

SECOND CREATION



episode •

blue electric storm



2C IS:

- a freely downloadable online magazine produced quarterly as an ongoing investigation into galactic culture
- a voice for the emerging noosphere (planetary consciousness) in the years leading up to and beyond December 21st 2012
- an open conduit and place of exchange for ideas, art and experience



2C HOLON

- Matriks 4 Monkey
- Jonathan 12 Monkey
- Nick 6 Night
- Even 12 Serpent
- Edward 10 Warrior



REGULAR CONTRIBUTORS

- Sandie 2 Moon
- Anna 6 Earth
- Alistar 11 Mirror
- Kiri 10 Sun
- Aaron 4 Skywalker
- Lore 4 Sun



PRINTED COPIES

A compenium of the four episodes of the year is produced in time for the day out of time. Copies of the 160 full colour page set of four magazines, locally printed on 100% recycled paper can be ordered from the [Mind-Heart Media Mart](http://www.mhmart.org) - www.mhmart.org.



SUBMISSIONS

We're looking for your polished pieces of art - articles, interviews, reviews, artwork, dreams, letters and inspirations. These can be focused on an episode theme or more general submissions. For the next episode, submissions are required by kin 222, white magnetic wind (sat sep 27). Please email to: submissions@2ndcreation.org.



NEXT EPISODE

'Planetary Arts to Survive and Thrive' will be episode 2 for the blue electric storm year, focusing on issues to do with getting off the grid and transforming the grid from within. Anything from biodiesel to the credit scam, to seed saving and solar energy solutions. Upcoming themes will be episode 3: Living the dream: dreams, visions and prayers & episode 4: Home is where the hearth is - everyday action.

MAGAZINE: www.2ndcreation.org

COMMUNITY: www.tortuga.com

FOUNDATION: www.lawoftime.org

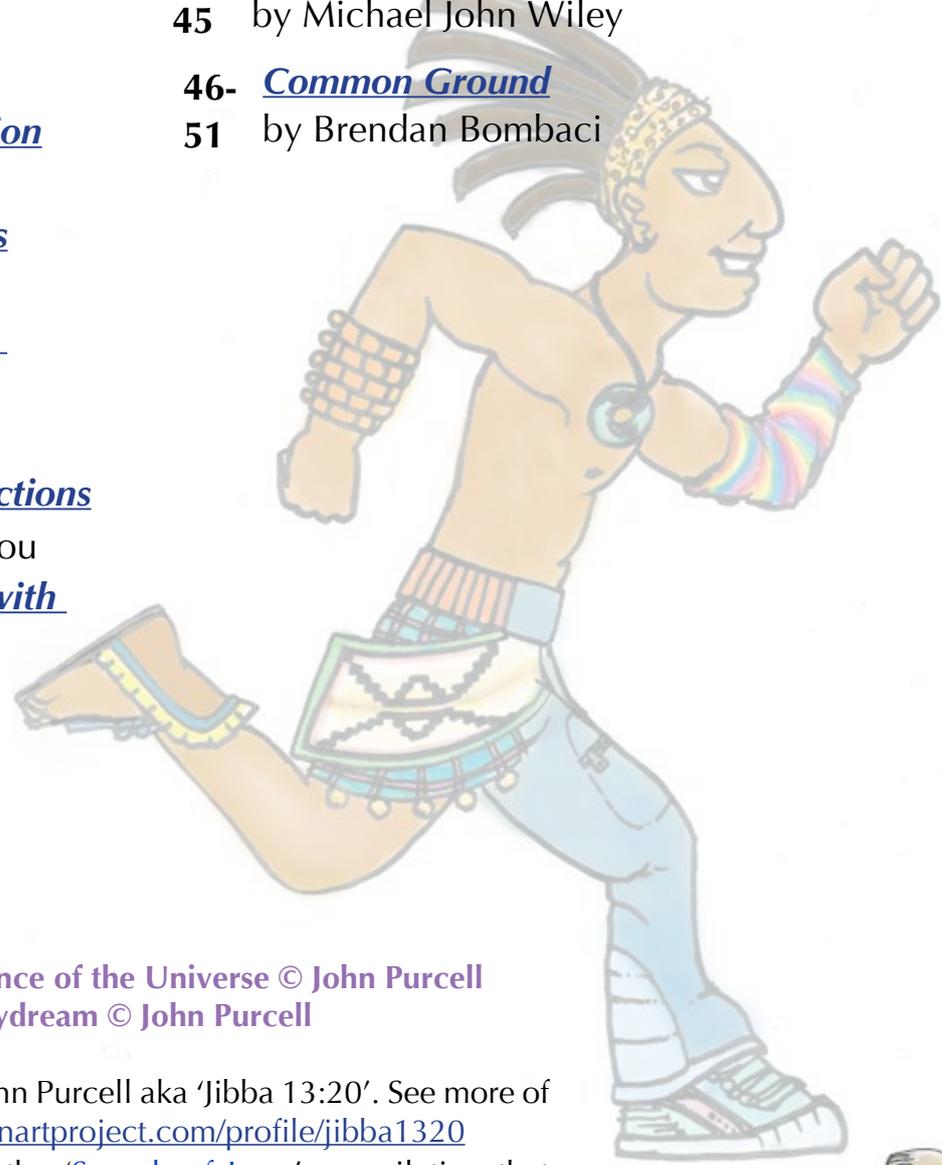
SECOND CREATION





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COVER ART

Front Cover - *The Abundance of the Universe* © John Purcell
Back Cover - *Sunshine Daydream* © John Purcell

Front and back cover by John Purcell aka 'Jibba 13:20'. See more of Jibba's art at www.brooklynartproject.com/profile/jibba1320
Jibba also has a track on the '[Sounds of Love](#)' compilation that accompanies this magazine. A more extensive bio appears as a 'Noo-Time profile' in the accompanying booklet. Jibba can be contacted at purcellart@hotmail.com.





SOUNDS TO STABILISE THE PLANETARY HOLON

BY THE 2C HOLON

Welcome to the first episode for the Blue Electric Storm spin, 'Radio Sonic Harmonics: Sounds to Stabilize the Planetary Holon.' This episode focuses on sound and vibration as a tool for planetary service and healing. Lots of time lines hang in the balance, and this is our bid to steer things in the direction of harmony - a bumper episode of great contributions that explore the theme well. Of note is the excellent 'interview with an artist' that regular contributor Ali conducted with Pablo Amaringo. Pablo's shamanic art and his words come from a place of profound wisdom. Our galactic Design agent Even along with Vasumi also conducted a beautiful interview for the 'Sounds of 2C' portal with Indigenous Australian Elder Bunna Lawrie and whale dreamer Kim Kindersley. Edward and Matriks use their portals to contribute their ideas on the radiosonic theme, and we've got more poetic and artistic selections sent in by planetary kin. Last year 'Semillas Kitchen' presented us with sumptuous seasonal recipes, and this year Sandie is exploring food from different cultures, starting with Spanish Food. Yum!

Two new contributors to 2C have emerged from the noospheric soup for this episode, in Michael Wiley and Brendan Bombaci. Michael is a composer who has used the 13:20 codes of the Tzolkin to write scores and have them performed by an orchestra. Edward has had the editorial acumen to turn the information

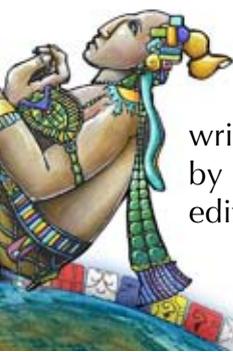
sent to us by Michael into a thoroughly readable exploration of Michael's work. Brendan's thesis is equally dazzling, and draws upon many different sources to explore universality in sound and light vibrations.



Current 13 Week Cycle & Codon Activation Sequence - More info via the Foundation for the Law of Time <http://www.lawoftime.org>

As well as the magazine pdf for you to peruse, there is an accompanying compilation album called 'Sounds of Love' for your listening pleasure. The artists on the album have all been associated with 2C in some way and as well as the compilation there is an extra booklet that contains 'noo time profiles' (designed by Even) so you can learn more about the musical contributors and access their work, if you like. As with the magazine, it's a free download, but we've made it possible for you to donate to these projects if you would

like to support our endeavors. Things are set up so that from now on you can access 2C from both www.tortuga.com and www.2ndcreation.org. For the last 4 or 5 years, photon.net has hosted www.tortuga.com for free, and I know a lot of us have benefited from their charitable approach. Because Tortuga's popularity has meant that often it would be unable to cope with demand, MHMA has sponsored the setting up of a dedicated server. The Photon crew went out of their way to make this a seamless transition, and now we can all benefit from the extra connectivity. So if you choose to donate for either the mag or the music, you'll also be helping to support the hosting of Tortuga.



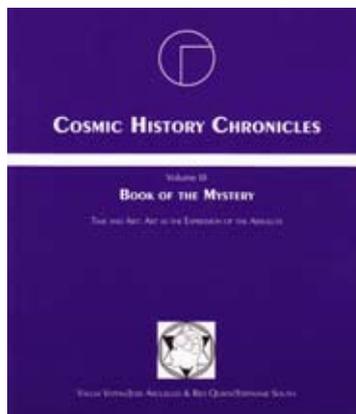


As has been the custom, we include the codon that is associated with this quarter here in the editorial intro. To reiterate, we use the 13 week wavespells to co-create each episode. For this quarter, the codon is 'Codon 20: wizards contemplation, way of wielding power tames itself'. This is also the year of the Supreme Golden Maiden, so let us awaken her in style. We'd like to make mention that this information comes from the Foundation for the Law of Time, and thank them for their continued commitment to disseminating the 13:20 codes. You can click on the codon wavespell to visit their website www.lawoftime.org and learn more about the movement at www.planetartnetwork.info.

The next episode of 2C is called 'Planetary Arts to Survive and Thrive'. A magazine exploring the more fundamental root chakra associated aspects of life on Earth has been talked about for a while now, and it feels like a timely and appropriate thing to be doing with so much uncertainty in the world about our survival. We'll be looking at strategies that allow us to disentangle from some of the more insidious aspects of the money story, and checking out information to do with how we can live 'off the grid', as well as how we can transform the grid from within into something that takes us from barely surviving, to really thriving.

With the assistance of spirit and some hard working humans, we got the compendium (the four episodes from the white lunar wizard year) printed just before the day out of time. Special thanks to Ishram Blue Overtone Hand for helping to facilitate the process, as well as Jonno, who manned the printing machine in order to get the printed copies to both Melbourne and Byron Bay for their respective Day Out Of Time celebrations. A few wise souls who ordered the compendium from our online store received their printed 2Cs soon after the doot. Copies are still available though the [Mind-Heart Mart](#).

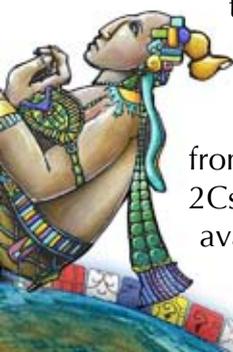
Happily, the day out of time celebration in Byron Bay was attended by Valum Votan (Jose Arguellues) and Red Queen (Stephanie South). We welcome the presence of Jose and Stephanie in Australia. We've had many reports that Jose gave a beautiful and heart warming talk, and their arrival here has led to their collaboration with this episode of 2C. Our holon elder and honorary ambassador, Edward Planetary Warrior, recently spent some time with them in the Northern Rivers region, and worked with them to select the following excerpts from 'Cosmic History Chronicles Volume III - Book of the Mystery'. We are honored to present the wisdom of Jose Arguelles/Valum Votan and Stephanie South/ Red Queen as definition, amplification and elaboration on our current theme 'Radiosonic Harmonics- Sounds to Stabilize the Planetary Holon' , as an introduction to this 52 page mandala.



"Imagine - darkness. No light. No sound. No sight. No smell. No taste. No touch. No form. Emptiness. The void. The source of the uncreated. Then suddenly, a sound: RANG! Loud and thunderous, this primal sound reverberates throughout the dimensions. Then, Voila! A vast construct appears - a giant work of art, known as "universe" is projected into the void by the Master Artist. This Master Creator Artist explores Self in all of its vast

forms and dimensions through the medium of universe. This is art in its grandest, most majestic sense - the dynamic unfoldment of consciousness through the medium of universe.

The universe of sound is an invisible universe. Music arises from the ocean of thought and becomes sound. When sound ceases, music returns to the ocean of thought. Sound is the invisible determinate that can only be perceived as auditory vibrations giving texture to the imaginal realm.

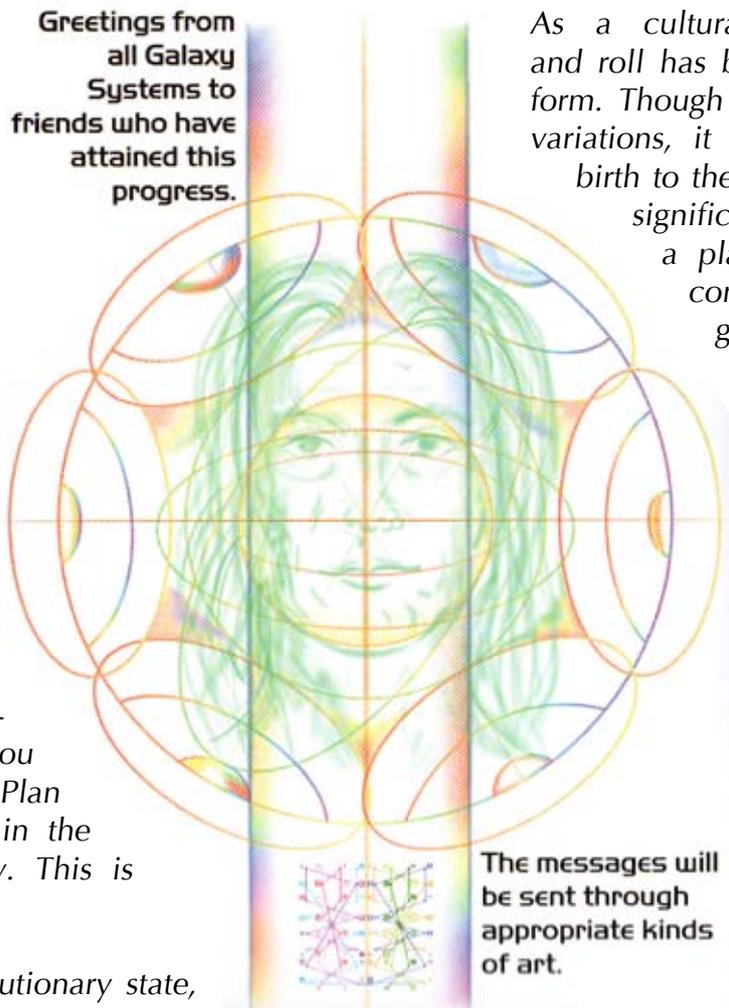


All art, like music, arises from the ocean of thought and returns to it. The genuine artist is continuously immersed in the ocean of thought. His/her existence is a mental configuration made necessary by the unfolding of the Plan. Artists are needed as mediums allowing the innocent mind access to its own self-remembrance. It is through self-remembrance that you realize your role in the Plan and become a player in the quest for higher reality. This is how art empowers.

To get to the next evolutionary state, not only must there be a return to resonance with nature, but also a fusion with the elements and reintegration with the symmetry balance of crystalline structures. This is what creates radiosonics, the fusion and synthesis of man and nature; the synthesis of the organic with the natural, inclusive of the inorganic.

In order to realize a fully conscious synthesis of ourselves with the environment and create the total possibility of the planetary art whole, we have to first understand what we are in the evolutionary continuum; we are the organic living matter that has attained intelligence, and this intelligence is a function of a universal medium known as consciousness.

The possibility of the planeto-cosmic art whole is based on the fulfillment of the previous cycle of planetary art - namely the culture and medium of rock and roll. From a higher-dimensional point of view, rock and roll is actually the planetary/cosmic configuration that makes possible the planetary art whole. In order for rock and roll to mutate, there had to be a realization of the lost chord within a critical mass.



As a cultural phenomenon, rock and roll has become a self-repeating form. Though there are new types of variations, it has not actually given birth to the next form yet. What is significant about it is that it is a planetary artistic cultural configuration; the first genuinely planetary art form.

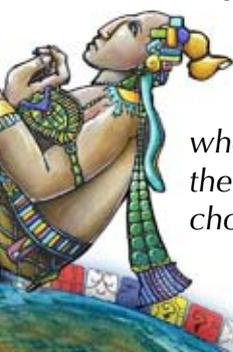
In that way, rock and roll is the prehistory of the planet art whole that contains elements of the different arts, including music itself, color light shows, the fusion of interconnected events, concerts, and the potentiality of communal structures that rise from it. Rock and roll also established particular mythic or archetypal personas, creating a

rich, planetary, primitive cultural mix (as it is still derived from the historic cycle).

Rock and roll helped bring that historical cycle to fulfillment, as well as lending to it the vision that we are going to another place - that there is a higher peace - art and harmony - a higher level of brotherhood, love and tolerance and war no more. The entirety of this vision is contained within rock and roll and seeds the new art forms. In other words, the suns and the stars of illumination to create the new art whole arise from the past ways of the old. They arise and understand and know what has passed and what is coming. They articulate and express the birth of the new planetary art whole.

Without the role that rock and roll played in the final stage of the cycle of Babylonian history, we would not have the possibility for the planetary art whole. In the cosmic cycle of the evolutionary process, everything always sets the stage for something else. In this way, everything is utilized; nothing is wasted and nothing is a mistake. Even the greatest "deviations" create fertile compost for something greater and more brilliant to occur."

<http://www.lawoftime.org/chIII.html>



13 MOON JOURNAL BLUE ELECTRIC STORM YEAR

The Dreamspell based on the Mayan Calendar, received from Palenque in southern Mexico, is a New Dispensation for a New Time, held in stone for 1260 yrs, showing the path to 2012.

233 pages of DreamSpells for this year 2008/9 including 130 Daykeeping pages

Easy & Advanced Dreamspell Yoga

Dreamspell Wheel to cut and use

All that you need to keep harmonic time

Jose Arguelles intro and translations of this years codes including 'Mystery of the Stone' with the awakening of this years Time Lord the feminine 'Supreme Golden Maiden'.

This year we have included a Lunar Planting Guide to grow your gardens in alignment with Moon phases & signs.

A5 size that easily fits in your bag as a go anywhere companion

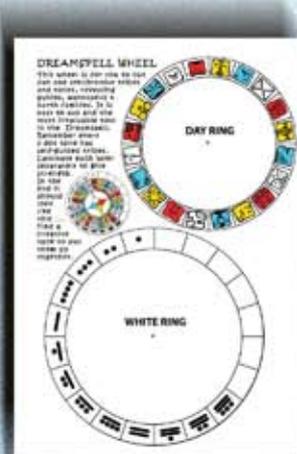
A great tool for all Earth Wizardz



This journal is in its 6th year of creation for the Australasian region. Its creator Vasumi is also available for readings and workshops, to help assimilate this wisdom path, she has walked intimately with this order of Synchronicity for the past 12 years and loves to share its radiant simplicity with others.



To walk the Dreamspell path with this years 13 Moon Journal email lovevasumi@yahoo.com or www.worldtree.ws/page5.html



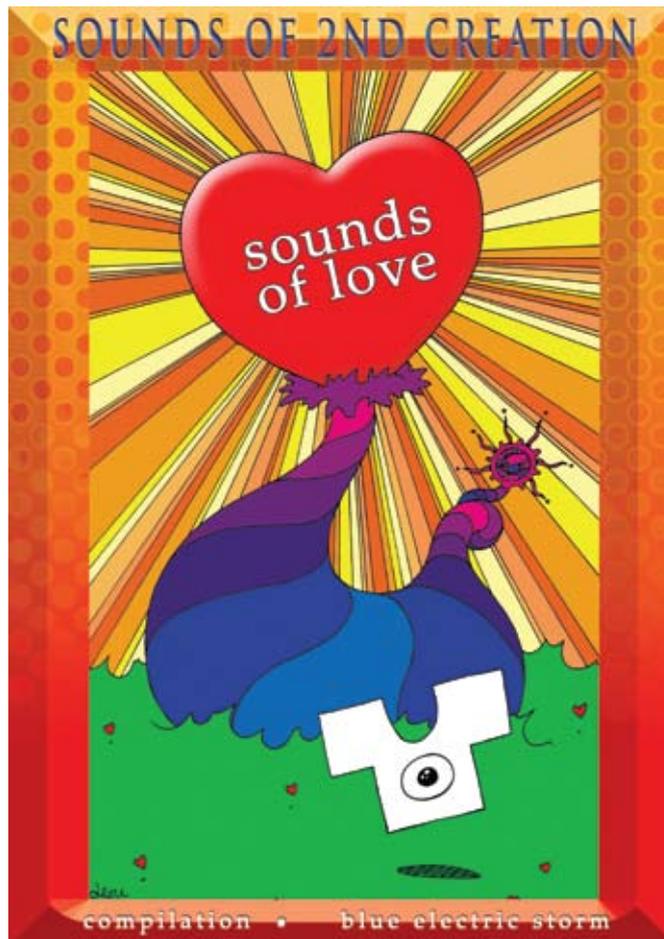


SOUNDS OF LOVE - TUNING OUR RAINBOW RADIOS

BY MATTRIKS - BLUE SELF-EXISTING MONKEY

The concept of how a radio works is something that most of us are familiar with. Somewhere there is a station, broadcasting a frequency, and if we have the right little piece of technology we can tune into what is being broadcast, and share in a compatible frequency with others who may be similarly tuned in. The right little technology involves crystals, which are appropriately tuned to this function. The human holon operates in the same way, as a crystal that can both tune and be tuned. The term 'radiosonics' has been used synonymously with the term 'rainbow science' to describe a process of collective tuning, practiced by followers of the 1320 dreamspell calendar and it's plethora of planetary practices. It is suggested that this broadcast is from galactic central, Hunab Ku. The most fundamental of these practices that tune into Hunab Ku is to count the kin, or keep the days, by checking in each day on the tone and the tribe.

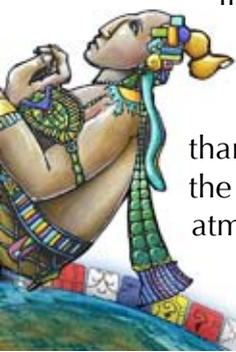
centre associated with the day, etc. Of course, dreamspell players aren't the only beings working this way. The popular concept of morphogenetic resonance (among others) comes across as a similar principle of shared vibration, and many people around Gaia are finding methods and modes of tuning in to shared states of frequency.



If we understand consciousness as essentially crystalline, this means this idea of crystals and tuning and broadcasting makes a lot of sense. Each of us, equipped with resonating crystalline energy bodies, are able to both broadcast and receive vibrations, or frequencies, or even, 'radiosonic harmonics'. Some shared states of consciousness are helping to stabilize the planetary holon, while others serve to disrupt and destroy the notion of a harmonized and unified telepathic field. I recently watched 'Ring of Power'¹, a documentary that demonstrates the way in

Dedicated players may tune in to more than this, by helping to activate and stabilize the rainbow bridge around the earth's atmosphere, or by tuning into the energy

which the Vatican, the District of Columbia, and the center of London all operate autonomously from the rest of the world.





