i could reproduce it or make a storyboard for greenpeace.

MOONDRAGORIA FROM MORPHEUS

I stand in a Dark place..no light around me...slowly I feel a presence about me..It engulfs me as if im wrapped in a blanket, I feel warm and comforted now...A bright light fills the field of my "vision"..more intense it grows and now suddenly i am standing atop a mountain cliff..looking down I see Dragons and Lions and Many other creatures they are gathered around a huge Green emerald stone.. I think to myself "Where am I?" I hear a voice say "you know where you are, this is our home in the Land before time, in the Lands afar from Man, he sees us not anymore as he has become enraptured by his technologies...and while yes they are wonderous, in time if left unchecked . his dependency on them, shall be his downfall....but we stand...watching...hoping that he will at least return to embrace the Former ways...at least in part..."

"Progress is necessary though" I say..."Yes..Indeed", the voice replies.."but not at the cost of one's soul....but come...let us go further into our Lands"

I am transported in the midst of the gathering of the creatures..."welcome morpheus" they say in what sounds like the singing of angels...

"How do you know my name?" I ask....they find this very funny...

The lion creature says to me "Look" and points in the direction of the Emerald crystal..."Look within the crystal... and see the history of our worlds"...Looking into the crystal...I see many Dragons and Men...living together... fighting together and sometimes fighting each other... I see Men becoming Dragons and Dragons becoming Men...I feel confusion upon seeing these Changes...to my Left there is a Huge Dragon, he stands towering above everyone else...

"I know you do not understand" he says...but look now into my eyes...and know the truth...I look into his dark red eyes..I am drawn into them by some kind of Magickal force , I see Dragons who cared so much for humankind that they chose to walk among us in human form... possessing still their knowledge and wisdom and power... i see human beings, who..through their own desire and discipline elevated themselves to the "Dragon-hood" and other humans who were initiated into the path by Dragon-Humans.

I ask "Is any of this REAL?" I feel a "hand" on my shoulder and the dragon says..."It is as real as you are...and as unreal as you are..."

I Understand...

"Yes Morpheus..I know that u do"

I "Return" to the Gathering and all the creatures are now in a Prayer position..hands clasped on chests/breasts...They are chanting "aum"....

the large dragon says "It is time for you to go now morpheus"...their "aum" becomes louder and i am lifted into the air by the very force of their chanting....

"Wait "..I say "where is this place?"..with a smile on his face the Dragon looks up to me and says "you know where you are..."

suddenly it comes to me... Moondragoria!!!!

"YES!!!".....it is our home... be well morpheus, until next time we meet"....

I cry out "WAIT!!!"...and then I "awaken"

WAY OF THE TREE

FROM NICK - BLUE RHYTHMIC NIGHT

The 20 Tablets of the Law of Time are a production of the Foundation of the Law of Time, that include "the telepathic codes to re-harmonize the DNA in a daily program".

The 20 Tablets are a roadmap for a 16-year planetary activation cycle between 1997-2013, and describe the programs of the 64 Codons of our DNA, by drawing on the perfect mathematical resonance that they exhibit with the 64 Hexagrams of the I Ching oracle / book of wisdom.

Each of the 64 Codons, is in turn paired with one of 64 Runes, and it is these runes that I spent much of my night visualising and memorising - in the hope of imprinting their power and essence into my being.

What was the deeper meaning behind the codons and runes? Recalling that Jose Arguelles calls the 8 coloured sets of UR Runes, the 8 Galactic Brainwaves, I decided upon a question for my dreams to respond to. That night, I asked for a dream to "Give form and meaning to the activation of the 8 galactic brainwaves on Earth".

The dream begins with a feeling of collapse, or transformation - the scenery taking on the appearance to match.

I am a large log - falling from an ancient tree of great height (I must be a few hundred metres up). Below me there are many other large branches/logs, making their way to the forest floor. As we fall, we pass other living green branches that remain on the tree. I wonder if others will be held up in their path, but we continue downwards - an open space clearing up before us. And now, I begin to realise my impending doom. This could be painful! Sure from ordinary eyes, I may just be a log - but I feel like a real, living being right now, and the thought of crashing

down on the Earth below means "death". Looking at the other logs before me, I realise the group intelligence that is circulating. The way we will "die" is to surrender to transcendence.