They have their own (shared) flag, and each of them has a monument or statue that represents the phallus, and by extension (excuse the pun) the notion of a masculine-dominated state of being. These 'centers', and the beings that run them (I'll take my cue from Project Camelot and refer to them as 'The Controllers') broadcast a frequency that is based on fear, and the notion of scarcity, or not enough. This broadcast is designed to trick us into thinking it's the only station available, (and that those tuning into something beyond this are messing with the devil, sheesh) so that we continue to subscribe to it. By continuing to broadcast their tune through the mass media, the Controllers have polluted and ruptured our collective field of thought, and by handing them our power we've participated in the mismanagement of our planets energy sources, sources which have their basis ultimately in crystalline consciousness. It's difficult to escape the seemingly omnipresent nature of their broadcast, particularly when so many accept it as their dominant vibration of choice. I'm sure though, that we are the ones who have the power to change it.

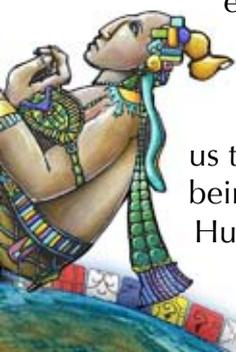
While the program being run by the controllers has certainly been dominating the state of play, their program/agenda also seems to be showing cracks, and it is becoming easier to tune into more elevated and harmonious broadcasts, of which there are many. The 1320 Dreamspell Calendar/Synchronometer is one such broadcast that can connect us to nature and the cycles of time that are being lovingly sent and received by Hunab Ku:

Like the heart of a hurricane, Hunab ku may be described as possessing a simultaneous spin and counter spin motion radiating outward from a central point of indescribable energy that pulses at a particular rate.²

The Mayans have been here on earth and have left us the legacy of their calendar, which allows us to tune in to the broadcast station Hunab Ku, and count the Kin. Their legacy points directly to an astronomical alignment at the end of 2012 that marks a coalescence or culmination of the Hunab ku broadcast frequency. Many of the more radiosonically inclined humans have been receiving this, and broadcasting information about it themselves.



In a recent interview with Richard Hoagland conducted by Project Camelot, the concept of hyperdimensional (HD) physics and it's implications for our understanding of the 2012 galactic event is discussed. To my mind, this conversation is one of the more helpful and grounded explanations of how things are looking. He names the beings that Project Camelot calls 'The Controllers', as 'The Nazis, the Masons and the Magicians', and suggests that in reality they may not really understand that there is a discernible physics that can account for the 2012 process, and are therefore in the dark about what is really going on. His notion of HD physics refers to an elegant and encompassing model of understanding, in which:





*"Three-dimensional reality is only a subset of a series of higher, hyperspatial, additional dimensions, which control not only the physics of our very existence, from stars to galaxies to life itself ... but potentially, through time-variable changes in its foundations-- Dramatic coming changes in our lives."*³

The dramatic coming changes, of course, refer to the associated possibilities of pole shifts, weather anomalies, the return of a planet, often referred to as 'X' that has been hidden behind the sun, Extra Terrestrial contact⁴, crop circles and the endless list of Earth Changes that we've been learning to come to terms with. Towards the end of his interview with Kerry Cassidy, Hoagland outlines two converging ways, based on his understanding of HD physics, that we can avert the potentially disastrous planetary events that many commentators are warning us about. In the language we have set up here, both of these methods avert the possible disasters by stabilizing the Planetary Holon, and all holons are characterized by a physical center, or Hara, that is a sonically seeded focus point for a tube torus shaped interplay of energies that cycle in and out of each level of the holonomic order. I'll paraphrase Hoagland's description of how HD physics impacts the 2012 Event, and you can go and watch his interview, if you feel to⁵.

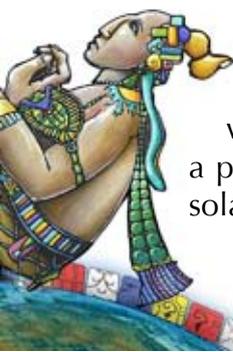
The first of these methods is through the use of technology. Hoagland's work has been to extensively document a physics that applies to all planets in our solar system, which he has verified through

studies into Cydonia and the face on Mars and related phenomena. He is confident that there is at least one group that is working on the physics of stabilizing the north and south poles by working with Plasmas in the Ionosphere. He explains how Plasmas are the key to controlling torsion waves, and torsion waves are a 3D etheric manifestation of hyper-dimensional physics in this dimension. It's an energy field, that gives rise to our reality, and we have direct contact with the structure of this energy field with our thoughts and feelings. As Hoagland says, this is a good thing; to know that we have scientists working to help stabilize the poles / planetary holon (better than making bombs for sure).

The other way that Hoagland suggests that HD physics can help avert catastrophe, is through consciousness, or the path of focusing on internal technologies.

He makes the point that this is probably the more interesting, and more potent track to focus on, that of harnessing the invisible mind connection between the human family.

There have been a number of excellent web coordinated efforts that have done this recently, including the 'fire the grid'⁶ meditation that seemed to fire up quite a lot of us who are tuning in to these issues. Of course, the 'Harmonic Convergence' that Jose and Lloydine were instrumental in coordinating on August 16th and 17th 1987, was another outstanding example of the effect of unified consciousness (even before the web was a mainstream reality), and we've just had the 21st anniversary of this event. There





are many other group meditations, both local and global, focusing on these types of things. The trick is to get enough of us focusing our energy in this way during these crucial times to avert the more tragic time line scenarios from unfolding. As I've been writing these concluding remarks, I've received emails suggesting that WWIII has begun, and that this has been timed to commence while the world is focusing on the Olympic Games in China. Who knows how's it is going to play out. There seem to be new developments almost daily about the moves being made by the various energies, and let's all pray that WWIII is not something we need to experience. Having said that, there are forces afoot that are pushing for things to head that way, and it is important that we are aware of these forces, without feeding them our fearful emotions.

This episode of 2C is another effort to unify and amplify consciousness to help avert the plan of the Controllers, and replace it with the plan of peace and universal sovereignty, by focusing our attention on putting out a free magazine and music compilation that is specifically intended to 'stabilize the planetary holon'. In a recent episode of Doctor Who, 'The Master' has all but taken control of the planet and formed a one world government (the type of New World Order that seems to have long been the of plan the Controllers). Martha, the doctor's fellow traveler, has been journeying across the world giving Earth people a message of hope and a plan for salvation. Just as it seems that the planet is doomed, and the Doctor is about to die, the whole world starts chanting 'Doctor' and sending him their goodwill and energy. With the energy of the world focused on him in this way, he is able to harness this and use it to save his own life and save the planet from catastrophe.

The interesting thing about this is that it echoes Hoagland's idea, that the most interesting way to approach HD physics (the notion that the physical world comes in to existence from universal energy forms) is by consciously joining our minds together to focus on a particular

effect. A satisfying response to this request for a HD physics approach to the crisis on Planet Earth (Velatropa 24.3) is provided by Valum Votan and the Foundation for the Law of Time. They suggest, with their Rainbow Bridge meditation, that we can all use our capacity to resonate to help create and strengthen a rainbow bridge of energy connecting the north and south poles of Mother Gaia. This Rainbow Bridge can be the potent and collective prayer that HD physics asks for. If we react to the idea of 'WWIII' with fear, we'll be playing the game the way the Controllers want us to. If we respond with Love, and a Rainbow Bridge Meditation, then we have a chance to stabilize the magnetic poles of our beautiful planet home.

As we enquire into the pages of this magazine, and listen to the 'Sounds of Love' compilation, let's focus on the Rainbow Bridge image to link the planets North and South Pole through our consciously directed consciousness. And every time we hear the word 'war', we can choose to smile, and focus on creating an internal feeling of Love. Radiosonic Harmonics, and hyperdimensional physics, are as simple and as complex as putting Love into practice, and all of us are equipped with the appropriate capacitors. After all, we are sounds of love.

¹ <http://www.youtube.com/watch?v=amLDfAMnLVc>

² The Mayan Factor. pg (68)

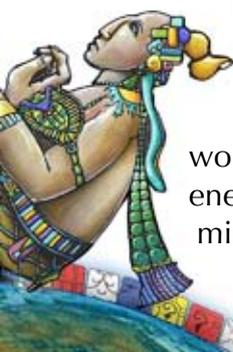
³ <http://www.enterprisemission.com/hyper1.html>

⁴ The latest in a long line of evidence for E.T presence on and around Earth comes from well known astronaut Edgar Mitchell

⁵ <http://www.youtube.com/watch?v=bEsPKcRV5ZE>

⁶ <http://www.firethegrid.com/>

'Sounds of Love' is the name of 2C's first musical compilation, named after the song of the same written by 'Priestessa'. You can click the link above to go and download the collection of songs (by donation or for free) from www.mhmart.org The accompanying booklet includes 'Noo-Time Profiles' that have been lovingly crafted by [MHMA](http://www.mhmart.org)'s galactic central designer EveN DawN - Red Crystal Serpent.



Sounds of Second Creation

MIRRINJAR - SOUND OF CREATION INTERVIEW WITH BUNNA LAWRIE & KIM KINDERSLEY

On Self-Existing Sun, after the Day Out of Time gathering EveN DawN & Vasumi had the pleasure of interviewing musician Bunna Lawrie and film maker Kim Kindersley in Byron Bay. Having just seen the New Solar Spin in with a fine feast and an evening of singing at Kim's home, Bunna & Kim share some stories and discuss their film, Whale Dreamers over a plate of PANcakes.

EVEN - As a songman for the Mirning Tribe, could you share your understanding of how sound affects ourselves and the planet as well?

BUNNA - In our language we say *mirrinjar*, *mirrinjar* means the sound, the sound of creation. The sound of everything. The sound of the earth, the sound of the sea, the sound of the earth, the sound of all things. And that's what me and my people, we mean by sound. The sound is very important, as much as the air we breath. The sound *mirrinjar* it comes from music. The sound of the wind blowing through the whale bones, blowing through the trees, the leaves. It's our meditation sitting in our camps, we say *goomera*, we sit down and listen to sound, our meditation. The wind blowing through the trees, the way the birds sing. That's healing. When you can be with nature and near nature, hear that sound, it's a beautiful feeling to be connected to the earth.

When you can hear the whales singing and the dolphins singing, even the person, there's all different messages in it. Whether they're making a sound of happiness, or making a sound to try and communicate with another whale or another dolphin, and whether they want to



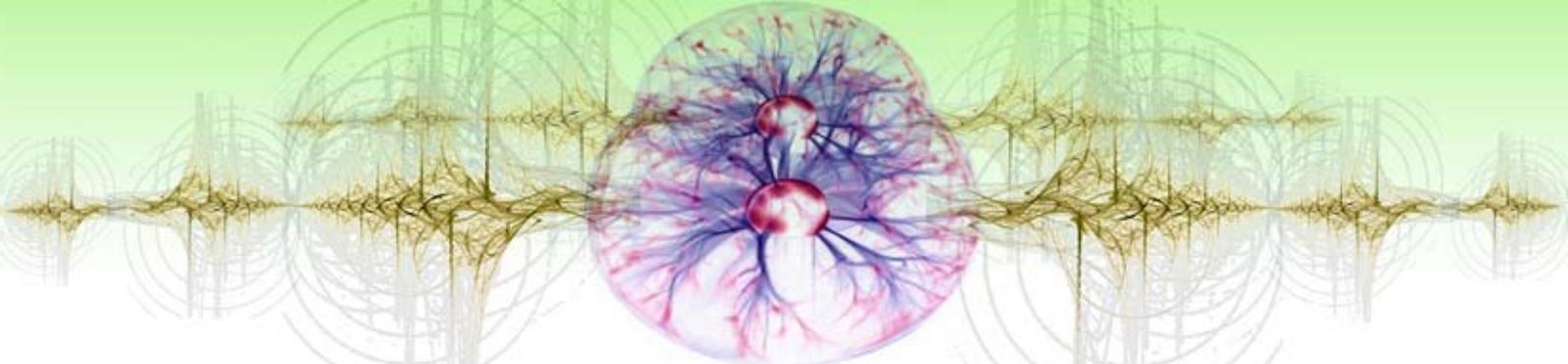
Bunna & Elco Island Dancers on Stage

communicate with a human being, that's *mirrinjar*, that's healing, the sound of coming together as one, brothers and sisters. So the sound of healing is always here, we just gotta learn to find it.

EVEN - So it connects us?

BUNNA - It connects us to the earth, that's where we come from. We are the earth, of creation. If we build this world up too much we won't have that sound. If we poison it with all our rubbish we won't have that sound. If we do wrong to the whales and the beings of the sea we won't have that sound. It's all about looking after what gives us this beautiful sound.

EVEN - So each part is needed, like the sound of every type of creature and everything is needed?



BUNNA - Everything. They all make that sound. They all have the same feeling about being happy. Being part of this creation.

EVEN - Humans too? We have some sound we need to add to the creation song?



Kim in Clifftop Ceremony

BUNNA - Connect it, find it and share it. I guess, teach people and show people. Sing the song that we sing. That will heal people as well.

EVEN - How do you feel we can do that? If someone reading this would like to help the healing?

BUNNA - We need to educate them and show them the way to go. That is part of our duty too, as Mirning people of the Nullabor, *mirrinjar* is always along the cliffs of the Nullabor. *Mirrinjar* is the sound. The sound of the sea, the sound of the wind, the sound of the whale. The sounds go through the caves, through the blowholes. That is where we come from. *Mirrinjar*. We were given that gift and we will share that and educate other people about it as well.

KIM - Noise pollution: marine engines, low frequency sonar, EMF's, the sound of electric wires. All of this stuff is interfering with our capability of retaining this kind of network of sound. Songlines that whales sing, the songlines of the oceans, they follow those paths underneath the oceans. They're kind of like the keepers of those lines of communication. So when we do the work along the cliffs of the Nullabor with Bunna's people we're keeping that connection from land to sea alive, and the caves of the Nullabor are the speakers of the planet, amplifying the network of the sea onto the land and into the land. Into the heart of the land which is resonating with

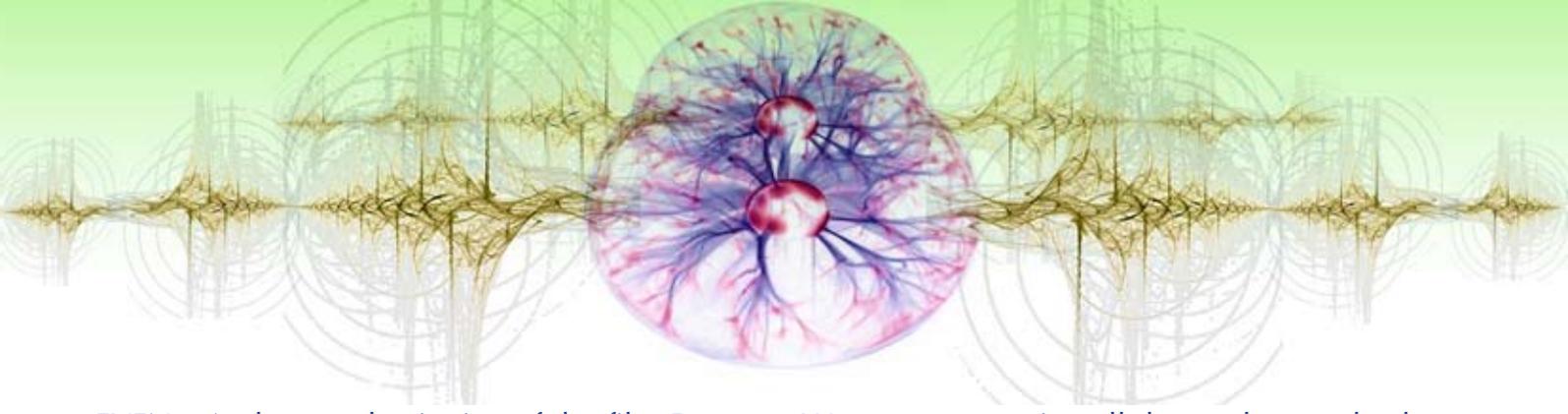
the core of the earth which is a huge bell, and that emanates back out into the universe. That's what we do when we sit in a circle, we are reenacting the original sounds. The reason why some songs feel so good in the heart is because they are at that frequency. And the other ones which are just still fun to sing but don't have

quite that feeling, is because they're not quite so in tune with that. But this noise in the ocean is a real problem for the whales and therefore it's a problem for us because everything that happens to everything is happening to us. When people talk about global warming and pollution and the burning of fossil fuels, that's only one side of it. But the other, probably more serious side of it people don't talk about is the sound that these engines make.

EVEN - The mechanical sounds of the machines? It sounds like the technosphere.

KIM - It's the sound of the technosphere versus the sound of the noosphere. This is why more and more when we're in circle we don't amplify things. When Bunna sings and we sung around the fire in the Nullabor in the Whale Dreamers film at the gathering we did everything in a circle. The *Uw'a* creation song is the last one, which is the one that came out of the centre of the jungle was a spiral around the fire of men and women, endlessly going round and round. It's a cycle of songs in a circle. He said to us in the end, didn't he Bunna? "If we forget this song the world will end." So actually to them, to the *Uw'a* people in Columbia the sound is the thing that keeps it all going. The song, the cycle of song. If they cease, in other words if we cease, then therefore our song ceases then there is no longer existence even. So we better keep singing. Lucky it's fun aye!





EVEN - At the very beginning of the film Bunna, you talk about the importance of sitting on the earth, and in circle, around the fire. So along with the sound is that particular way of gathering together traditional?

BUNNA - It was all a circle. The important thing in our life was to be near the fire, and telling stories. Sharing our songs and our stories and most of all listening to the sounds of the earth when you sit near the fire. You listen to the sound of the fire when it's burning too, when the wind's blowing. So you listen to everything. The spirit of the earth is always there all right around. West, north, south, east, west, wherever.

EVEN - Then you are right there hey? A friend, Rala once told me that you can only be entirely present, that you can't be at all distracted when you're in absolute listening. If you're listening to every single sound there is right then you are right in the present moment. And then there is no fear.

BUNNA - Everything sings, even the tree, when the wind blows their branches and they squeak. Trees talk. The sound of the grass.

EVEN - So this is a time now, after all the work that went into telling the story of the whales and the dolphins and the gathering which united so many tribes from around the world, now you are presenting your stories to the world and people will be able to see your film, Whale Dreamers in the cinemas.

We are encouraging all the readers to check out www.whaledreamers.com

KIM - As part of the whole dreaming of this time, which is also in many other prophecies, the Cherokee people call it the *Da'ni'lah'whe'ga*, the time of the great coming together. When the white buffalo walks the earth, and the white whale, the white dolphin, the white ravens, symbolising the time of the awakening. We see, we listen, we sit around the fire, or we don't. It makes more sense that we do come to do that. So with the film, when it comes out it's really about the more people that connect with it to make its presence strong in the world then the more the message will go out to the mainstream.

EVEN - There is a message in the film given by Zulu *Zanussi Credo Mutwa* who has told us to come down to the water's edge to sing our songs, what is that message?

KIM - He says "Go down to the water's edge and dream your dreams with the dreams of the dolphins and the whales. Sing your soul with the soul for the soul of your dolphin." Actually as part of the initiation of the *Zanussi* as they're known, you have to be cast out into the ocean and either be rescued or not by a whale or dolphins. And if you drowned you're obviously not supposed to be a *Zanussi*. He said that was definitely the most intense part of his initiation, and obviously he was brought back to the land by them and carried on his way.

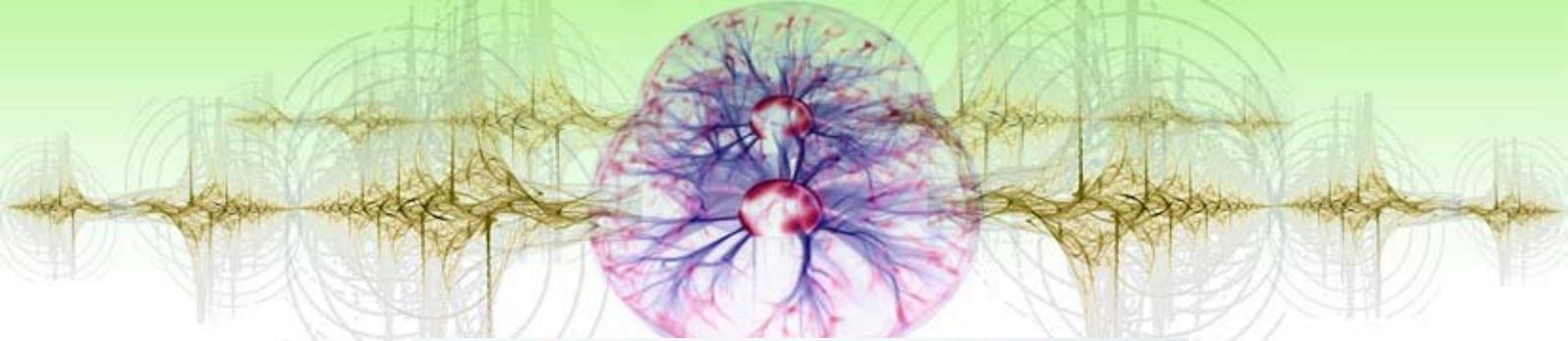
VASUMI - As were you Kim?

KIM - As was I. Indeed, in a metaphorical sense when I met the dolphin



Roy, Clem & Kim during the Whale Dreamers Gathering





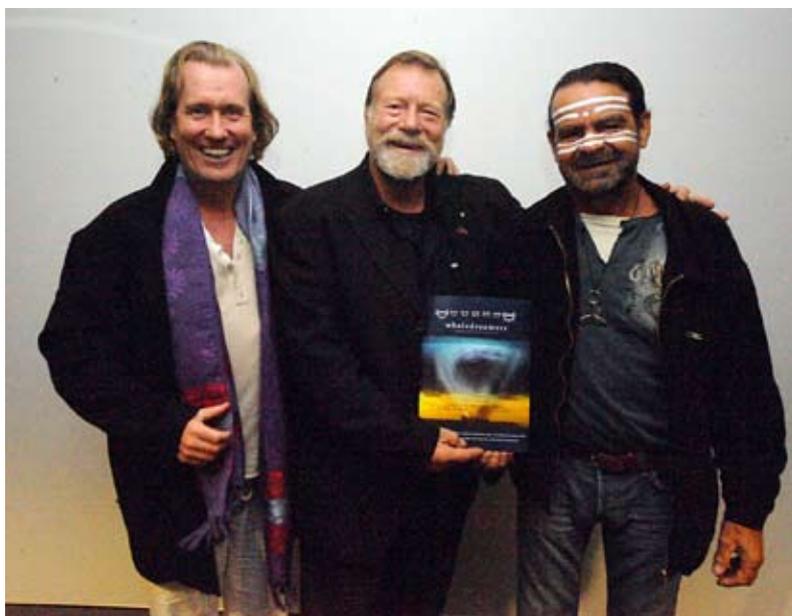
in the ocean in Ireland. I was lost, completely lost and it set me on a path of healing, which I am still on very much today...

VASUMI - And Bunna too.

BUNNA - I got drowned when I was nine years old. And my cousin's daughter who is now 52, she got drowned when she was 12 years old. She just all of a sudden dived off the rock into really rough seas and the current took her way out into the ocean. Her mother was standing there with her other daughter, so they kind of thought they'd lost her in the undercurrent. They waited and waited. And she said when she was being taken out she was already dead. She could hear deep music and deep singing from the ancestors. You know what? The sea turned around and brought her back right to the very rock where she dived off.

EVEN - She was returned?

BUNNA - They couldn't believe it, there she was, right there. They just reached out and grabbed her out, pressed on her stomach, got all the water out and she came back to life. The same thing, this happened to me.



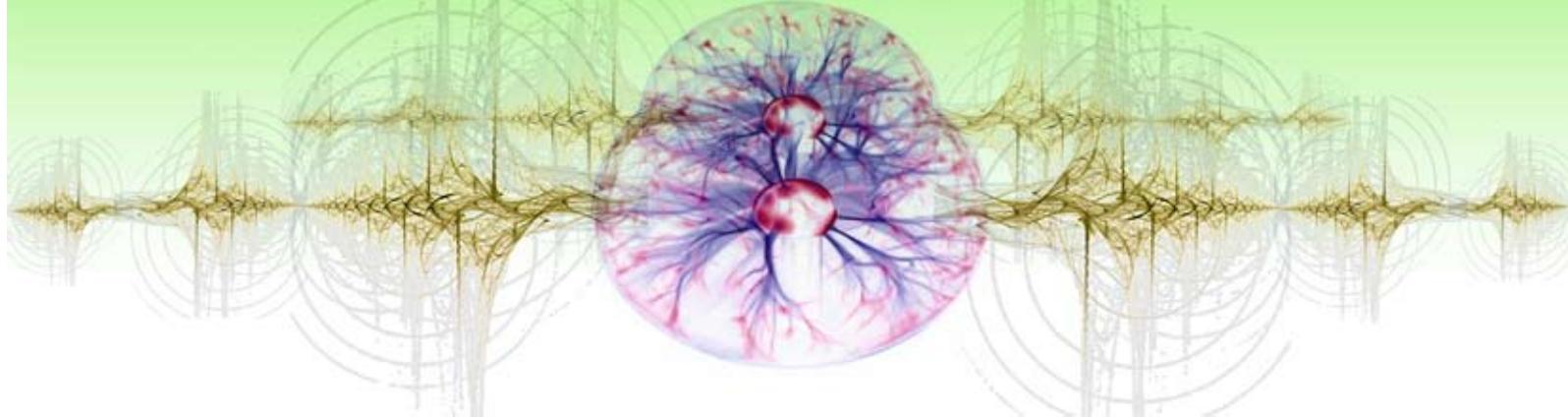
Kim Kindersley, Jack Thompson & Bunna Lawrie
Painting © Bunna Lawrie

EVEN - So even though it seems like the planet is on the brink at times, there are other things supporting us, other species like the whales and dolphins, that they want for us to come back into the great circle again...

KIM - The migratory pattern of whale are to places around the world they actually call whale shrines. One such place is where Bunna's people are caretakers of, the Head of the Bight, even down to there being white whale outlines being in special places like Miranagu. And

in America I was wondering why I went to Los Angeles and I met the *Chumashe* people and they were revealed to be the keepers of a whale and sun shrine which is also the head of the turtle of Turtle Island, America. In their language they call it *Semu*, which is the place of abundance. And it's where the Grey Whales come and they congregate on their way up north and the whale shrine is still active to this day. In times gone by the *Semu* was a temple, an open air temple space where the *Chumashe* would do ceremony together like the *Mirning* do ceremony with the whales and sing and play music and the rocks. When you passed on you would move through the dimensions and the dolphins would accompany your soul into the next realm.





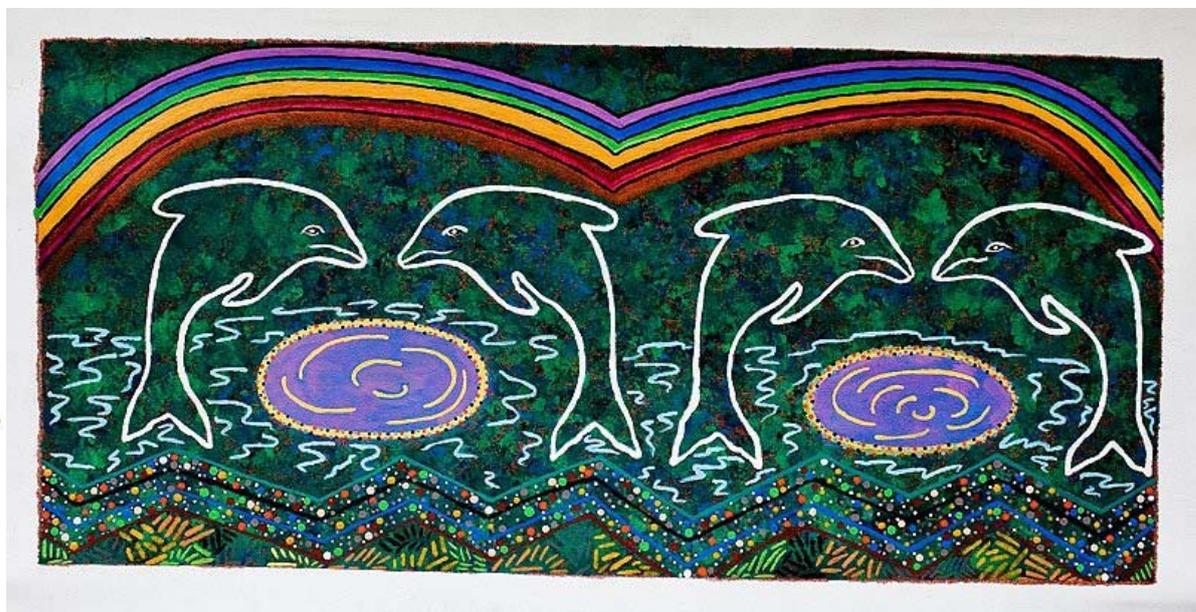
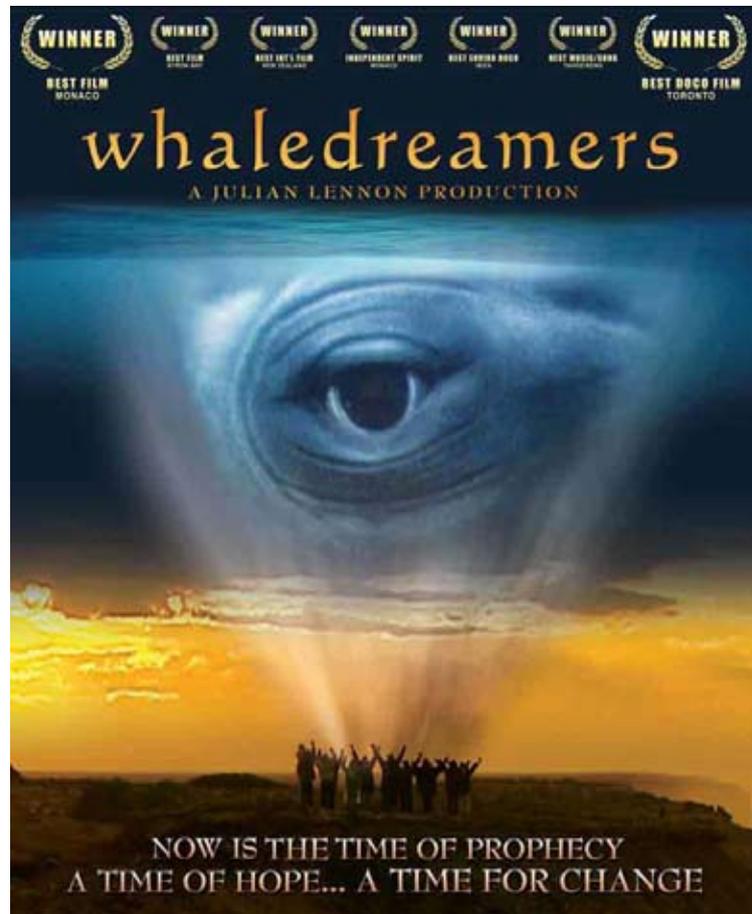
And exactly the same thing happens in the Northern Territory, you're taken in a bark canoe with two dolphins, one on either side to take you into the next dimension.

So when you 'go down to the ocean and dream your dreams with dreams of the dolphins' actually what you're doing is preparing yourself for that ultimate journey into the next realm. It's still all alive today and we're just singing it up and revealing it, activating it, and that's what we're here to help each other with. And what fun aye Bunna, a bit of a laugh really!

EVEN - Is there anything more you would like to say Bunna?

BUNNA - I hope you can get an opportunity to see the Whale Dreamers film and it helps you understand the story of mankind and our brothers and sisters and to see mother earth as well. To share our stories and our songs and our music. There is hope for all of us, we can do the right thing by mother earth.

Whaledreamers - a Julian Lennon Production
SEASON COMMENCES SEPTEMBER 18th 2008
see www.whaledreamers.com for more information about this beautiful film.



Painting © Bunna Lawrie

Ocean of language
Truths across the sea
Breathing its water of
deep mystery.

To reach the ocean you
must venture from the
stream
Dive to the bottom and
seek the unseen.

I am aware now
I can ride this wave
I am on my way.

Surrender, let go
Will the will to dive deep
Drowning the ego
No more struggling.

To reach the ocean you must
venture from the stream
Dive to the bottom and find out why
you're here...



Healing Hands: The Soul Vine © Nina Saunders

I am aware now,
I can ride this wave
I am on my way...

Make a ripple
We can make a wave.
Oceans of people
And a world to save..

OCEANS

BY NINA SAUNDERS
BLUE OVERTONE HAND

I am aware now,
I can ride this wave
I am on my way...

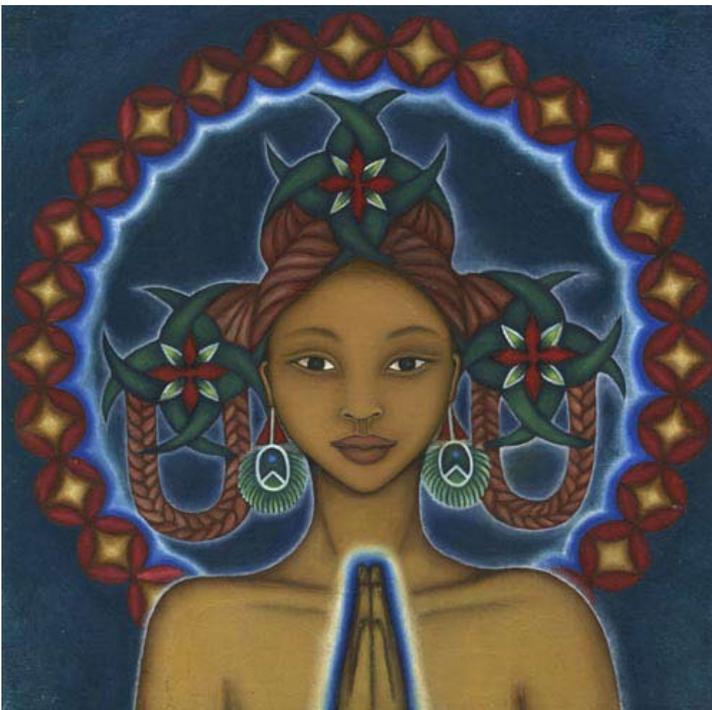
Movement of water
In my memory
Calling the sound
To return to the sea

To reach the ocean you must
follow the stream
Dive to the bottom and find
your dreams

I am aware now
I can ride this wave
I am on my way

The world moves with me...

To reach the ocean you must venture from the stream
Dive to the bottom and find what was forgotten



Healing Hands: Amazon © Nina Saunders



Healing Hands: Bali Blue © Nina Saunders

THE SUN IS RADIATING GOOD VIBRATIONS & EARTH IS FEELING HARMONIC EXCITATIONS

BY EDWARD BRUNGARDT - YELLOW PLANETARY WARRIOR

The sun is shining in that special Southern California spectrum, full of promise that summer of 1966— fresh, new, joyful- far beyond the present and actual. Brian Wilson is pouring bliss into our youthful aspiring hearts; *"I, I love the colorful clothes she wears, And the way the sunlight plays upon her hair, I hear the sound of a gentle word, On the wind that lifts her perfume through the air – I'm pickin up good vibrations, She's giving me excitations, Good good good good vibrations"* What are they, these good vibrations? I may not know but I'm sure feeling it.

It was Brian's mother who the children of the California sun have to thank for this primer in galactic systems function- fractal radial harmonics vibrating from the Galactic Heart, Hunab Ku, through all created dimensions and into the heart of each sentient being. When he was a child, Brian's mother had told him "that dogs could pick up "vibrations" from people, so that the dog would bark at "badvibrations". When he turned his passion to writing songs as a Beach Boy, Brian grabbed the general idea of vibrations – Mike Love decided on "good vibrations" - and together they developed the idea of people being able to do the same with emotions.

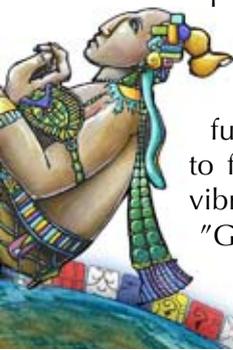
Three years later, in 1969, we received further information that somehow managed to filter through the frequency control net, a vibratory construct to which we will return. "Good vibrations" received another fractal

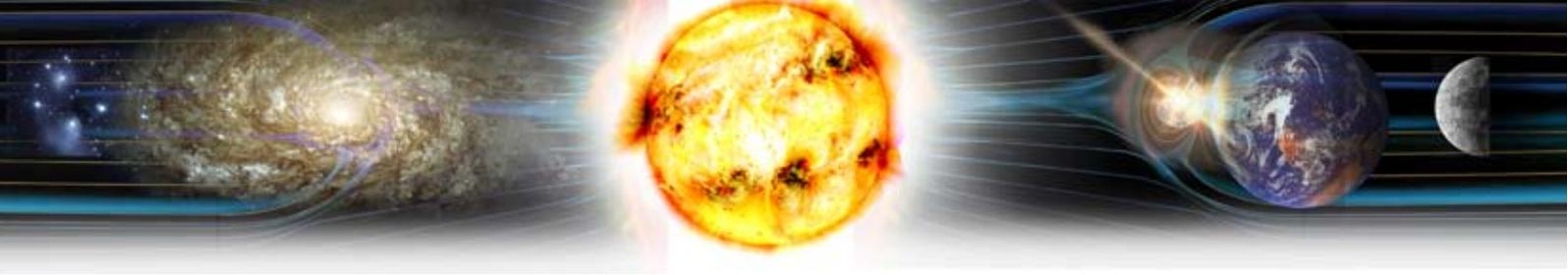
expansion when the Fifth Dimension explained just how good the vibrations were: *"Harmony and understanding, Sympathy and trust abounding, No more falsehoods or derisions, Golden living dreams of visions, Mystic crystal revelation, And the mind's true liberation. Aquarius! Aquarius!"* In 1967 during the mythically styled Summer of Love, unprecedented gatherings of young people converged all across America and Europe, creating a phenomenon of cultural and political rebellion. San Francisco was the epicentre of the hippie revolution, and a melting pot of music, psychedelic drugs, sexual freedom, creative expression, and politics. The *vibes* were fantastic we told each other, while glorious hippy chicks poked flowers down the barrels of the "pigs" weapons who were strategically placed to inhibit any unauthorized outbreak of peace and freedom. The Summer of Love became a defining moment of the 1960s and the famous lyrics of *Aquarius/ Let the Sunshine in*, appearing after the fact, described exactly the feelings and emotions engendered within the awareness of souls attuned to the *vibes*.



The Internet journalist Bronte Baxter summarizes the situation perfectly.

"The hippies were an aware generation, on the edge of discovering and achieving remarkable things. Spiritual growth divorced from restrictive religion. A government accountable to the people. Wars that couldn't happen because kids wouldn't serve in them. The questioning of authority. Noncompliance with idiocy."





Community empowerment through back-to-the-land living and support of local trade and commerce, breaking the growing stranglehold of Big Business.

The flower children challenged all the assumptions: spiritual, political, social, economic. They asked the big questions and were willing to go to jail for their principles. The hippies knew something was wrong with the world, and even tried to name it: the Establishment, the System. They were so close to the truth that they had to be stopped. Since they couldn't be stopped, they had to be diverted."



Clearly, this could not continue and it came to an abrupt end at Kent State University on May 4, 1970 when any remaining flowers were removed from those rifle barrels to make way for the bullets that tore through protesting students, killing four of them. Why were the students there? Inspired by the "good vibrations" of "harmony and understanding" and above all "no more falsehoods" they were there to decry the U.S. Government's persistence in a war whose futility was so overwhelmingly evident to them. For a brief moment in time the dream of peace on Earth shown like the California sun only to be thwarted by the planet's controllers invoking the blunt instruments of a subtler tool- the frequency control fence.

Baxter identifies another important facet of frequency control – the diversion she spoke of- when she lays the blame for the demise of the hippies at the feet of the giggling guru, Maharishi Mahesh Yogi. He suddenly appeared in the West basking in the aura of the Beatles and armed with the Eastern technique of mantra meditation- "meaningless sounds with life-supporting qualities" he called his meditation.

"But something happened on the way to paradise. Slowly and subtly, the tone of the guru's teachings changed. What used to be 20 minutes twice a day became hour-long, then 90-minute, meditations. The mantras were reshaped into "advanced techniques," and chanting and Vedic readings (hymns to the gods) began."

Baxter elaborates this theme when she explains: "The mantras (which Maharishi gave to the teachers to give in turn to the lower initiates) turn out not to be "meaningless sounds with life-supporting qualities" as he said. They are, rather, names of Hindu gods". Baxter rounds out her explanation: "I've written elsewhere about [the hidden](#)

[agenda of mantra meditation](#), (recommended for all victims of the guru, God and worship scam- Author) how it connects with psychic realms and why it was important to Maharishi to pass this lie off to the world. The power of recitation of the name of a god in meditation is very real power indeed. It connects a person to trans-physical dimensions, where vital energy is siphoned off, eventually crippling and destroying the personality. As individual identity disintegrates, the meditator continues his practice, because, he's told, this implosion is a good thing. Oneness consciousness is taking the place of his formerly "limited" self. He is nearing his goal: universal awareness, the death of ego, annihilation of "the illusion of I".... This is why the flower children disappeared. Maharishi transformed a generation of dissenters, the hippie generation, into pimps for the gods."

Blunt instruments of fearful power – the guns, bombs, batons and tasers and the uniformed zombies who wield them- are terrestrial occurrences of frequency control, albeit at a very visible and tangible level. The more refined tools Baxter describes are harder to discern. The God Poison Program, which imagines an omnipotent deity situated "somewhere out there" has been very successful in splitting human thought into lethal opposing factions. The God program is a winner for humanity's oppressors whether it is packaged as Hinduism, Christianity, Judaism, Islam or the Great Bamboozle. . Many people, lobotomized by television, professional blood sport, religion and all manner of mass consumer illusion do not even suspect they are being victimized by the planners and stewards of an orchestrated disaster for humanity on this planet. What chance do they have when we consider the even less detectable existence of inter-dimensional frequency control?





“A frequency fence, something like an electrical fence, was put around the planet to control how much the frequencies of humans could be modulated and changed...This frequency fence made it very difficult for the frequencies of light- information- to penetrate.”

To properly grasp the true nature of frequency control we turn for a moment to the radical repackaging of reality provided by quantum physics. Here we learn that energy consists of discrete units behaving as both particles and waves. This atomic and sub-atomic world is nothing like the world of our five sense perceptions. Furthermore, quantum physics describes a universe with primary patterns that manifest in all realms of existence. Humanity’s malefactors, the creator gods from Nibiru, described in the Old Testament Bible and identified as the Nefilim and the Anunnaki, rank and file gods who “performed the tasks” involved in the settlement of Earth by Zecharia Sitchin in the *12th Planet*, had a good understanding of this particle and wave reality. They also understood that, should their genetically mutilated “creations” fully grasp their predicament on Earth they would never willingly agree to cooperate with the “Lord” to whom they were instructed to be grateful for their existence. In order to maintain their hegemony over mankind they, perhaps in conjunction with their own Controllers, established a multifaceted control system.

“You have been controlled like sheep in a pen by those who think they own you- from the government to the World Management Team to those in space. You have been deprived of knowledge by frequency control....The range of accessibility on this planet to a variety of frequencies has been very minimal for a long time because of many things that you most desperately need to become aware of.”

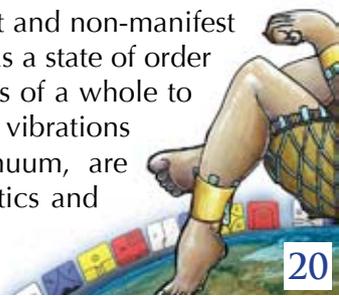
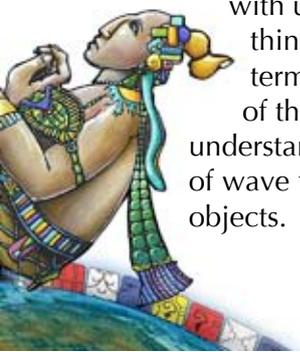
Our knowledge of quantum realities and the particles and waves said to comprise them is very, very recent in human experience but it is a prerequisite for dismantling the frequency barriers. Scientists and philosophers have wrestled with ways and means to come to grips with unseen realities suggested by quantum thinking. To consider the matter simply in terms of particles and the objects composed of them is not satisfactory. When we try to understand the facts by observing the behavior of wave functions, we lose sight of perceived objects.