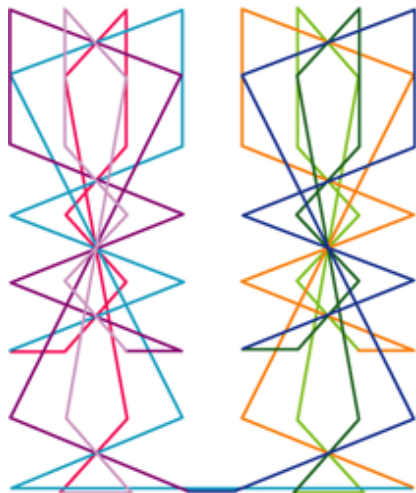
With the instantaneous decision-making ability only "death" can give, I give way to this process. I dull down my senses, so that the experience is less "painful", preparing myself for my final moments. And then wham! I hit the ground. The air is still in the forest.

I am experiencing "rebirth". No longer am I a log, but a gum tree flowering up from the ground. The rising of this new awareness is so foreign and unexpected, I realise that no words could have prepared me for it. I feel my two silvery, smooth arms, rise up on either side of my roots, forking towards the sky. One goes straight up, the other elegantly curves out to the right, before heading in a more purely vertical direction. My awareness is "all-seeing" - not being so focused within the eyes, but rather the visionary/telepathic sense of the tree as a whole. Time stills during this process - my awareness becoming accustomed to what I could only call "tree years".

At some point however, life begins to appear around me in the forest. I get the impression of animal life about - by now, I know that my place is strongly respected and valued by others around me. Yet, for one reason or another I am called to go walkabout, wandering over to a space a few hundred metres away, where I am drawn into confrontation with a large and rather difficult gorilla like creature.

To participate in this daily meditation, order a copy of the Master Synchronic Code Book from the FLT - a 13 Moon Calendar from 2006-2013.

<http://www.lawoftime.org/bookstore/mscb.html>



64 UR Runes

64 Codons / Hexagrams

	64 UR Runes								64 Codons / Hexagrams								
Way of the Tree	+	⊕	⊗	†	⊕	⊗	卐	卍	☰	☷	☱	☲	☴	☵	☶	☳	☱
Way of Conduct	△	⊕	⊗	▽	⊕	⊗	☆	⊗	☰	☷	☱	☲	☴	☵	☶	☳	☱
Way of Wielding Power	⋈	⊕	⊗	⋈	⊕	⊗	⋈	⋈	☰	☷	☱	☲	☴	☵	☶	☳	☱
Way of Transcendent Fourth	•	⊕	⊗		⊕	⊗	⊕	⊗	☰	☷	☱	☲	☴	☵	☶	☳	☱
Way of Irresistible Fifth	⋈	⊕	⊗	⋈	⊕	⊗	⊕	⊗	☰	☷	☱	☲	☴	☵	☶	☳	☱
Way of the Telepath	⋈	⊕	⊗	⋈	⊕	⊗	⋈	⋈	☰	☷	☱	☲	☴	☵	☶	☳	☱
Way of the Telepath	⋈	⊕	⊗	⋈	⊕	⊗	⋈	⋈	☰	☷	☱	☲	☴	☵	☶	☳	☱
Way of the Galactic Octave	⊕	⊗	⊕	⊗	⊕	⊗	⊕	⊗	☰	☷	☱	☲	☴	☵	☶	☳	☱

ARTIST CREDITS

MARK LEE

BLUE SPECTRAL HAND

Conduit (front cover), Mask (p.28)

To speak of myself in the third person

mark (blue spectral hand) was Born in the rainy valleys of south Wales, as a dreamer and explorer in the vast scape of mind he studied with an animation/illustration background, currently at the age of 27, working in the games industry in London, he is soon to leave it all behind for high adventure and some soul searching to Egypt, Canada, Mexico and Peru,

Researching controversial ancient histories, Shamanic techniques and ethnobotanical visionary plant teachers

Lucid dreaming and the new quantum paradigm he is hoping to find new inspiration and to return with much needed archaic wisdom and create his visionary art

In my art
I hope to show
With One
Burning desire
In Coming from
A place that we all share
Deep at our zero point horizon

Sincere intensions, to bring a vision
visions of an open waveform, of
Endless possibilities for dissolving dualities
Focusing on the blank canvas of unpainted futures
to search out, remember and share primal information,
and ideas to those who have forgotten to see with child like wonder.

to inspire that we are the lucid dreamers, creators of
unseen magical realities.