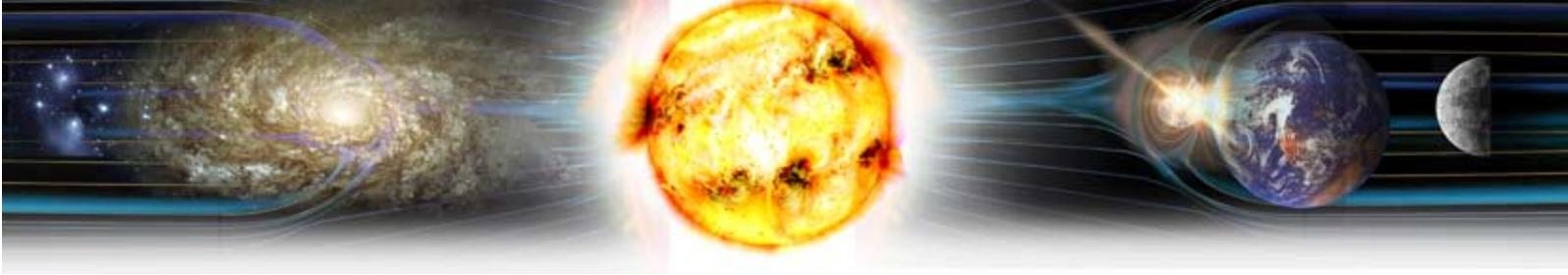
What we really need is a tool that allows us to take into account two apparent poles of a reality that consists of all the things we see and the parts we cannot see. We need the tool of comprehension available to us when we understand the radiosonic fractal expansion operating the harmonic matrix of possibility that is you and I, the Earth, our Solar system, the Milky Way, all galaxies and the Universe. We need to know that radiosonics are the emanations from the Galactic Center, the center of the Milky Way, located at 27 degrees Sagittarius.

Radiosonics can be described as an *“inter-dimensional architecture of a unified sense field telepathically and collectively attained”*. This sense field extends from the First Dimensional crystal core of the Earth to the Ninth Dimension, the Black Hole- the Mayans called it *Xbalba be* -situated in the Galactic Center. It encompasses the entire realm of our physical, mental and spiritual existence.

The T’Zolkin – the harmonic matrix itself, is our one-stop-shop for unpacking the meaning of *radiosonic harmonics*. We understand the T’Zolkin to be a matrix representing primary patterns of radiant energy. The thirteen “numbers” represent thirteen discrete energies that transform and vary their effect through twenty evolutionary patterns. Each of the thirteen energies and twenty patterns combine to form two hundred and sixty resonant structures that are the archetypes of the entire resonant field in nine dimensions we experience or have yet to experience as reality. The T’Zolkin is a kind of code, a total range of possibilities. Its movement through nine dimensions is accomplished as a series of cascading fractals wherein it manifests a form energetically consistent across dimensions, yet appropriate in scale and expression to the dimension in which it is manifest. Thus radiosonics, following the galactic pattern from unity to plurality and the energy return- *Zuvuya*- from plurality to unity, exists first as sound vibration- *in the beginning was the word*- steps down the dimensional ladder into the dimensions of light- *let there be light*- and finally into the sense perceptible dimensions of human experience.

Radiosonic harmonics are the dimensional fractals that appear at all levels of manifest and non-manifest reality. We can think of harmony as a state of order in the relations of things or of parts of a whole to each other. Harmonics, discrete vibrations at various points along a continuum, are clearly visible in music, mathematics and





physics. Music and the instruments used to produce it express the notion of harmonics. For example, when the string of a guitar is struck a primary sound or note is produced. Along with that sonic tone a cascading series of tones above and below the primary note are sounded as well. These resonant sympathetic tones, sounding in unison with the primary tone, are referred to as the harmonics. Fractals themselves are analogous to harmonics of the primary note appearing above and below the original tone.

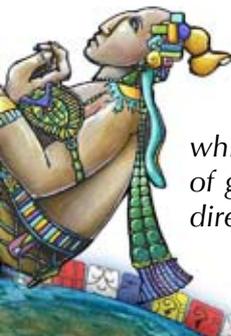
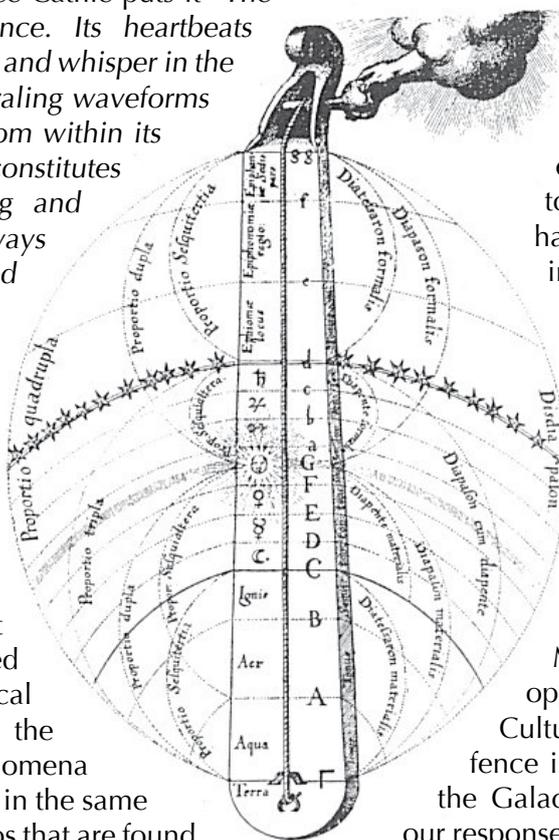
The entire creation is navigable using the science of harmonics and fractal cascades. As the Earth energy grid researcher and author Bruce Cathie puts it *"The universe is a living intelligence. Its heartbeats thunder at the center of galaxies and whisper in the nucleus of atoms. With the spiraling waveforms of its own essence it creates from within its infinite depths the matter that constitutes all physical substances, living and inanimate. It was- it is- it always will be- timeless. We are created by this intelligence from the same myriad of waveforms that interlace the depths of space, connecting all things. We and it are one."* It is simply a matter of scale and in which dimension of existence intelligence chooses to focus and to be.

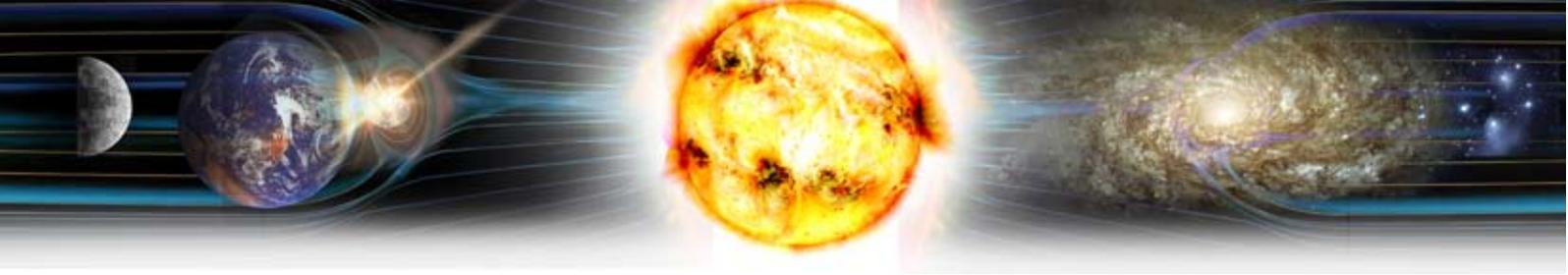
Pythagoras discovered that all music could be reduced to numbers and mathematical ratios- and by inference- that the entire universe and all phenomena therein could also be explained in the same numbers and mathematical ratios that are found in music. The famous violinist, Yehudi Menuhin, in his book, *Theme and Variations* augments Pythagoras' original observation when he states *"Music creates order out of chaos; for rhythm imposes unanimity upon the divergent, melody imposes continuity upon the disjointed, and harmony imposes compatibility upon the incongruous. Thus a confusion surrenders to order and noise to music, and as we through music attain that greater universal order which rests upon fundamental relationships of geometrical and mathematical proportions, direction is supplied to mere repetitious time,*

power to the multiplication of elements, and purpose to random association." Can there be a more succinct description of the purpose and function of the Mayan Harmonic Module, the 260-unit matrix called T'Zolkin and its energetic expression as *radial harmonics*? Sincere inquiry and careful study of the legacy left by the Mayans makes clear their unique gift was intended for humans alive on Earth in our present age. They came onto Earth from their home planet, Maya, in the Pleiades to carve in stone the symbols and codes we require to grasp the quantum truths of inter-dimensional/ multi-dimensional creation. These Galactic Mayans, inspiring the indigenous Mayans on Earth, have given us the tools, T'Zolkin and the radial matrix, to breach the frequency fence erected by rogue gods who seek to control their sheep. The Galactic Maya continue to work actively, right up to this very moment, to insure we have the information, inspiration, and intestinal fortitude born from their on-going educational processes, to breach the frequency fence that has facilitated the enslavement of humans.

"The Fifth Dimension is a realm of light that centers in the human heart and is resonant with Earth's biological creatures and plants". It is also the home of the Galactic Maya who are orchestrating Earth's opportunity to enter the Galactic Culture that the Nefilim's frequency fence is intended to prevent. From there, the Galactic Maya observe and encourage our response to the gamma rays bursts observed and commented upon – though not understood- by space scientists at N.A.S.A.

These high energy gamma rays are intensifying the frequency ranges humans are now beginning to sense in their minds and feel in their bodies as our DNA is transmuted by this once in 250 million year event. The portents are being laid before us as never-before-observed events in deep space and crop circles upon Earth. We are moving deeply into the fore-shadow of our destiny coded as Galactic Alignment, 21 December 2012.





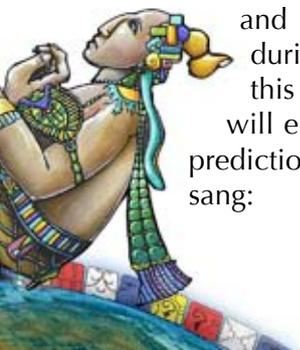
Consider this recent crop circle event reported by NewsScope on July 21, 2008. *“The formation that appeared last week near Avebury Manor is an obvious representation of our solar system, with the nine planets orbiting the large Sun in the center. The planets’ positions correspond to an actual date, which is December 21, 2012 – the end of the Mayan calendar.”*

Astrologically, a horoscope set for the Winter Solstice on December 21, shows several important outer planet configurations, underscoring the momentous significance of that time.... the signature event for 2012 is the Uranus-Pluto square, which is exceptionally dynamic due to their placements in Aries and Capricorn. The last time Uranus and Pluto were in aspect was in the revolutionary 1960s.

Specific to December 21, 2012, Jupiter, Saturn and Pluto are all at 8° of their respective signs (Gemini, Scorpio, and Capricorn), so that they form an exceptionally tight configuration... These kinds of precise, multi-planetary alignments create spectacular events... While one could speculate endlessly about various scenarios depicted by these planets, more intriguing is what is the connection between the mysterious Circle Makers and 2012?”



Sounds like good news, the fact that Uranus and Pluto will be aspected as they were during the “revolutionary 1960s”. Perhaps this time the “good good good vibrations” will endure and we shall finally realize the predictions of The Fifth Dimension when they sang:



“Harmony and understanding, Sympathy and trust abounding, No more falsehoods or derisions, Golden living dreams of visions, Mystic crystal revelation, And the mind’s true liberation.”

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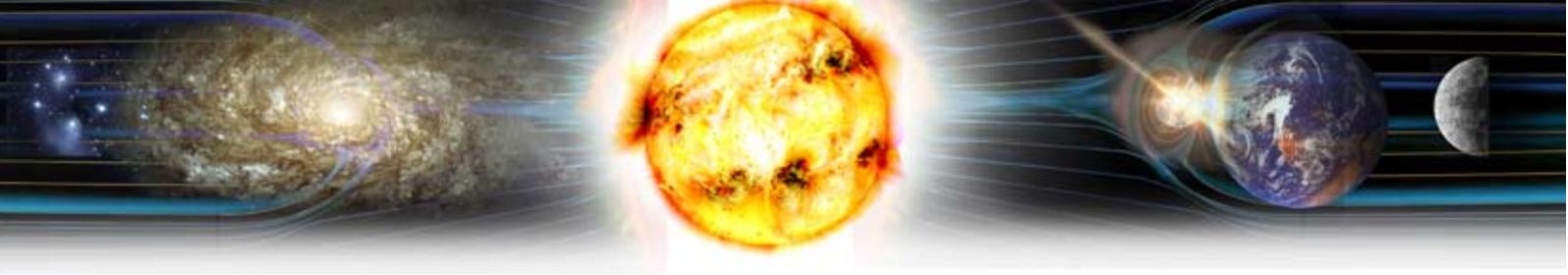
<http://www.neptunecafe.com/cropcircles.html>

Edward Brungardt has been variously occupied as a gardener, psychiatric nurse, research assistant, computer consultant, community development worker, teacher, and clinical hypnotist. In the course of his life work he has resided in the United States, South America,



India, New Zealand and Australia. Currently, he resides in Inverell, N.S.W. Australia (Lat. & Long. 29.45S, 151.08E) from where he is organizing NthDegree - World Around Noogenic Coordinators, a group working to coordinate planetary awareness of the upcoming Galactic Alignment during the December Solstice of 2012.

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PERFECT 19 HAIKU*

BY EDWARD BRUNGARDT - YELLOW PLANETARY WARRIOR

The Galactic core
Lies in the constellation
Sagittarius

The Mayans called it
X'balba be, The Dark Road,
The Divine Mother.

She is calling us
To a certain time and place.
When we shall know her.

We will find our self
In her cosmic energy
Merging through heart space.

A long time of pain
Will end for the fearless one
Who knows how to love

All creatures that live
As metabolising cells
On the skin of Earth.

And, the human kin.
Not sin, but biology
With free spirit heart mind

Each merit our gift
Of compassion and wonder
For their existence

As we merit our
Own love for ourselves, our self
Our human being.

The truth; we are love
and a really fine design
To make it happen

On the surface of
Our sphere, any sphere, any green Earth
Anywhere in space

Or time, the great space,
Where any thing can happen
And almost did here

Where we live, poised
On the brink of disaster.
Or success right now

Is as possible
As New World Order rip off
Ever hopes to be.

More, really. We are
Designed for success on Earth
And in Universe.

Divine Mother beams
That thought from Galactic Core
To the mind of Us

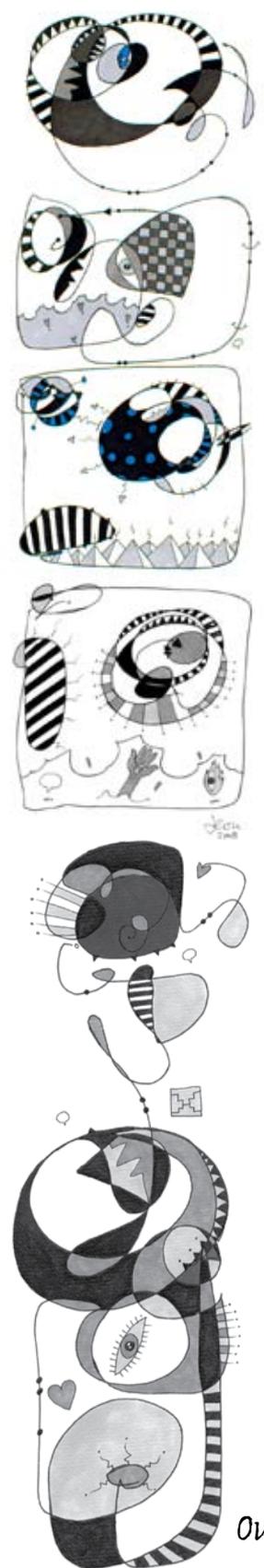
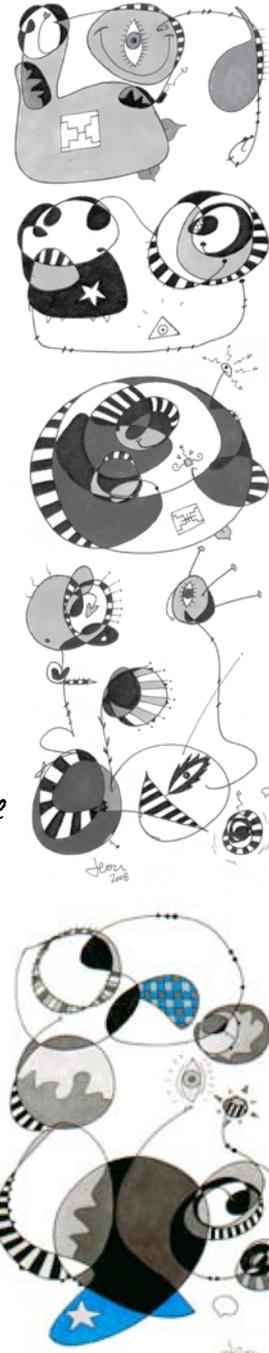
Each a self in time
Seeking self in the other
Finding our self there.

* The Haiku is a verse comprised of
17 syllables, in practice presented in
three lines of 5,7 and 5 syllables.

17 syllables presented in 17 verses
equals 289 syllables.
2 + 8 + 9 = 19.

The 19 Code, 0-19, provides the order of 20, the basis of Mayan Vigesimal mathematics, and the key factor organizing the radial matrix of 260 (13 X 20). The 19 Strand in the Harmonic Module is comprised of 13 multiples of 19 and demonstrates clearly the radial pattern of all number emanating from the Galactic Core. "All is number. God is number. God is in all." Dynamics of Time, POSTULATE 19.13**

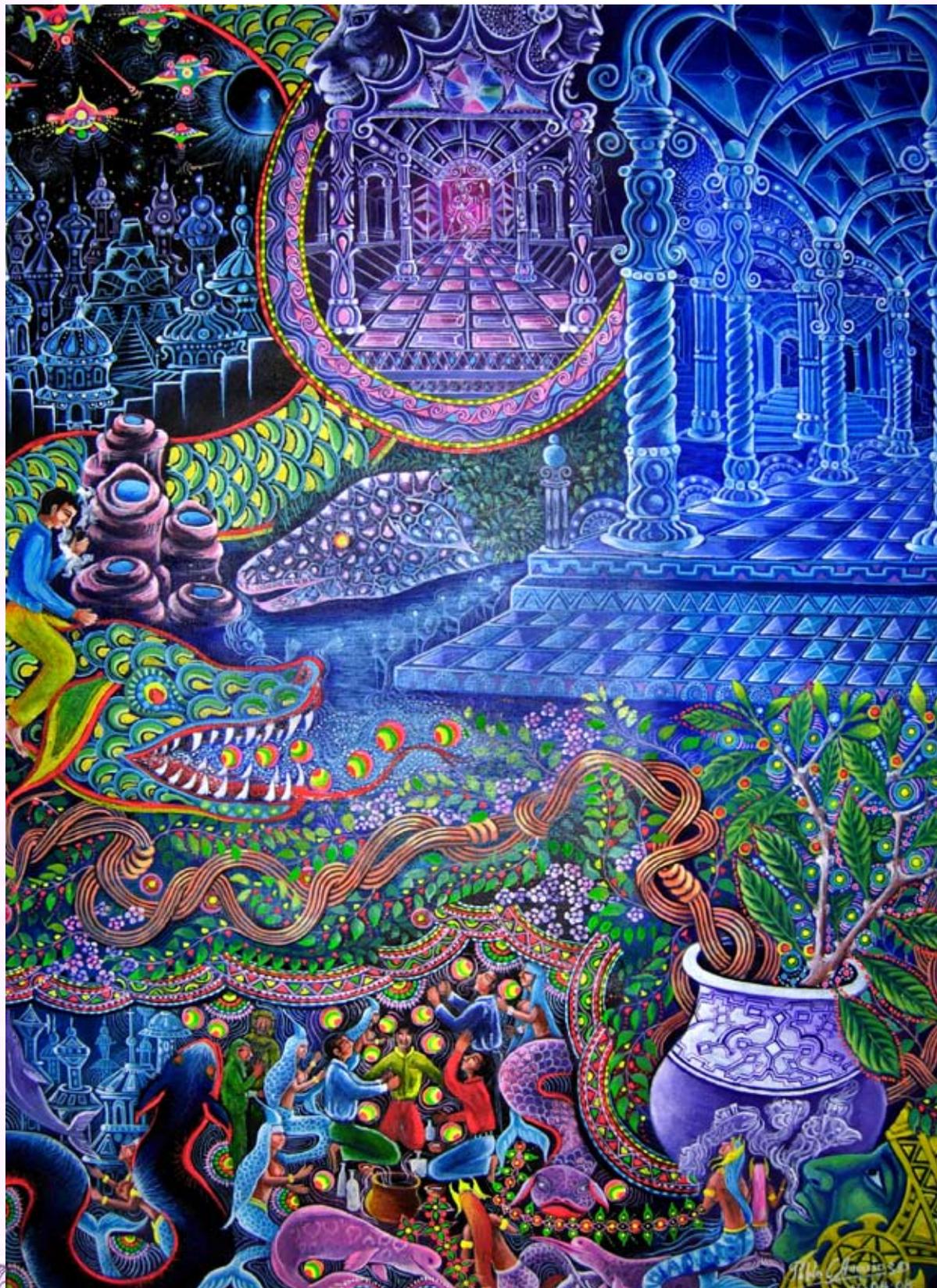
**<http://www.lawoftime.org/bookstore/bookstore.php>



Feature Artist

INTERVIEW WITH AYAHUASCA VISIONARY ARTIST DON PABLO AMARINGO

WITH ALISTAR CALDERWOOD - WHITE SPECTRAL MIRROR



Over the last couple of years, my shamanic path has taken me deep into the Peruvian Amazon, to spend time living and learning from the indigenous peoples of the jungle there. One of their most sacred medicines is the *ayahuasca* – the vine of the soul. This is a visionary and purging medicine that has been worked with in the jungle for many millennia, and the accumulated knowledge is passed on through the generations by experiential application and tradition. During my last stay in the Amazon, a close friend of Don Pablo Amaringo introduced me to him and his family.

For many years Don Pablo worked as a shaman/curandero, healing and helping many people using the medicinal plants of the jungle, especially the *ayahuasca*. Now retired from that work, he spends his time painting his visions, experiences and understandings given to him through his journeys and work using this sacred medicine - giving others a glimpse of these other realms where he has travelled.

The following is a translation of an interview recorded with Don Pablo, on June 14th 08 - Red Cosmic Earth:

ALI – This episode of 2C is focused upon sound, and how it can be used as a tool for healing and the expansion of consciousness. I would like to ask you how does this relate to your work and how it plays a part in your interactions with the spirits and the other worlds?



Sumi Yachai "Wisdom of the Great Masters" © Pablo Amaringo

PABLO – Ok, first I would like to talk about the *Sumiruna*, He is a high master in the esoteric worlds of the *ayahuasca*. He is a man who has received all the knowledge about the spirits and the spirit worlds.

ALI – Are you talking about someone similar to yourself?

PABLO – No, much more. He is a high master who understands the knowledge of the earth, the water and space including the worlds beneath and above the earth, including the underwater world. There is

nothing in these worlds that can put obstacles in the way of his intentions. He can travel through the solar system and beyond into other galaxies. He has the wisdom of a semi-god and he travels and works within a company of spirits.

ALI – Is there a reason that you are speaking about the *Sumiruna*?

Well there is a grade higher than the *Sumiruna*, called the *Banco-Sumi*, and this is the absolute highest grade that a human can reach. All of us who are learning from *ayahuasca* are going towards these higher levels and states of awareness and ability. That is why I am talking about the *Sumiruna*. One reaches these higher grades when one knows more. With this knowledge he can understand more, he can discern more, he knows how to think better, so he has this wisdom in his life.