Exploring with integrity, in the quantum, shamanic,
synaesthetic, morphogenetic fields of light.

I am just
A photon
In A single cell,
One cell of an organ
a collective human organ
Of This biospheric goddess
Dancing round our sun
Swirling In the great overmind

We are all one, and with access
To this endless supply of love
Miracles are possible

With hope and passion for the
Multidimensional human spirit,

Ignite

EMILI SERMET

BLUE SPECTRAL STORM

Waking Up (p.24), Rainball (p.24)

JESSE WICHITA

Lunar Cycles (p.16), Solar, (p.29), Ameratsu (p.30)

THIRD EYE DIMENSIONS -
Hermetic Artwork for the New Millenium

The artwork is psychoactive, interacting with its viewers and revealing itself bit by bit, yet prohibiting the rational part of the mind to categorise what it sees. New worlds and forms open up in the mind's eye, spurring on the imagination of the viewer, who basically has the opportunity to observe his own mind's interpretations and thought patterns in the picture, clearly showing him the relativity of any so-called "collective reality". A truly mind-expanding experience, especially if combined with suitable music, which also has a definite influence on the viewer's perception of the picture.

The artwork seeks to integrate the governing macro- and microcosmic principles of the natural physical world around us with the applicable principles of our spiritual inner worlds and of quantum physics.

email: j.wichita_at_gmx_dot_net
website: www.third-eye-dimensions.org
myspace: www.myspace.com/jessewichita

AMIT

YELLOW SOLAR STAR

Photographs from Galactic Event (back cover)

EVEN DAWN

RED CRYSTAL SERPENT

Green Corn (p.3), Dawnsong (p.34)

JOANNA C. BEVIS

RED CRYSTAL SERPENT

Cosmic Web (p.17)

ARTISTS STATEMENT - Within my work the underlying theme that 'life is light' is used in many forms and styles, from abstracts & landscapes to inner visions & inter-active art. Using colour as my muse I paint intuitively with the intent to create "art that speaks to your soul".

Sunshine & Soulshine, Joanna.
White Rock. BC. Canada

http://www.angelfire.com/art2/celestial_visions

SUBSCRIPTIONS

The 2C team are committed to bringing you quality episodes up to the galactic event and beyond! By subscribing you are helping us to organise and synchronise to this purpose, and you will receive your quarterly publication full of juicy articles, stories, interviews, discussions and pictures.

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- \$64 USD for a solar year (incl. P&H)

Australian Kin pay the same dollar values as above but Australian dollars, not U.S. That is, AUD \$20 per individual issue and AUD \$64 per solar spin.

If you want a bundle to distribute in your area or at a local gathering or Day Out of Time party, let us know and we can work out a discount price.



“Dawnsong” by EveN Dawn
even.dawnstar_at_gmail_dot_com

UPCOMING EPISODES

2C is an ongoing investigation into galactic culture and you are all part of the process. We have four episodes per solar spin so that is a lot of material and the more interactive we can get the better. Upcoming episodes will be focusing on Garden Culture Communities, Sacred relationships, Guru's and guides, Aliens, Food and diet, 911 and more. Please let us know if you have a great idea to focus on for future episodes, and please submit any material you have that you feel is appropriate. Episode 3 (Garden Culture Communities) will be released for the upcoming Day out of Time, 1 Skywalker.

Any ideas/submissions should be sent to
submissions _at_2c_dot_org

Our postal address will be announced online, at the new Second Creation magazine website:
www.2c.org

Acknowledgements

- Apologies to Jon Beinar for incorrectly listing his website. Visit the visionary & surreal artists collective: <http://www.beinart.com.au/>
- Thanks to Alana Jiruse for the images of the Mayan temples, shown on pages 17,18 of the 1st Issue.



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