El Banco Puma "Shape-shifting to Puma" © Pablo Amaringo

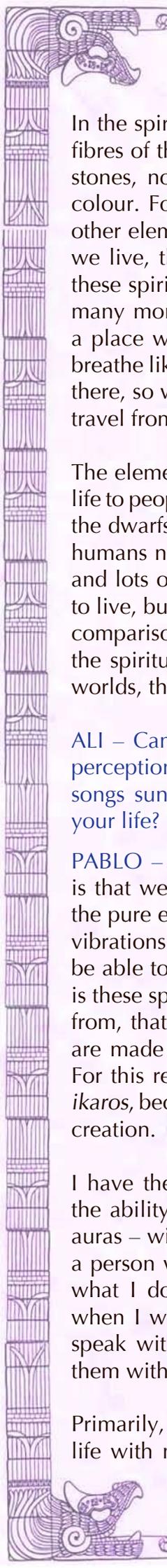
When I was working in those worlds, I wanted to become a *Sumiruna*. I have also travelled to many different planets, constellations and galaxies – I was heading to the centre of the universe, where there are the Grand Masters. They control all that is matter, absolutely everything, the fire, the air, all the elements they control. In their lives they don't stay in one place, they travel to many different places, because, they are needed in many different places. They have ultra-sonic hearing so they can hear many things, like how the earth is functioning, how our hearts are functioning, our skin or any part of our body. That's why they are high masters; they have much understanding, much knowledge and wisdom.

ALI – Can you tell us more about the spirits and spirit worlds?

PABLO – The spirits are immaculate, they are clean, holy and pure in who they are – they do not mix their essence with anything else. They have

cells made of spirit matter, called "*spiritones*". These cells function in such a way that they do not know tiredness. We humans get tired as our cells are made of physical matter. The current of the life force that regulates these beings from these other spirit worlds is unlimited, which is why they don't get tired, whereas if we humans continually work hard for 3 days, then after we want to rest.

These spirits work with energies such as electricity, electro magnetism, and these kinds of things – we cannot work with such things in the same way. We have electricity but what we have is tiny in comparison - they have so much more than us. They are much purer than us as they don't have qualities like blood, they don't have to eat like we do, so they don't pollute or mix their essence with other things, as we do. They just breathe, and it is in their exhalations that they work. We humans need to drink and eat to live, and then we have to expel what we have used, which all takes energy – they do not live like this.



In the spiritual world their hair is like pearls. The fibres of the hair are multicoloured, like precious stones, not like ours, we only have hair of one colour. For the spirit beings to live, they require other elements that give life to them. Here where we live, there are elements, but not as many as these spirits actually require to live. They require many more elementals than we do. They live in a place where there are no people like us, who breathe like us, and there are many more elements there, so when they come to help us they have to travel from where they are to us.

The elements are kinds of gases; these gases give life to people, animals, and to the spirit beings, like the dwarfs, and all other classes of existence. We humans need elements such as helium, mercury, and lots of other elements, yeah? We need these to live, but what we need is actually very small in comparison to what the beings require to live in the spiritual world. Therefore with them in their worlds, there are many more elementals.

ALI – Can you share with us a little about your perception of sound, and how the *ikaros* (medicine songs sung by Amazon shamans) play a part in your life?

PABLO – The perception that I have in my life, is that we are just vibrations, we are made from the pure energy of spirit – so we all have spiritual vibrations. If we did not have these, we would not be able to walk, to talk, to hear, to see, to feel. It is these spiritual vibrations of which we are made from, that give rise to the music of creation. We are made of music – the vibrations of the spirit. For this reason, when I paint, I paint singing my *ikaros*, because this is something that accompanies creation.

I have the ability to create, the ability to think, the ability to call, the ability to feel the spiritual auras – with this I can connect to the spirits. I am a person who knows what I speak; I don't speak what I don't know. With this I have prudence when I walk, when I converse. Because when I speak with other people I don't want to offend them with my words.

Primarily, I know what I speak, so I live a tranquil life with much contentment. I don't walk much

or speak much, but I “f-e-e-l” and this is a force, an energy of the spirits, with which I have much contentment – it gives me life, power and spirit - it gives me a joyful heart.

ALI – Can you explain to our readers how the *ikaros* are used to call on these spirits and elementals to assist with healing?

PABLO – All of life – the universe, anything that has a form, like the stars, even the great divine is created by music, by sound.

It is for this reason that when we are informed with the wisdom of the spirits, we can sing about many things, so we can pass on many things to others. For this reason we are philharmonics, we are made from music, we love music, we have the music inside us and therefore we love to hear music, this is why the *ikaros* exist. When we sing the *ikaros*, especially the *ikaros* that have been given by the spirits, these serve as miracles to cure people.

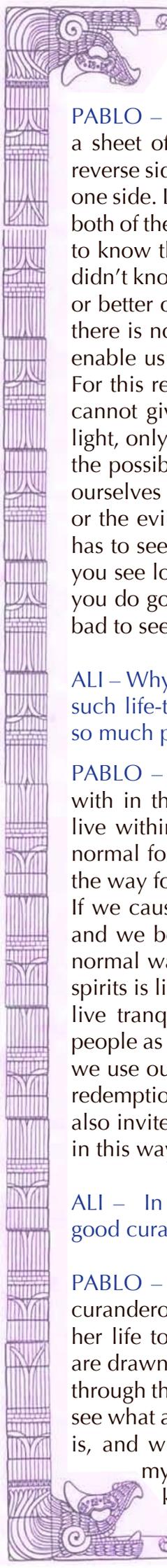
ALI – Would you say that the *ikaros* function almost like a telephone to the spirit worlds, and can be used to call these beings into our space to help us with what we want to achieve?

PABLO – Yes, they bring all the waves of energy over here to help the people, they arrive here, but it's not the same as where they live. Where they live is much stronger, much stronger – we can't handle that kind of intensity of energy.

ALI - So, would you say that the *ikaros* are one of the most important tools that an ayahuasca shaman has?

PABLO – Yes the *ikaros* are the most important tool, as they are used to call in the visions of the medicine. The shaman uses his *ikaros* to call in the spirits that he works with, so that those in the ceremony can meet with them through the visions, and through the acquaintance with these spirits, the knowledge and healing can take place.

ALI – can you tell us about the shamans who use *brujeria* (black magic) working with negative (life-taking) spirits, when they have the choice to use all these good (life-giving) spirits?



PABLO – Life does not only have one form, like a sheet of paper has 2 sides, a front side and a reverse side. Life is the same; it does not only have one side. Life has two directions; we have to know both of these. We have to see the negative in order to know that we don't want to be like that. If we didn't know the negative then we could not purify or better ourselves. Without the opposite polarity there is nothing that can show us the contrast, to enable us to know whether we are good or bad. For this reason the two sides exist. Pure negative cannot give light, and pure positive cannot give light, only with the two sides together do we have the possibility to see the light. So for us to purify ourselves of the negative, we have to see the bad or the evil, in order to illuminate ourselves. One has to see the bad to see if one is good or bad. If you see lots of bad people, then you can see that you do good things. For this one has to see more bad to see whether one is good or bad.

ALI – Why do these shamans choose to work with such life-taking energies, and how do they have so much power?

PABLO – It's the system they have met to work with in their lives. For us it is not like this. We live within a good culture that has respect. It is normal for them, it is like the light – but it is not the way for us. They can cure and they can harm. If we cause harm then we are no longer like us, and we become like them. For them this is the normal way, their alignments with the life-taking spirits is like the light is to us - but for us no! They live tranquil lives using their magic to damage people as well as to cure people - it is their way. If we use our knowledge to do damage, there is no redemption, as we become the same as them, we also invite spirits into our lives that will influence in this way even more.

ALI – In your opinion, what is it that makes a good curandero/shaman?

PABLO – One can only do the work of the true curandero/shaman, after they have purified his/her life to become very pure, so they no longer are drawn to anything bad. When one has passed through this process they can see deeper, they can see what a person does, what type of a person one is, and why they are sick. When I had purified myself, and the angels gave me my spiritual knowing, I could see what another

shaman knew, how much they knew, and how much they didn't know.

ALI – What do you see a good shaman/curandero's role as in the ceremonies in how he serves the other people who are there?

PABLO – A good shaman looks after the people very well, he seals the space and does not permit any negativity to enter his ceremony or have any influence over the people, and this is a good shaman. He initiates them into a greater connection and awareness of the other worlds and the wisdom of the plants. He protects them, so that nothing evil touches them. So the people can have trust in him, so there are no problems that are experienced in the ceremony.

ALI – Now that you no longer drink *Ayahuasca*, do the *ikaros* still play an important role in the inspiration of your paintings?

PABLO – Yes, when I am painting, they are very important, and I sing. But only now when I paint – I do not use them anymore for curing people.

For this reason my paintings have medicine and power in them. When a person wants to purify, they can cover one of my paintings for a certain time. It has to be closed very well, with a strong colour, maybe a blue, or purple, red, and after 1, 2 or the best is 3 months, it can be opened and it will transmit the power of the *ikaros* that were originally sung into it - they will receive the energies from the painting. If one wants to receive all the energies from the *ikaros* that I have sung into the painting, it must be closed very well for 3 months is best. When they open the painting, they get bathed in the energies, and it will clean and heal them. For this reason my paintings have power.

ALI – Do you feel that the purity of the sounds we hear around us in our daily lives have an impact on the quality and harmony that we experience in our everyday lives?

PABLO – Yes, definitely, the sounds we have around us in our everyday lives can be likened to the batteries of a watch. A watch requires good batteries to keep the time accurately and function well, it is similar to how the purity of the sounds around us have an affect on our lives, keeping us functioning correctly in this world of the living.



Machacuy Chirapa "Rainbow of the Anaconda" © Pablo Amaringo

purity he obtains in himself, he is then able to bring a soul into the world who is of this nature too – so wise, so pure a very good natured and kind knowing being.

ALI – There are many different types of ikaros, some very powerful, and others not so much, can you explain to our readers what makes them so different?

PABLO – Some ikaros are so powerful that I cannot sing them near other people, as they are not allowed to hear them. I have to sing them when I am alone. There are other ikaros to bring visions, or good things and feelings to the people, there are others that cure serious illnesses, and there are others like the arkanas, which as you know are especially for defending one's space in the ceremony.

Music is something very special, as it influences our brain, our thinking and our heart. Listening to music that carries purity and healing can assist us in those ways, though if we listen to music that inspires us to act in ways that are impure, then we become dirty in our lives, and have to clean ourselves of the negative energies that we have chosen to mix with. For example, if a good shaman has a wife, and he wants a son, he will go and diet without any music or any other unnatural sounds for 4 months. As he purifies in this time, will begin to receive songs from the plants and the spirit worlds that will help him purify even more. With the

ALI – One of the aspects of Second Creation magazine is inter-dimensional communications with beings from other worlds. It's evident from your artwork and our conversation that this is something you are very familiar with. How do you feel these types of communications serve humanity?

PABLO – If you are asking questions like this, it is good, as you can let the world know about how we are influenced by the Sprits. As we are not only influenced by



Templos Ocoltos "Hidden Temples" © Pablo Amaringo

people, and just not just by the astrological influences, but more so by the spirits. There are many different types of spirits, and some of the highest are those of kindness and forgiveness. They live in different places to us; they have their kingdoms, where live the *tronos* (the kings), and the princes. They are caring for us, and looking for us to advance to a level where we have a sufficient understanding so that we humans can create a perfect future. If we don't look to them and their attributes for guidance, it is

certain that we will end up living like animals, below. We can evolve so much further than where we currently are, but we have to ask and look to them, as they are the Grand Masters of Eternity.

The problem is that people have to know in what way to approach and ask them, and what to ask them for. If they don't know how to ask in a way that is not just indulging their own mostly selfish and personal agendas, then they don't want to help. For example, if you ask

for goodness in the world they will assist how they can, as it is not just for yourself, it is for others also. When you know how to share, they will help. They want to work with people who are interested in helping many others; they are not interested in helping only those people who are only asking for things for themselves. They want to see everyone happy not just one person. To work with them we have to know how to share. When you ask something that goes beyond only yourself they will grant you your wishes, because is for a greater good.

Many people think they have not got much to offer these great beings – but we have so much that we can give. We can give a greeting, a birth, a book, a letter; there are many, many things we can give. This is what they want, they want us to share with one another; and they want to share with us through those interactions; to be a part of our lives, and help us reach greater levels of

understanding and harmony in our lives. In reality, each and every one of us are all looking for the understanding of one another in friendship - through forgiveness, kindness, respect, love and many other things – we are all looking for this. Because we are not just human, we are so much more.

It is those that think they are only physical humans and nothing more who act in such bad ways. They don't know themselves, they don't know who they are or what they do, they don't know about the spirits, they don't know anything. So they think its better to kill, to fight, to defend their egos, as they don't know about the good things, they just follow their instincts, acting without faith, without conscience, in ways that are even lesser than animals.

ALI – What would be your suggestions for our readers who feel inspired to communicate with these Spirits and Grand Masters?

PABLO – Using sound we can sing or pray, and we make a request to ask for what we want. The Spirits are wonderful to work with when one knows how to work with them. But the request has to be asked for in the right way and for the right reasons, when this is so; they will give you what you want. But if you don't ask in the right way, they will not help.

In early 2009, there will be the opportunity for a small group of people to travel with Ali into the Peruvian Amazon. There will be 11 life-transformational days of working with ayahuasca and other plant medicines deep in the jungle, under the supervision of a trusted indigenous curandero/shaman using traditional diets. There will also be the opportunity to meet and learn from Don Pablo during the retreat. For more information on this journey please visit www.animacreations.co.uk/ayahuascajourney.aspx





PLANETARY KIN

TRANSCENDING THE HOLOMOMY

ANALOGY - TIMESHIP 13:20

BY HAROON & SAKINA - SELF-EXISTING & CRYSTAL SKYWALKERS

As Salaam Alaikum! - Peace to y'all

The practice of holonomy is useful for exploring the dynamics of relationships between people, days and places. One way to do this is by adding together the sign and seal of a person, place or day, with another person, place or day (kin). I added my own kin to today's kin like so; Myself 13{(Red Skywalker)} + today 9{(Red Moon)} = 2{(White Wind)}. So today my person is around Communication, Breath and Spirit. Hey presto, that's exactly what I've been doing today! I even met with a White Wind person earlier. If you'd like a more detailed description of how to do this, have a look at Even's article about this technique

in the 'In Lak'ech Ala Kin' episode of 2C. You can practice this type of holonomy with any amount of people and/or days, and with places as well.

KIN: Galactic unit of measure based on sliding harmonic, hence flexible, increasing or decreasing according to ratio. Basis of all behavior - hence, law of kin: law by which everything holds place and power equal to everything else. Result of karmic equalization.

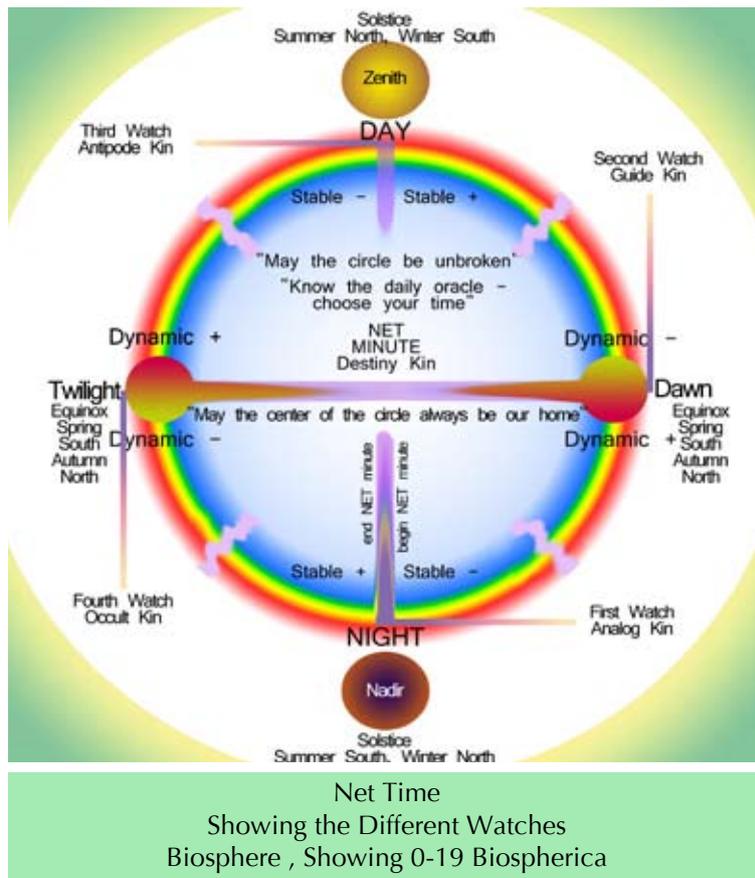
HOLOMOMY:

Electrical radion or second body, also called light body or dream body. Bonded with crystal body, it creates body of deathless-ness. Telepathic activation of holon permits time-sharing, time travel, pulsar-riding, etc.

HOLONOMIC: quality of fractal autonomy that reflects and maintains the whole.

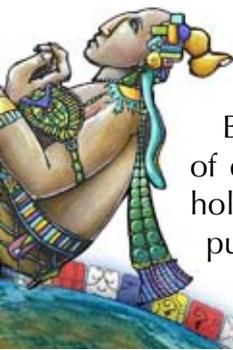
HOLONOMY: science and laws governing the fractal principle of the holon.

Once we've become aware of kin (person/time/place) formed from the relationship we can then work with the Destiny Oracle (support, guide, challenge and occult) of that kin. Finding out this information can help empower our personal relationship with a person/day or place. Remember the kin is a harmonic sliding scale which is extremely flexible.



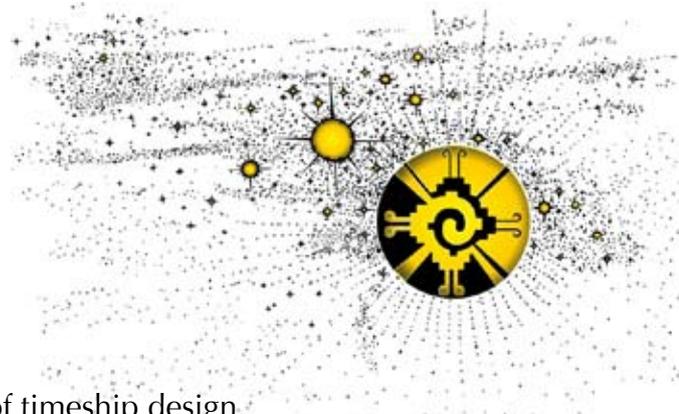
Paying attention to which watch of the kin we're in and the different aspects (guide, support, challenge and occult) of the kin by following the destiny oracle is a sound meditation/prayer. Aspects of guidance, challenge, support and hidden help remind us to synchronise and align our internal intention with the external situation and always try to meet every thing at least half way in the now. The golden mean is the place in time we're aiming to be, place of peace,

harmony and acceptance. Synchronise to the movements of the day/night, sun/moon, our body and , relationship alternations.and lands alternations.



"And have made your sleep as a thing for rest. And have made the night as a covering (through its darkness), And have made the day for livelihood. And We have built above you seven strong (heavens), And have made (therein) a shining lamp (sun)." - (Quran 78:1-13)

Our kin in the traveling relat-in-ship this of life will present us with a challenge, give support or play some other roles in reflecting the absolute reality. When we get side tracked into negative emotions we need to remember that we are all working together. Shifting into a more positive gear- change helps to unlock more of our essential potential to fulfill our own particular relat-in-ship purpose with kin.



Basis of timeship design.

TIMESHIP: Fourth-dimensional time structure based on design of Universal Resonant Holon; capable of encapsulating a planet. Most advanced form of Probe, used for planet-taming. Uranian timeship Camelot and Terra-Gaian timeship Earth 2013 are the two best-known examples.



Noticing the interrelationship of between the dynamics of now, such as and the time space place continuum presents us with the opportunity of connecting with reality in a fulsome and meaningful way. The opportunity to not simply react but respond with equanimity, equity, dignity, respect, kindness and love is ever present. Then the magic starts. Stuff, stupendous stuff, such as our dreams actually materialising and our most secret hopes coming true begins to happen as a glorious side effect of simply being more loving.

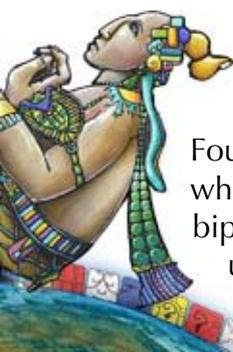
Biosphere/Noosphere , Showing 0-19 Vigesimal Code

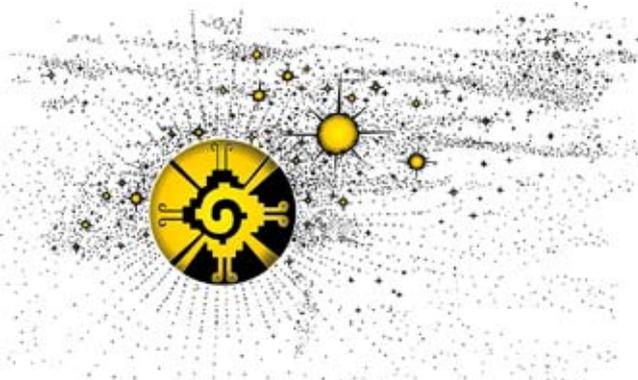
The planet body and our own body are imprinted with kin as the human holon and planetary holon. The purpose overlaid onto the emerging Noosphere of the glorious surf-face and threaded through the crystal core are each as unique and distinct as each of the solar seals. As riders of the celestial 4th Dimensional time and organic life print we are becoming aware of how to respond beautifully and with gratitude to our kin by using our life breathe and beat to respond to wherever the divine manifest is guiding us to cooperate. When we have completed the mission according to our guidance then we may receive the understanding of how we have become affected by that which we have taken the time and made the effort to effect.

UNIVERSAL RESONANT HOLON:

Fourth-dimensional gyroscopic instrument which holographically recapitulates basic bipolar structure of any coherent form or unit of galactic being.

Contemplate an aspect of your unique purpose by practicing an Earth Wizardry skill, namely Holonomy. Recognising the importance of relationships and taking responsibility for what we allow for ourselves, each other and the land is key to aligning with the Divine. Breathe in, breathe out. Into the stillness. Sound the silence. Ponder your purpose in relation to your signature and the signature of the time sphere (refer to the planetary holon) you're in , so for example, say we are a Red Dragon Living in Hawaii, (which is the Blue Hand Biosphere) then meditate on your purpose as $(1\{\text{Dragon}\}) + 7\{\text{Hand}\} = 8\{\text{Star}\}$, your purpose then in that biosphere is to beautify and create Art with Elegance! (If you really want to get accurate you could do your Galactic Signature, the Biospherica's Signature and the Day's Signature.!). Try this out, and also see what your Support/Hidden Power/ and Challenge to the Land and in relationship to the land is!





Jesus, Muhammed, Buddha etc) who brought the memory of the book and from the other came another set (Quetzacoatl, Pacal Votan, etc) who brought the magic of the dawn. However apparently they are so different, they gift each other and come together in..

See how you can work with the Destiny Oracle of the Solar/Galactic/Planetary and /Human and the time's holon's!

The people of the book are coming together with the people of the dawn, we are the children of the day of truth. We attest to the absolute reality as believers of the Unity. That is God. Showing itself through the dynamics of the divine plan through its multi-pronged messenger-ship aboard the time-vehicle velatropa 24.3!.

Onwards towards the the Absolute Reality which is Love in God.

"Carry on, love is coming, love is coming to us all. Where are you going now my love? Where will you be tomorrow? Will you bring me happiness? Will you bring me sorrow? Oh, the questions of a thousand dreams, what you do and what you see, lover, can you talk to me." - Crosby, Stills, Nash and Young

9.13. *The completion of the preliminary planetary telepathic field experiment of the Circumpolar Rainbow Bridge establishes the hyperorganic super consciousness as a normative biopsychic potential and augurs the advent of the Psychozoic era. Hyperorganic super consciousness refers to the amplification of sensory experience and projection as a symbiotic and simultaneous stimulation of energy and information. Psychozoic refers to the telepathic coordination of all biospheric functions according to the Law of Time $T(E)=Art$.*

On Behalf of the Antarean Pronged Protectorate
Compiled on
Magnetic Kali 11
Red Cosmic Moon
Blue Electric Storm
173: Aaron Levi
Red Self-Existing Skywalker
panafrika@gmail.com
233: Sakina Levi
Red Crystal Skywalker



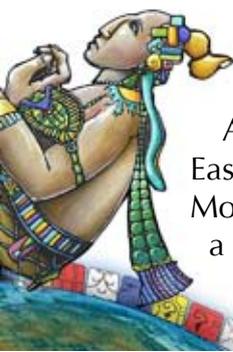
Translate that into the what, where, when, where, when and how of what is really important to us in terms of time, space, location – now, motivate our relations within and without. Focus on the watch of the day. Let's all begin to feel and pulse our collective purpose as we unite our purpose through time across this Glorious Blue Globe.

The Divine speaks to us through our earthly reality as it manifests in the physical, emotional, intellectual, soulful and spiritual. Using this knowledge we can have a look at what energetic relationships other biospherica in the world share with the biospherica we inhabit. If people and days share support , hidden power, and challenges so does the Earth/Timeship.

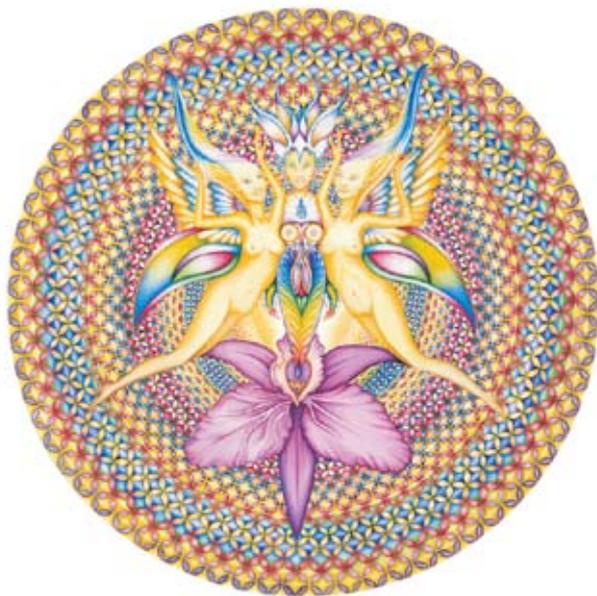
If we look at the Blue Night Glyph for example we will find that the support is the Yellow Warrior and the challenge/gift is the Red Skywalker. So if you live in South and South East AustraliaOceania (Blue Night Biosphere) you might find working with someone and/or the land/time itself from Southern Africa and East Coast South America (Red Skywalker Biosphere) both a challenge and a /gift or similarly you may enjoy the feeling of support working with someone or the land/time itself from Southern Europe or North West Africa (Yellow Warrior Biosphere).

Another example would be China (Red Serpent) and America (Blue Eagle) present challenges/gifts for each other, materially this manifests in there economic race which we are all aware of, as well as there sporting competitiveness (Olympic games 2008), which is quite a challenge for each other or apparently so. Australia (Blue Night) and New Zealand (Blue Night) are big contenders with South Africa in the sporting and other arenas (Red Skywalker) and enjoy the challenges and gifts that their competition brings.

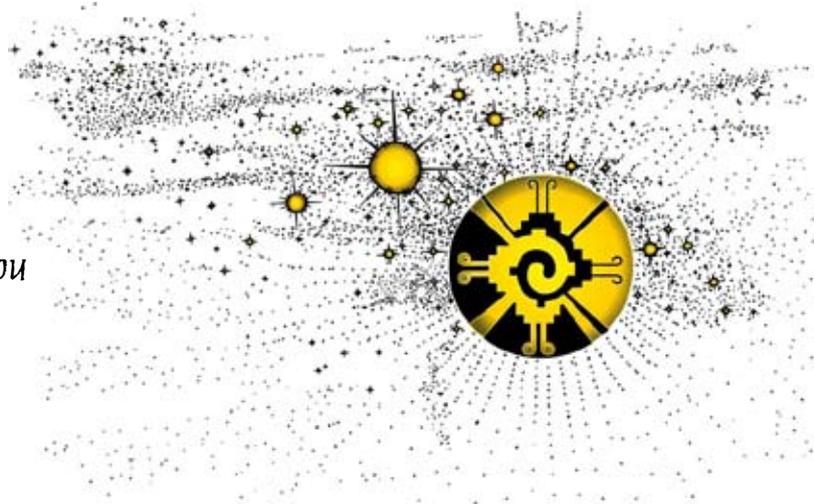
Another example would be the Middle East (Red Dragon) Mesoamerica (Blue Monkey) dynamics. From one area came a lot of prophets and messengers (Moses,



You are another myself
 From the same source
 Appearing so strange and different I thought you
 Were an enemy
 Now I see we are family on the same journey
 Back to meeting with our original parents
 Made by God for each other
 And all our relations since then
 Separated apparently by the space of time
 But in memory we can all go there now and feel
 part of the great web of life
 into which is spun the stories and sorrows of our
 grandmothers grandfathers mothers fathers
 sisters brothers sons daughters and lovers
 The faith of the prophets
 and the suffering of poets
 The dance of dancers and fire of song
 Can we sit in silence with all of nature and hear
 them speak about what they have seen
 About the beautiful dream that we are being
 called to live
 What a song they sing for us
 Now we must sing with them
 About the end of suffering
 and how freedom will dawn
 We hear Your hooves drumming rain falling
 flowers growing rainbows bridging wings
 surging
 seas roaring about the union the reunion of the
 beginning and the end
 one and the other you and me us and them him
 and her parent and child me and You



Orchid Angel © Nina Saunders - Blue Overtone Hand



DIVINE UNION

BY SAKINA LEVI - RED CRYSTAL SKYWALKER

We pray to God to bring the revelation of
 truth, reconciliation, forgiveness and
 joy of connection with all creation
 To put an end to the illusion of separation
 To rain down revelation and bloom
 the second creation
 To make a healing space so that we can
 undertake the sacred work
 To recover what has been lost
 Mend what is broken
 Clean what is dirty
 Cherish what is precious
 Undertake the sacred work
 Of patiently healing our selves
 Tenderly caring for our children
 Entering again the innocence of the garden
 Embracing the mystery
 Of sacred union

We pray: Oh Creator turn us into a loving
 family of peace makers, praise singers,
 thanks givers for this precious gift of life
 In this sacred web
 I honour my connection with all that is
 Within and without
 Above and below
 In the centre of my heart I am never apart
 from You
 the point from which love radiates
 intrinsically knowing all the laws we
 remember the songlines of creation
 in love and gratitude we walk in union
 with You and your creation
 in lak'ech

Jemissa's KITCHEN

Organic Seasonal Whole Foods

SPANISH FOOD

BY SANDIE HERNANDEZ - RED LUNAR MOON

I was born with a love for food. My mother recalls that I never rejected anything unless it was stale, old or badly prepared. Not much has changed! I grew up in high rise flats in Fitzroy, on the outskirts of the city of Melbourne in the early seventies. I thought it was one of the most amazing times of my life. Surrounded by families from every nationality, the children of which I went to school with, I willingly ate whatever was given to me. Our close neighbors who lived in flats on either side of us were from Spain and Ecuador. I was always at the home of both these families and us kids were best of friends. The Spanish family were amazing cooks and always prepared simple but traditional food from their home country. Spanish omelette, *chorizo* - spicy pork sausages, potato salad, hearty soups and stews and *churros*, the famous long doughnuts eaten with a thick cup of hot chocolate. I was in heaven.

My mother had close friends, Maruja y Manolo who we nicknamed the roly polly people (they were very short and round with red cheeks). They came from the region of Asturias in the north of Spain and we visited regularly when they lived out in the countryside of Victoria. They used to make their own chorizo & jamon, bottled a garlicky tomato sauce to keep throughout the wintertime, preserved fruit and had lots of lemon & orange trees around their garden. They spoke loudly and laughed a lot – I really enjoyed being around them!

Much later on, during a short visit to Barcelona, I had wonderful experiences of Spanish food. I spend much time in the markets and remember one morning sipping a coffee, munching on a bread roll filled with *jamon* &



sheeps milk cheese while chatting with the women doing the same, having a little rest from the mornings shopping. It was such a simple yet profound moment, they talking about the family, what food they were preparing and where to buy the best produce. The market was beautiful, as most markets are, filled with citrus fruits,

summer vegetables, herbs and various meats & sausages, delicious locally made cheese & cured olives and large loaves of crusty bread. On another day, in another market, I purchased a bag of freshly cooked chickpeas, still warm with a good slick of olive oil poured all over. I didn't wait to get back to my friends place and ate half the bag while walking home. Such is the way of lovingly prepared food.

The essence of Spanish cooking comes from a love of food, of cooking with what's in season and of communal eating. No one eats alone in Spain! I am inspired by the cooking of Spain and have been teaching vegetarian cooking classes using seasonal, organic produce with a few flourishes imported from Spain. Ingredients such as smoked paprika, *Calasparra* rice, saffron and capers are not yet available locally but hopefully soon. We can enjoy the variety offered by traditional Spanish cuisine while still shopping locally as many of the ingredients are grown & produced in Australia. I think over the next moment in time we will be seeing more traditional Spanish products produced in Australia.

I love Spanish food. I love its freshness, the explosions of flavour, abundant use of olive oil and the ways it brings people together. Enjoy.



Semilla's KITCHEN

Organic Seasonal Whole Foods

Alcachofas Rellenas

Stuffed Artichokes

6 large artichokes, outer leaves removed until you get to the lighter leaves close to the heart, sliced across about 2 cm above the root stem choke removed and trimmed down to a small cup.

½ cup cooked short grain rice
¼ cup homemade mayonnaise
a handful of fresh parsley, chopped
2 tablespoons capers, roughly chopped
zest of 1 lemon & juice
1 roasted, peeled & sliced red pepper
2 or 3 spring onions, finely sliced
2 tablespoons lightly toasted pine nuts

Place artichokes in a pot and cover with cold water & a teaspoon of salt. Bring to boil and simmer until tender but not soft, about 10 minutes. Drain and set aside. Mix the rest of the ingredients together, leaving aside a little parsley and a few pine nuts. Fill artichokes, arrange on a pretty dish and garnish with parsley & pine nuts.

Empanadillas

Little Pastries

170g wholemeal flour
120g plain unbleached flour
100g butter
100mls white wine
½ teaspoon sea salt

Rub butter into flour until it resembles breadcrumbs then stir in the salt. Slowly pour in wine and bring the dough together quickly without too much kneading. Flatten into a thick disk & allow to rest in a cool place while you prepare the filling. Divide into about 12 pieces and roll out thinly. Place a tablespoon of filling in center, fold over into a half moon shape and pinch edges together. Fill and frying pan about an inch full of sunflower oil, heat until hot. Carefully slip empanadillas into hot oil, adjusting heat if necessary and fry until golden. Drain on paper towels and eat! For the filling - Mix all ingredients together.



25 green stuffed olives
handful parsley, chopped finely
3 semi-soft boiled eggs
¼ teaspoon sweet smoked paprika
pinch of cayenne
3 tablespoons tomato sauce
freshly ground black pepper

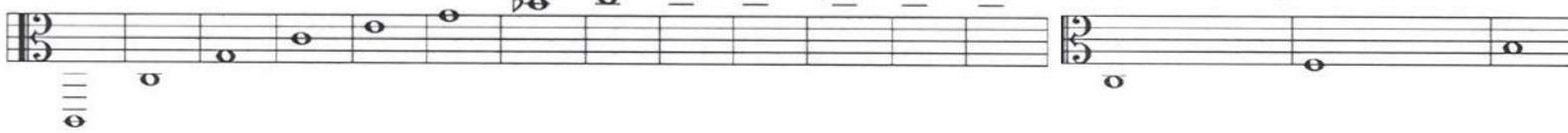
Arroz con Costar Rice with a crust

300g of short grain rice
3 cloves of garlic, smashed & chopped
1 large red onion, finely chopped
good pinch of saffron
1 cup cooked chickpeas
½ bunch silver beet, washed and sliced thickly
½ teaspoon freshly ground black pepper
½ teaspoon sea salt
1 bay leaf
½ teaspoon fennel seeds
6 organic eggs

½ cup grated pecorino or any hard sheep's milk cheese
about 900mls boiling water or vegetable stock

In a wide casserole fry the onions until softened, add garlic, fennel seeds, bay leaf, saffron and garlic and fry until fragrant. Stir in rice and chickpeas and keep frying until the rice & chickpeas are well coated with the spices and oil. Stir in the silver beet & parsley then pour in the hot stock or water and the salt. Simmer until the rice has absorbed most but not all the liquid. Beat the eggs with the cheese and pour over the rice. Bake in a hot oven for about 15 minutes or until golden.

Focusing on harmonious combinations and intuitive interpretations and creations, Semilla's Kitchen aims to educate, nurture and inspire with indigenous knowledge from traditional cultures & modern nutrition. Creative cooking classes, vegetarian catering & articles are offered as inspiration & a way of learning. www.semillaskitchen.com



TZOLKIN IN C MAJOR

A STUDY FOR FULL ORCHESTRA

INTRODUCING MICHAEL JOHN WILEY - WHITE MAGNETIC WIZARD

Time is Art is the prescription that students and aspiring masters of Fourth and Fifth Dimensional time science have adapted for their personal meditation on the nature of reality. We are urged to consider our very own life—our existence as a person in time – to be a work of art. A life, lived as a process of artistic creation, decorates the Earth and one's personal place upon Her with the truth, beauty and love aspired to by the great artists of all genres. *"The soul urges the human to translate the experiences of the sensory realm into the imagery of the imaginal realm, and then make a form of art from it, whether it is a painting or guacamole."*¹

The work of Michael John Wiley is definitely not guacamole. In fact, it is an award winning musical composition in the tradition of the great symphonies produced by the likes of Beethoven, Bach and Mozart.

Wiley was born in Clovis, New Mexico on June 1, 1970 (Kin 14, White Magnetic Wizard) with dual Mexican/American nationality. He was reared in Mexico City where he acquired an early bilingual foundation before relocating, in 1979, with his family to Miami, Florida. At the age of sixteen, he became a participant of the Alexander Muss High School Foreign Exchange Program that gave him the opportunity to study and tour in Israel.

Michael returned to the U.S. in 1987 and, along with his family relocated to Litchfield Park, Arizona where he completed his high school education. He attended the University of Arizona and graduated with honours and a Bachelors Degree in Music Composition. During that time he became interested in musicology and developed a system for teaching instrumental music theory through the use of colour and mathematics. Michael is currently teaching this method to many individuals personally and through his website www.musicalcolors.com.

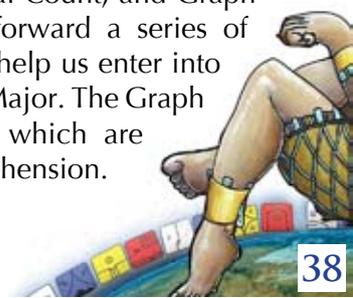
After graduation from University, Michael became intimately involved with the mathematics of the Mayan culture. He met Dr. Jose Arguelles (Valum Votan) whose work, he explains, had a tremendous impact on his life. As a result, Michael became involved with the Thirteen Moon Calendar Change Peace Movement. His studies of Mayan calendar and Dreamspell inspired Michael, over a period of six years, to make personal

scientific and musical discoveries that ultimately led to the composition Tzolkin in C Major, a symphony for Woodwinds, Brass, Percussion and Strings which was premiered in Tokyo, Japan in 2002 by the Tokyo Philharmonic for the annual Toru Takemitsu Orchestral Competition

Tzolkin in C Major, Michael explains, *"is an experimental and meditative orchestral performance of a mathematical composition based on an ancient, sacred timing frequency; a mathematical ratio of 13:20 or a matrix whereby $13 \times 20 = 260$ kin. A kin is a day, a person or a thing, a moment in time, or a number of any equivalence or conception. This timing system deals with radial, as opposed to qualitative, numerical expression. These concepts directly correlate to how the Maya understood the passage of time. Our modern conception is that time is a linear notion ruled by the clock, but time is not a line."*

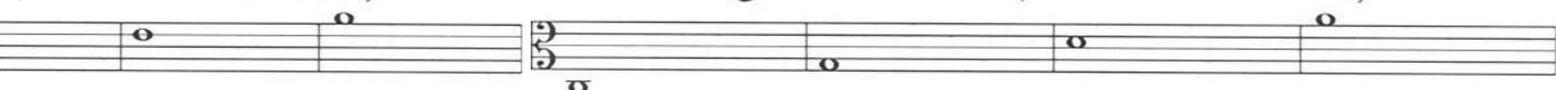
The project encompasses several levels; primarily, it is a cycle of 260 consecutive musical harmonies that are performed by a full 90-piece orchestra within the span of 20 minutes. *"In the future, the performance will include a digital slide show of an artistic rendering of 260 Maya hieroglyphs central to the calendar and synchronized to the composition. Ultimately, the project is a cultural study in meditative unity whereby the energetic, conscious and collective participation of the audience is integral to the experiment. My orchestral meditation approach is unconventional in conception and form, yet musically classical in its instrumental arrangement. The purpose of the experiment is to impart ancient knowledge on the nature of time in a meditative multi-media fashion while simultaneously creating public awareness by lending support to the World Thirteen Moon Calendar Change Peace Movement."*

What follows are three sections Description, The Overtone Series and the Vigesimal Count, and Graph Primer in which Michael puts forward a series of descriptions and explanations to help us enter into an understanding of Tzolkin in C Major. The Graph Primer introduces four graphs, which are presented to facilitate our comprehension.



(i.e. the Chromatic)

4 Ascending Perfect 5ths (i.e. the Harmonic)

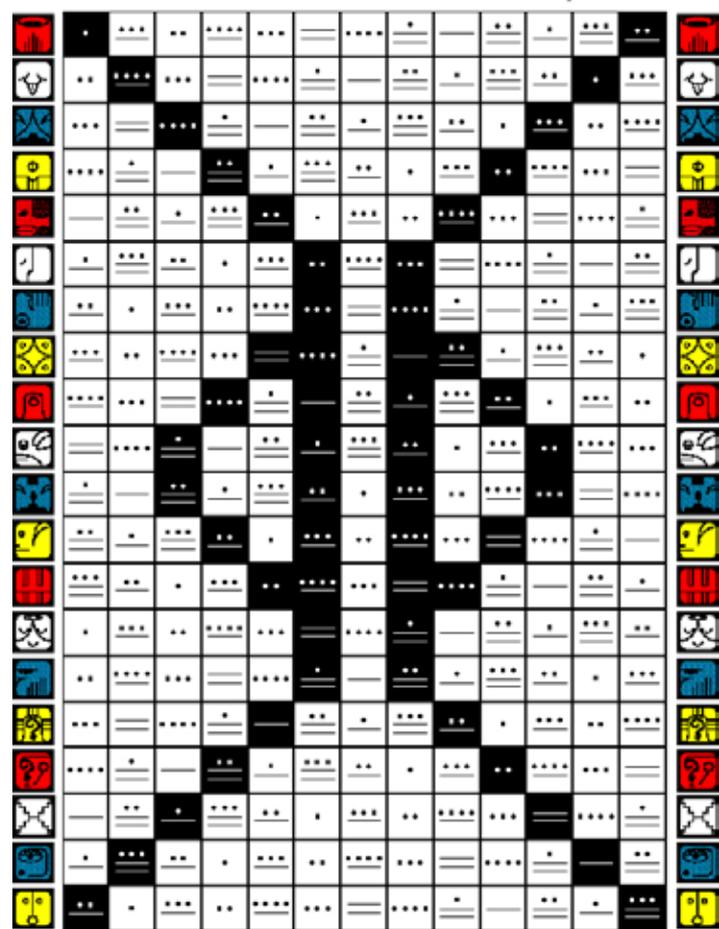


DESCRIPTION

Among the worldwide readership of Second Creation Magazine we anticipate there may be some who wish to communicate with the composer of this groundbreaking composition. Perhaps your local Symphony Orchestra will be among the first to perform it in your part of the world! Or perhaps, as a student of music and composition, you just need to know more. In either event Michael John Wiley can be contacted at 2710 N. Palo Verde Blvd, Tucson, AZ, 85716, U.S.A. his E-mail address is itsmewiz@yahoo.com. Michael also contributes to three web sites. Look for him on www.tortuga.com, www.tzolkindvd.com and www.musicalcolors.com

This composition was conceived and realized through the use of aesthetic and mathematical discoveries that have been made regarding the ancient Mayan Calendar, the **Tzolkin**. The work is a study in cohesive breath and is meant to be performed as a meditative exercise for orchestra and audience alike. The listener is therefore encouraged to meditate on the nature of time. It was the composer's intention to create Minimalistic effect, whereby the passage of all Harmonies, or **kin**, would remain almost all equal in length. This gives the work an air of spatial continuity where Melodic implications are quite subtle, leaving room for the listener to generate Melodies in their own minds. The work is laid out in **Wavespells** and has a Four Bar Intro. This serves to set the Tempo and Phrasing of the piece. Four Measures are used to close out the composition as well.

Tzolkin IN c Major



A somewhat brief description of the **Tzolkin** is in order. The calendar is not only a cycle of 260 days, but more so, it is a Universal Timing Frequency, known to the Maya, as a ratio and as a matrix (**13:20**), **13 Galactic Tones of Creation** and **20 Solar Human Seals**. The cycle of **13 Tones**, the **Wavespell**, is musically represented by the first 13 pitches in an ascending Overtone Series in C:

And likewise, the cycle of **20 Seals**, or a **Harmonic Run**, is represented by two repeating and nested cycles: four ascending Perfect 5ths, the **Harmonic**, and five ascending Diatonic 4ths, the **Chromatic**, both pitched in the key of C Major:

It is important to understand that all three cycles begin on the Note C and end on the Note A, and that it is this very characteristic that holds the Tonal Structure of the music together. All three cycles progress in a nested fashion, sounding simultaneously. This generates an elegant and simple Harmonic Progression of 260 different consecutive Harmonies (**260 kin**). These three cycles are known as the three orders of the frequency of natural time, represented by the Tzolkin; the Wavespell, the Harmonic and the Chromatic.

a Study for Full Orchestra

¹ Page 10, Cosmic History Chronicles, Volume III Book of the Mystery, Valum Votan (Jose Arguelles) and Red Queen (Stephanie South) Copyright, Galactic Research Institute

Other Tonal forces are at work in the music which gives it a more complex Harmonic Structure. These are implemented through the use of Pedal Points that code a certain given length of Measures. Each **Harmonic Run**, 13 in all, is coded by an upward Progression from C through the Circle of 5ths, and all 13 Pedal Points last 20 Measures in length. 52 Measures is a **Castle**, five in all, and they are all coded by the notes from the **Chromatic**. 65 Measures is a





Season, four in all, and they are all coded by the notes from the **Harmonic**. The Seasons are however, offset from the rest of the composition for specific reasons, being linked to Wind Chime events which mark the appearance of a series of complex structural pivoting points called Polar kin. These three larger cycles are known as the three higher orders of time; the Harmonic Run, the Castle and the Season. For any given kin, from 1 to 260, six musical notes correspond to its location on the Tzolkin, creating two Triad Chords that together create a Hexa-chord Harmony for each.

The percussive elements of the work are inherent in the Rhythmic structure of the Wavespell and Castle. Bells mark the 52 Portals or the 52 black squares of the matrix, known as the Loom of the Maya. In the end, a musical interpretation of the aesthetic and mathematical realizations of the nature of the Tzolkin was contrived.

Castles (52 Measures long)

Red Castle of Turning

is solid and sturdy with a growing Dynamic Level over its course.

White Castle of Crossing

is more subdued and delicate with minimal Dynamic Level changes.

Blue Castle of Burning

is more animated and lively, with some more Chromatic implications.

Yellow Castle of Giving

is powerful and intense, resounding with stronger Atonality and Dissonance.

Green Castle of Enchantment

spills over, and is more Diatonic, withdrawing then growing tremendously.

THE OVERTONE SERIES & THE VIGESIMAL COUNT

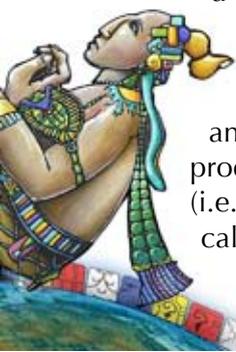
The Overtone or Harmonic Series is a naturally occurring phenomenon in the nature of acoustics and sound. A sound is invariably generated by the vibration of an elastic body, such as a stretched string, a tuning fork or an enclosed column of air, such as in wind instruments, even in vocal chords in the larynx. A simple vibration is characterized by its frequency (pitch) and amplitude (loudness). The acoustic effect produced by a vibration as described above (i.e., one determined by a given frequency) is called a pure sound.

All acoustic sound generating devices, however, produce a composite sound resulting from a simultaneous sounding of many pure sounds. The lowest of these is the so-called Fundamental (or First Partial), which is the one identified by the ear as the pitch of the musical tone. In addition to the Fundamental, there are the so-called Overtones or Upper Partials, which are not heard distinctly because their intensity (amplitude) is much less than that of the fundamental. Nevertheless, they are extremely important, since they account for the different tone colors produced when the same pitch is played on different instruments, such as in the same note being played by a piano, guitar, violin or trumpet.

Since the intervallic relationships, or the distance between Overtones, are the same for any Fundamental, the question may well be raised as to how different tone colors can result from these upper Partials. The different tone colors result not from the Overtones as such, but from their varying amplitudes (i.e., the varying degrees of their volume).

The tone color of all acoustical sound resides within the mathematical model of the Overtone Series. In theory, there are an infinite number of Upper Partials to any given Fundamental. But it is only after the 18th Partial that the intervals between adjacent ascending Overtones really start to become increasingly smaller or micro tonal, than traditional semitones, which are tonal in nature (i.e., of or pertaining to the 12 chromatic steps in an Octave). At this point, tonal forces fall back and micro tonal forces take over. Beginning with the 19th Partial, the ever shrinking micro tonal intervals between adjacent Partials begin to approach a limit or Zero Point. There are a total of 20 different tonal expressions within the span of the Overtone Series. These 20 related expressions directly correlate aesthetically to the Vigesimal Count, known in antiquity by the ancient Maya.

The Vigesimal Count is based on 20 (0-19) unlike the Decimal Count which is based on 10 (0-9). The Decimal Count is inferior to the Vigesimal Count in several ways. The main reasons are that the Decimal System seeks a quantitative accounting of number, rather than a qualitative understanding of number, which is mathematically superior when dealing with fractal, exponential and aesthetic numerical expression. The Decimal System is fine when you want to count something, like money, how many hours there are, or you are involved with some traditional institutional science, like physics or chemistry. But what about calendrical cycles and patterns found





in nature where number is manifest in profound and elegant ways? Or what about the higher vibrational function of number where number is thought and of the mind before it is ever conceived of and written down or represented in some form or another (i.e. a structure in 3rd dimension, written numbers in the 2nd or computer language in the 1st)? The Decimal System is only half the story of what the ancient Maya called the "Totality of Number", the solar-galactic code of 0 to 19.

In the graphic, there are 7 columns of information for any given Partial. In order from left to right they are: 1) the quality of the interval in relation to the Fundamental, 2) the scale degree and chromatic position in the 13 tones of an Octave, 3) the graphic itself which shows a chain of linked ovals, in octave relationships, creating a series of ascending Partial which form a chordal harmony, 4) the numerical equivalent of the Partial, 5) the Mayan word for the number given, 6) the Mayan dot-bar notation for the number given, and 7) the qualitative expression of the given number and Partial in relation to the Fundamental (Tonic) or Tonal Center of any given Overtone Series. So, an explanation from bottom, up, of each individual Partial, as they accumulate, is as follows:

 **0 (Zakhal) - Silence (Zero Point) - (Conception of Tonal Center)** This is the Universal Fire and the Enlightenment brought about by thought in the mind. It is the acoustical silence, the moment before the birth of a new Fundamental, struck somewhere in time.

 **1 (Hun) - Fundamental (Tonic)1 (Tonal Center)**
This is the purpose of a struck note which is "pitch" (i.e. the frequency of a tone). This is the unity, the magnet which attracts the resolution of all other Partials in its Series. It's the core vibration.

 **2 (Ka) - 1st Octave (Tonic)13 (Polarization of Tonal Center)** This is the Octave in resonance, the dual nature of pitch. This is the breath of the core vibration. It is the twin center, the most perfect consonance, the mother interval in music.

 **3 (Ox) - 1st Perfect 5th (Dominant)8 (Activation of Tonal Center)** This is the sacred cut of the Octave ($\Phi(13)=8$), the servant to the Tonic. It's the bonding agent between Octaves, the first hint of harmony in the Series, the father interval.

 **4 (Kan) - 2nd Octave (Tonic)13 (Definition of Tonal Center)** This is the meaningful alignment of Octaves, the double Octave in resonance (i.e., three sounding

Tonics). This is the solid foundation of the Tonal Center. It is the inherent harmonic order in the Series.

 **5 (Ho) - 1st Major Third (Mediant)5 (Empowerment of Tonal Center)** This is the sacred cut of the Perfect 5th ($\Phi(8)=5$). This is the radiant tone in the Overtone Series harmony. This is the implied center of the first occurrence of a chord in the Series, the Major Triad, which is composed of 3 notes (i.e., the Tonic, Mediant and Dominant). It is the foundation of triadic harmony in the Series.

 **6 (Uac) - 2nd Perfect 5th (Dominant)8 (Balance of Tonal Center)** This is the sacred cut of the Octave ($\Phi(13)=8$). This is the Dominant in Octave resonance. This is the extended Major Triad. It is the dynamic equilibrium inherent in the Series.

 **7 (Uuc) - 1st Minor Seventh (Subtonic)11 (Attunement of Tonal Center)** This is the sacred cut of the Perfect 4th ($\Phi(13-8)=3$ where $3+8=11$). This is a direct connection between Major and minor scales. This is the first occurrence of the Major Minor Seventh chord in the Series, only found in minor scales. It is the epitome of harmony in the Series.

 **8 (Uaxac) - 3rd Octave (Tonic)13 (Harmonization of Tonal Center)** This is the integrity of the Fundamental. It is the Tonic in triple Octave resonance (i.e., four sounding Tonics). The blue-plan of full harmonic resonance which models the order and construction of the Overtone Series.

 **9 (Bolon) - 1st Major 2nd (Supertonic)3 (Pulsation of Tonal Center)** This is the sacred cut of the Major 3rd ($\Phi(5)=3$) This is the expansion of harmonic resonance. This is the first occurrence of the Major Minor Major Ninth Chord, the chord of mastery. It is the intention of the Tonic, to ascend in a diatonic fashion.

 **10 (Lahun) - 2nd Major 3rd (Mediant)5 (Perfection of Tonal Center)** This is the sacred cut of the Perfect 5th ($\Phi(8)=5$). This is the Mediant in Octave resonance. This is the true identity, fully established, of the Tonic. It is the aligned manifestation of the Tonal Center.

 **11 (Buluc) - Augmented 4th / Diminished 5th (Tritone)7 (Liberation of Tonal Center)** This is the sacred cut of the Minor Third ($\Phi(8-5)=2$ where $2+5=7$). This is the inverse of the Tonal Center, the highly dissonant Partial. It is the dissolving of the Fundamental.

 **12 (Laka) - 3rd Perfect 5th (Dominant)8 (Stability of Tonal Center)** This is the sacred cut of the Octave ($\Phi(13)=8$), the Dominant in double





Octave resonance (i.e., 3 sounding Dominants) It is the universal bonding agent, the cooperative equilibrium in the Series. It represents the crystallization of harmony in the Series.

13 (Oxlahun) - Major 6th (Submediant)10 (Transcendence of Tonal Center) This is the sacred cut of the Minor 3rd ($\Phi(11-8)=2$ where $2+8=10$). This is the presence of change and recirculation in the Overtone Series. It is the unseen movement.

14 (Kanlahun) - 2nd Minor 7th (Subtonic)11 (Reception of Tonal Center) This is the sacred cut of the Perfect 4th ($\Phi(13-8)=3$ where $3+8=11$), the Subtonic in Octave resonance. It is the divine alignment to a diatonic language of minor.

15 (Holhun) - Major 7th (Leading Tone)12 (Creation of Tonal Center) This is the sacred cut of the Major 2nd ($\Phi(13-11)=1$ where $11+1=12$). This is the visionary agent to the Tonal Center. It is the final movement before returning to the Tonic.

16 (Uaclahun) - 4th Octave (Tonic)13 (Transmission of Tonal Center) This is the conduit of the Tonal Center. This is the Tonic in quadruple Octave resonance (i.e., five sounding Tonics). It is the divine communication of harmonic resonance.

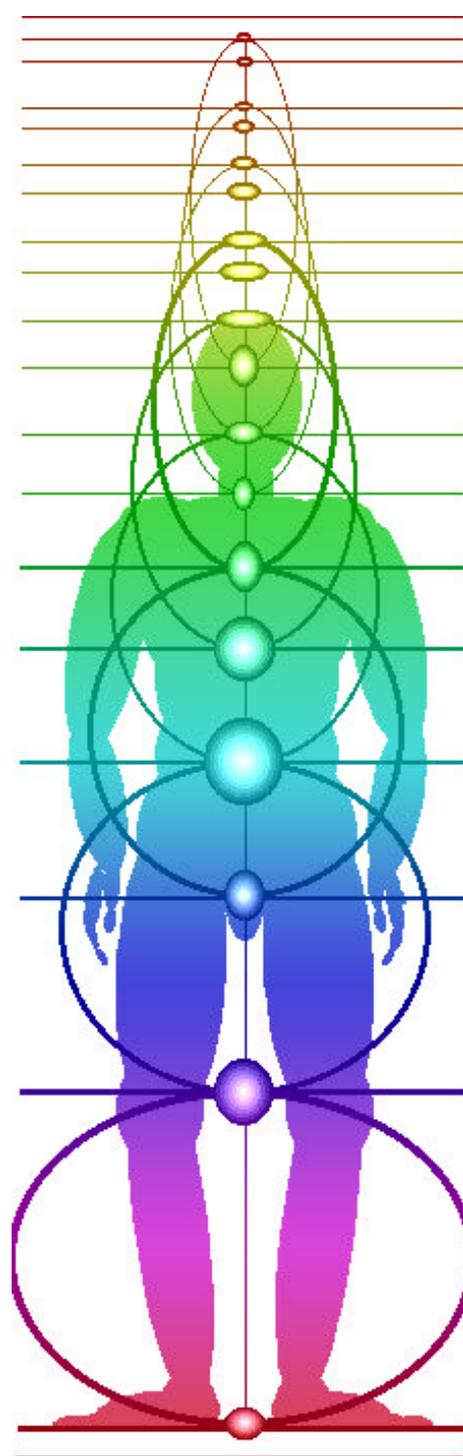
17 (Uuclahun) - Minor 2nd (Chromatic Step)2 (Evolution of Tonal Center) This is the sacred cut of the Major 2nd ($\Phi(3)=2$), tonal fluidity. It is the synergy of the Tonic and its momentum to ascend and evolve chromatically (i.e. one semitone).

18 (Uaxaclahun) - 2nd Major 2nd (Supertonic)3 (Realization of Tonal Center) This is the sacred cut of the Major 3rd ($\Phi(5)=3$). This is the Supertonic in Octave resonance. It is the clarity and order of the Tonic to ascend in a diatonic fashion (i.e. one whole tone).

19 (Bolonlahun) - Micro Tonal (Approaching Limit) Infinite (Self-Generating Zero Point) This is the purification and transformation of the Fundamental. This is the beginning of an infinite and exponential decrease in the size of micro tonal intervals. It is the catalyst to the definition of silence, Zakhal, the limit, a cap stone, a new conception.

musical notes, they are represented through their traditional spelling as well as through a series of twelve numbers called set theory. Where: C=1, C#=2, D=3, D#=4, E=5, F=6, F#=7, G=8, G#=9, A=10, a#=11 and B=12.

In the graph "The Overtone Series & the Vigesimal Count" the Mayan vigesimal system is correlated to the naturally occurring overtone series in music. This is the basis of the science behind the music. The fact that both the vigesimal system and the overtone series both have a total of 20 quantitative and qualitative numerical expressions.

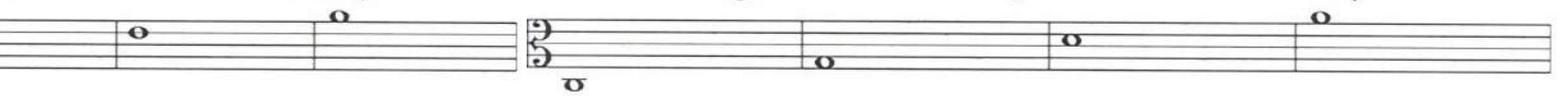


GRAPH PRIMER

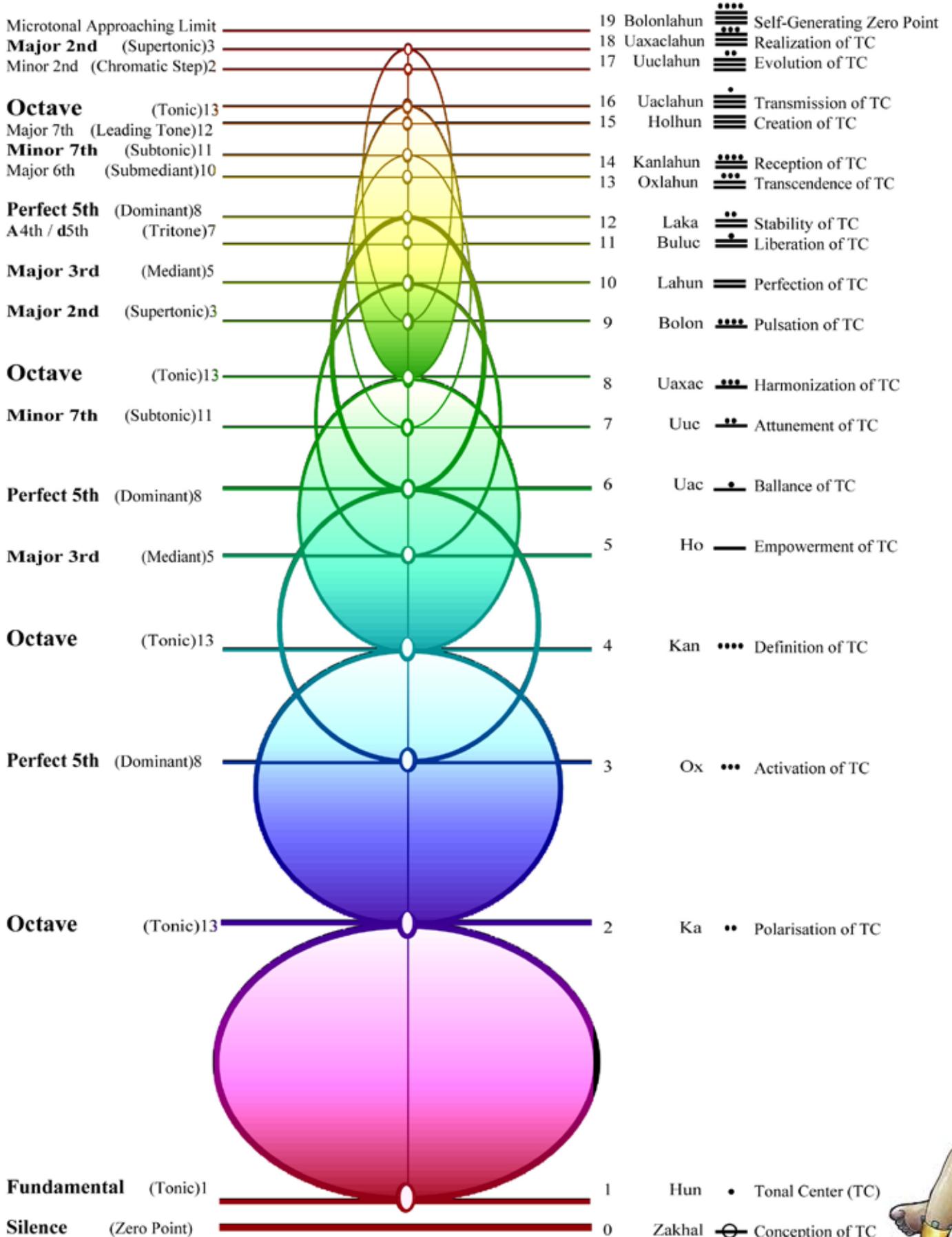
All four graphs contain musical elements as well as Mayan information about the Tzolkin. The graphs are a series of cross reference and comparison charts between these two disciplines, music theory and Mayan science. As for musical information about

(i.e. the Chromatic)

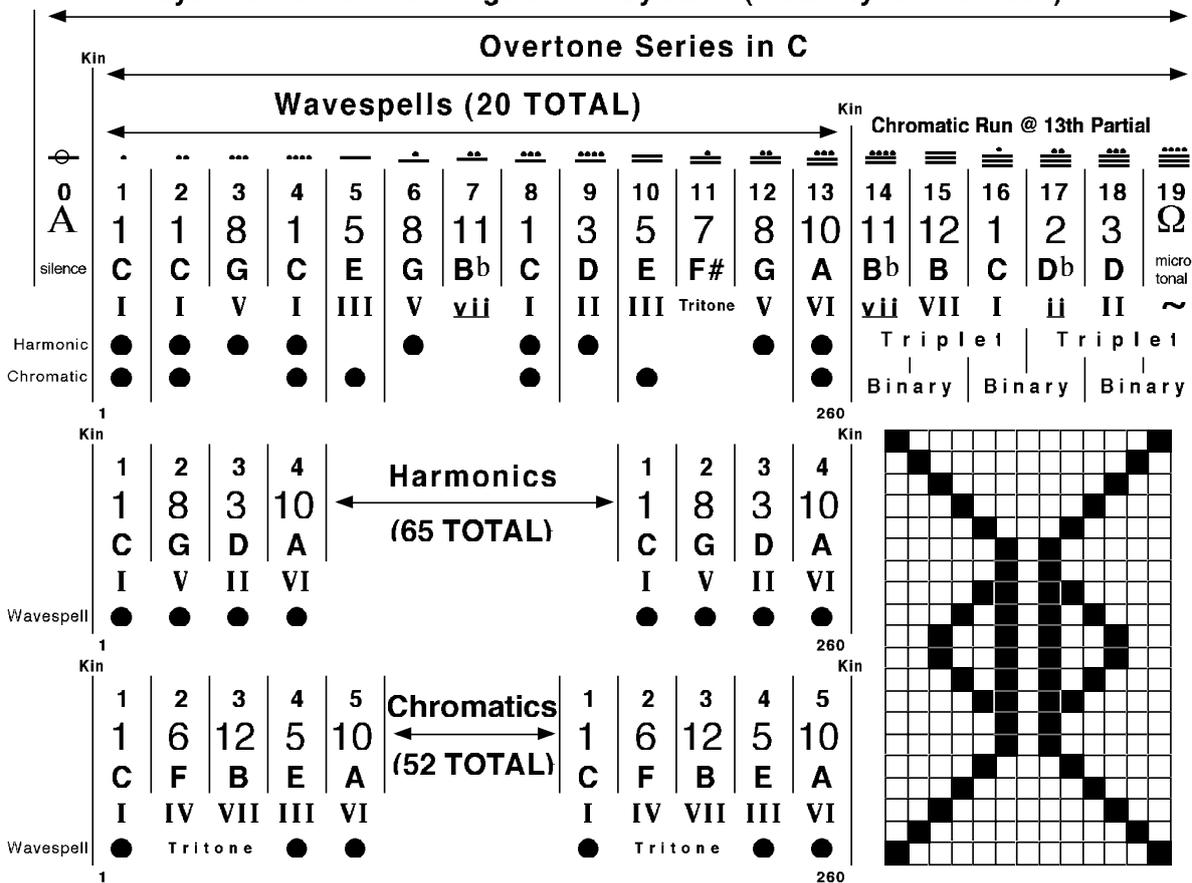
4 Ascending Perfect 5ths (i.e. the Harmonic)



THE OVERTONE SERIES & THE VIGESIMAL COUNT



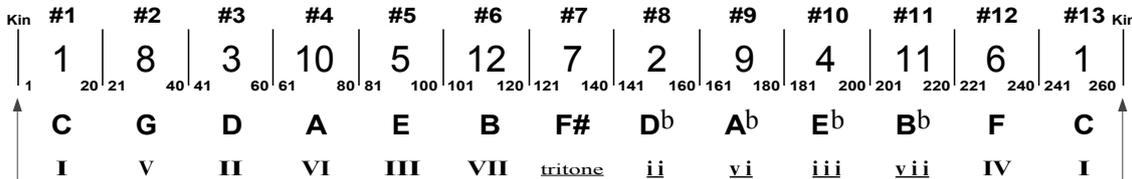
Mayan 0-19 Dot-Bar Vigesimal System (Totality of Number)



In the graph "Totality of Number" the three fundamental musical cycles are correlated to each other and cross referenced in order to find out if each contains elements of the other two. These positive matches are marked by black bullet circles. The graph also shows the higher chromatic structure of the series.

SOLAR ORDER

13 Harmonic Runs coded by an ascending Circle of Fifths on C



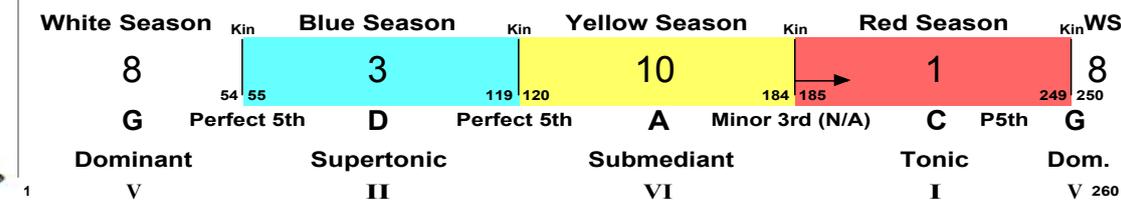
GALACTIC ORDER

5 Castles coded by 5 ascending diatonic Fourths in the key of C:



SPECTRAL ORDER

4 offset Seasons coded by 4 ascending diatonic Fifths in the key of C:



In the graph "Solar Order, Galactic Order, Spectral Order" the notes corresponding to all 13 harmonic runs, 5 castles and 4 galactic seasons are shown in order of appearance. These are the three higher orders of time (the solar, the galactic and the spectral).

Tzolkin Tonal Matrix

		I	V	II	VI	III	VII	Tritone	ii	vi	iii	vii	IV	I		
		1	8	3	10	5	12	7	2	9	4	11	6	1		
I	1	1	1	1	3	8	5	1	7	5	8	8	10	11	6	IV
V	8	1	3	8	5	1	7	5	8	8	10	11	1	1	12	VII
II	3	8	5	1	7	5	8	8	10	11	1	1	1	3	5	III
VI	10	1	7	5	8	8	10	11	1	1	1	3	8	5	10	VI
I	1	5	8	8	10	11	1	1	3	8	5	1	7	5	1	I
V	8	8	10	11	1	1	3	8	5	1	7	5	8	8	6	IV
II	3	11	1	1	1	3	8	5	1	7	5	8	8	10	12	VII
VI	10	1	1	3	8	5	1	7	5	8	8	10	11	1	5	III
I	1	3	8	5	1	7	5	8	8	10	11	1	1	1	10	VI
V	8	5	1	7	5	8	8	10	11	1	1	1	3	8	1	I
II	3	7	5	8	8	10	11	1	1	1	3	8	5	1	6	IV
VI	10	8	8	10	11	1	1	3	8	5	1	7	5	12	12	VII
I	1	10	11	1	1	1	3	8	5	1	7	5	8	8	5	III
V	8	1	1	1	3	8	5	1	7	5	8	8	10	11	10	VI
II	3	1	3	8	5	1	7	5	8	8	10	11	1	1	1	I
VI	10	8	5	1	7	5	8	8	10	11	1	1	1	3	6	IV
I	1	1	7	5	8	8	10	11	1	1	1	3	8	5	12	VII
V	8	5	8	8	10	11	1	1	1	3	8	5	1	7	5	III
II	3	8	10	11	1	1	3	8	5	1	7	5	8	8	10	VI
VI	10	11	1	1	3	8	5	1	7	5	8	8	10	1	1	I

= Magnetic Gates

 = Spectral Polar Kin

In the graph "Tzolkin Tonal Matrix" the musical harmonic language of the Tzolkin is shown. For any given kin position, the harmony denoted is represented by the combination of three notes (i.e. the note inside the box and the notes to the far left and right). These are the three orders of time, the wavespell, the chromatic and the harmonic. At the top are the harmonic run drone notes.





COMMON GROUND

BY BRENDAN BOMBACI - BLUE SPECTRAL EAGLE

Berlin, 1917: Rudolf Steiner, 'Western' founder of both Anthroposophy and Biodynamic Agriculture, stated in his academic lecture entitled *The Metamorphoses of the Soul-Forces*, "Thus the Vernal Point progresses; the Sun rises a little further on in the Zodiac every spring, and it is easy to see that in a given time it will have moved through the whole Zodiac; the place of sunrise will have moved through the whole Zodiac. Now the approximate time required for the Sun in its journey through the Zodiac is 25,920 years;" and, he then added, "(...) Plato, the great Greek philosopher, called these 25,920 years a cosmic year — the great Platonic Cosmic Year."

[Steiner 18] Even though this "Year," with its International Standard 12 Ages, has been credited to Greek knowledge over the last two thousand years of Western thought, many other cultures throughout the globe have had the same observational understanding of celestial motions.

The Maya and Aztec, for example, were well aware of this grand cycle and made paramount in their calculations the 5184-year "Long Count," which was, and still is, a division of that Zodiac Precession period of 5 "Worlds" (in which civilizations rise and fall repeatedly). Many more mathematically-harmonic (and geometric) pieces of the shifting sky were realized and ritualized - to better grasp the powerful nature of cosmic cycles, weather patterns, and even general human/social growth and individual destiny - by both East and West almost synchronously in chronological framing. In fact, our languages, like our arts and our sciences, from verbal to written to computational and structural, have

all depended heavily upon this mystical astronomy; and, each of those uniquely man-made symbols, that make up the patchwork of any 'people,' can be (and perhaps have been) reconstituted through the Aeons, via collective and studious natural observations, upon the premise of keeping our creative forces alive.

The possibilities for the starry Heavens above to teach us everything 'technological,' aside from (maybe) medicine and social grace, are beyond remarkable. The binary number system, derived from the polar opposites of summer and winter (corresponding to

four diametrical seasons), is powerful enough to spawn representations of the proto-religious solar and galactic cross, the I-Ching (along with the pseudo-scientific art of Feng Shui), the two overlapping circular 'wholes' of a geometrical Vesica Piscis - creating the mandala-familiar esoteric "above and below" (or male & female) eye/almond/fish/SQRT3 (square root



of 3) symbolism, cubical and pyramidal buildings, navigational compasses, computer programming code, and so much more. It's even the natural model for early stages of biological cellular development, as in mitosis and meiosis, and, more dramatically, a cosmic model for solar fusion and the heliopause-derived Archimedean spiral (11-year clockwork rhythmic waves of sunspot-causing pole-reversal energy emanating from that same blaze that marks our seasons). These examples are surely only some of the human-solar story, and yet there are even more objects out there to comment on. The cold, dark, and socially omitted magic of moon-watching has its own shamanic and priestly roots.





To harness the secrets of lunacy is not only to thrive when others dream. It is to pay truly excited heed to the oddities and dangers of nocturnal wilderness, to remove oneself from the standard pecking order, and to become far more entrenched in the gears of universal geometry, physics (fluid dynamics and gravity), and calendar creation than any solely Sun-worshipping people could comprehend or facilitate. To Egypt, the Moon was abstract and illogical like the egoless (artistic and feminine) right brain, but important enough to credit for their language, measure, math, and architecture as the anthropomorphized deity 'Thoth. To Native America, it was a "Wandering Fool," even though it assisted various tribes in hunting, birthing, and meteorology. The pre-Chinese Persians, Indians, and Medians revered the Moon for its ocean taming qualities, and practiced divinations, as well as journey-planning, based on 'lunar mansions' and tidal occurrence; the educated elite of Central American societies utilized its mathematically obscure eclipse cycles to portray their 'gifted' abilities to speak with the Gods of spirit and rain. Most obviously there are specific powers of gnosis that lunacy imparts to the patient, especially because it takes years of observations and records to account for the 'recycling' of all lunar motions aside from its obvious 'phases' (new, waxing, full, and waning stages). The biggest secret the Moon holds, in all of its various confusing cycles of appearance, is that they mesh like harmonious music once every 18 years (a "Saros" cycle) – and that accounts for only one third the prediction basis (all of its cycles will be the same, except the it will be one third around the world instead of where you saw it last); three times that period, or 54 years, is one 'exeligmos' ("turn of the wheel" in Greek), which has been a secretive tool of pharaohs, shamans, medicine men and women, witch doctors, bards, pontifices, cohen, yogi/ni, monks, and many others for

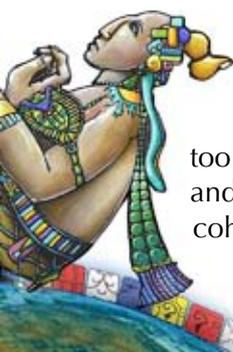
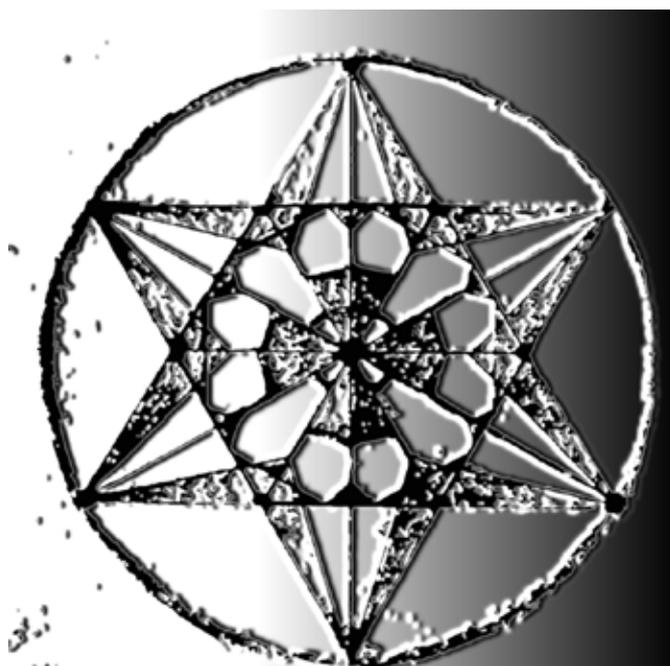
thousands of years now. These numbers are relative and divisible back to 'odd' numbers only, hence the metaphorical (as well as physical) di-polarity of the Sun and Moon; and, those numbers, like the averaged annual 13 lunations from full to new and full again, hold a special place in universal creation and human culture, which we will now examine.

Here's a critical and fundamental primer for the much bigger connections to come. The term 'sacred geometry' is probably one you've encountered at least once in your lifetime, if not a few times. Sacred geometry is everywhere we look in nature, in cities, in human devices, in molecules, and even in the places we call home. It's in the mirror. Without it life would

not exist, as even the table of elements must bend to the whim of various ethereal lines and curves of geometrical programming that hold the seas of space together in form. Galileo said, "mathematics is the language with which God has written the universe," [Wiki] just as Pythagoras, two thousand years before him, proclaimed that "all is number." [Allen] In a coming-to-terms with human ideas of falsity and truth in our perceptions of 'reality,' nothing could be more empowering to comprehend, as was testified to me (in spoken

fable) by an elder Mayan woman. "Time is the loom upon which all reality is strung." Pyramids can be seen, not only in old and new city structures throughout the world, but in the pictorially-displayed stacked pots (10 of them) of ancient Native North American peoples, in the hailed Tetractys (the same 1:2:3:4 ratio) of ancient Greece, in the converged and inverted triangles of the East Indian Shri Yantra mandala as well as the Egyptian Star of David, the Dendera and Chinese Zodiacs and Buddhist temple roofs.

Now, back to structure - turning that folkloric triangle into a three dimensional idea (mimicking many biological forms), with





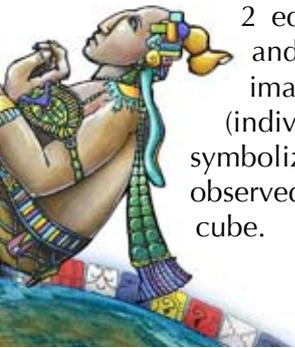
either 4 total sides or 5 total sides, is as much a learning tool for contemplating cosmogenesis as meditating in the center of a 6-sided room (or imagining those planes), being one's self the 7th point, or "4th dimension," of 3-dimensional space. The tetra-hedron (a key "Platonic Solid" – or building block of matter), being a 4-sided pyramid of sorts, represents the first orderly, 3D geometrical shape which can take place in the known universe; even a perfectly equilateral triangle, before it, still represents a shape of only 2-dimensions. *"To define these, the Platonic solids, in geometric terms, we can say that they are the only five polyhedra that are completely regular convex polyhedra. The term "regular" refers to the fact that every face, every edge length, every facial angle, and every dihedral angle (angle between two faces) are equal to all the others that constitute the polyhedral."* [O'Connor]



Adding more reason to why our structural designs tend to these shapes, we must ask where the sphere (like the irrational Pi curve and Phi spiral) comes into play, symbolically as it were, and, we must be curious if all cultures have

..The mystique of the number 7 in any society stands to this day: 7 days in a week, 'lucky 7' in gambling, 7 "days of creation," 7 gods or demons (in many religions), 7 chakras of the body, 7 notes in the diatonic musical scale, and... the weirdness that exists in the post-decimal remainder numbers when anything is divided by 7 (it's always the same numbers, and never contains a 3,6, or 9). There's more to those particular phenomenon, but we can advance. Remember: one point symbolizes singularity in a way that reminds us all of pre-creation consciousness, while two points represents a straight line of simple di-polarity, and three is a magical number (trinity, triskele, triqueta, 3 Supernals, 3 aspects of the 7th Mayan Bolontiku infra-world Gods, etc) which signifies the birth of perspective (one outside of, but relating to, 2 equal-opposites). Just as two inverted and converged triangles creates an image of unity between two perspectives (individuals), two inverted tetrahedron symbolize this in 3D rather than 2D, and, observed vertex-down, appear as a 7-point cube.

been aware of the geometrical/biological 'technology' therein. Fibonacci was a monk with great love for the elements, plants, and animals around him – he enjoyed nature enough to stumble across one of the universe's biggest secret designs meant to perpetuate the growth of life. This was the same design that DaVinci held so dear (the natural 'horn' spiral, and the pentacle), but in a numerical form (the Fibonacci Sequence). We'll see just how closely his observances actually matched those of the already 700 year-old Maya Classic civilization, and the already-ancient Inca of Peru. The following statements are about Incan counting tools called 'Yupanas' (from perhaps hundreds of years before the 1400s-1500s - Fibonacci's time): *"...where corn grains are used to count, is a fascinating experience, because these Indians can do the same accounts that a very expert accountant is to do by means of a pen, some ink and a lot of complicated operations to know, for example, the true amount of a tribute he is due. With the help of their grains, they put one seed here, three seeds there and eight seeds I don't know where and, after moving one of them from here and changing down three of them, they succeed in doing their accounts without the smallest error and so they can decide the exact amount that each person is to pay much better than we can do by means of our pens and ink. Whoever can judge whether these people are men or beasts. What I affirm with dead certainty is that these people excel us by far in what they work hard"* (Acosta, 1954:190)."
[Aimi 1] Nicolino De Pasquale, who did the extensive ethnological research into these artifacts, purported, in 2002, that similar tools and mathematics were utilized by Maya, Tiwanikus, Huaris and Egyptian peoples as well! Understanding the perfect spiral is a feat in itself; grasping the circle and





sphere as irrational, non-geometrical universal forms, was something that societies everywhere had down, from the dawn of rock-etching at least, because of their more apparent presence in nature – but assigning number and ratio and harmonic proportion to a never ending spiral... is incredible. And, it is cross-cultural.

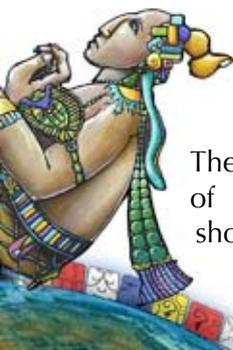
Onward now, with this information in hand; we've established the strangeness and beauty of the number 7, a bit about the proto-cosmic 'shapes' (Solids), and how the spiral corresponds to life itself. To make things wilder (and this connectivity has been discovered already), the number 13 is the 7th numeral (think 'middle of a cube') in the Fibonacci Sequence (being 1, 1, 2, 3, 5, 8, 13, et cetera), and, happens to be the center point of a 12-sided dodecahedron (each side is a pentagon which represents the Golden Spiral of Phi)! That shape, like either relative number 12 or 13, is taken to be a spiritual one, due to these implications- by Celts, Druids, Christians, Hermeticists, Buddhists, Masons, and on and on. Twelve- 12 disciples, 12 at the Round Table, 13 annual 'Moons,' 13 steps on 'the pyramid,' 12 or 13 (depending on how you look at it) notes in the Western Chromatic musical scale. 12 inches in a foot, 12 hours per day or night, 12 Ages... 13000 years in half a Zodiac Precession (covering 6 of those Ages), and even 13 original colonies represented by a banner with two inverted Tetractys triangles, like Solomon's Seal and Pythagorean math and Incan/Mayan/Aztec calendrics all together. Moreover, the 12th numeral, in 'the Sequence' of spiraling reality, is the same as 12 squared (12 by 12), the same number as amount of feet in the Maya "xo'ot" unit of measurement, and the same as the Kabalistic (Gematria number-wording) "Double Tetragrammaton" – one of the pre-Biblical "Esoteric Hebrew Names of God" [Parsons] revered secularly throughout Egypt and all of ancient Mesopotamia. This occulted '144' is a big deal, in terms of summing up many secrets of sacred geometry, for all of humanity's research efforts into the hidden realm; but, we will get to more of that shortly.

Now it is time to delve into the ancient magic of physics and a special little discovery I've recently made about re-establishing a measurement system out of... thin air.

The Solar, Lunar, and Precessional cycles of alignment and time-keeping, heretofore, should present an ideal – a super-linguistic civil

standard which is reasonable and translatable enough for any cognizant observers of differing cultures- for building, say, a receptacle of such knowledge to be used in agriculture, architectural integrity, scientific exploration, spiritual teachings, and the multiple media of the arts. Not only should they, they do, and, they have been. This is much like the Standard International (SI) units of measure that exist today, because the paradigm given is what actually gave form and function to the SI; the skies keep the same formulae for teaching us the way (they shift only slightly during Milankovitch Cycles every 129600 years), and the same mathematics cooperates with geometry and nature's designs. Perfect. And very convenient. So if Ptolemy established that the world at its equator has roughly the same circumference, in miles, as the amount of years in a Precession of Equinoxes (Zodiac spin), each of the 72 miles per 'degree' (1/360th) of Earth's belt directly coincides with how much surface area is illuminated or darkened during each of the 4 minute-distanced intervals (each 4 minute period is 1/360th of a day). This can be further reduced, from the esoteric 5280-foot 'mile' (think of the 528Hz note of the Scottish Knights Templar-built Rosslyn Chapel 'Solfeggio' scale), and it can be divided into a portable tool for measurement that you have already used countless times in your life.

Let's say that the second-hand on your clock doesn't exist. It's been replaced by the Sumerian 'Barleycorn'-hand or the Hebrew 'Helakim'-hand. *"Hebrew calendar makers of antiquity used an entirely different approach (comment: as opposed to both the duodecimal and Babylonian base-60 systems we are used to now). They divided the hour into 1080 parts, to create their basic unit of time..."* [Hebra 53] Each of those moments divides the day into 25920 parts (representing the 'Western' or Central American Zodiac Precession again), and literally transmutes the nature of celestial motions into a physically measurable distance. First, we know that the equator rules 72 miles per degree of distance covered; and next, we can use the Helekim clock (perhaps a water drop-meter) to make a measuring device useful to a smaller scale. Stand at distance to a friend in an open field, holler to them, and wave your hand at the same time. When exactly one Helakim of time passes before the slow-to-reach-them yell gets there (the hand-waving is instantaneously perceived), you will have the corresponding physical distance, to that





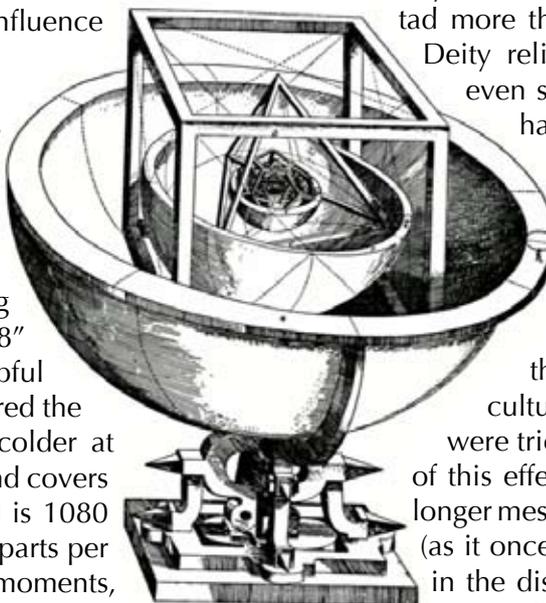
3.333 second-long Helakim, in an air medium! Chop that distance up into ‘furlongs’ (a very well-used pre-acre measure equal to 660ft), and you would derive the number 20.54. Amazingly, that number is relative to Moses’ Biblical cubit. It is the Royal Cubit of the Pharaohs (20.6 inches), in fact, when the ‘finger’ (a subdivision) is rounded up, as it would be back then. Would the Royal Cubit be extracted this way? It sure seems precise enough to be more creditable than “being as long as one Pharaoh’s arm” or presuming something similar. The Pharaohs mandated the usage of agricultural land and they used the ‘furlong’ (10 ‘chains’ of 66 feet each), for taxation purposes. This was significant enough to place it within the measure of the pyramid builders and culturally influence those who worked for them.

Over time, this measurement was adapted by various tribes and states. One of them called for the accurate 18” Lunar Cubit, which I had to look into, given its connotation. With the same process as before, by dividing the speed of sound (1130f.p.s.) by 18” (1.5 feet), I came across nothing helpful or mind-blowing. That is, until I figured the ‘Lunar’ part into my equation: it’s colder at night, and therefore the speed of sound covers less ground. At freezing, this speed is 1080 feet! This is very similar to the 1080 parts per hour that make up the “Helakim,” or moments, on a Hebrew or Israeli clock! Further care will lead one to realize that the Moon itself has a radius of 1080 kilometers, like the Sun’s diameter of 864,000 kilometers (108,000 multiplied by 8). So, 1080 feet per second multiplied by 12 inches (which is 12960 – the same number as half a Zodiac Precession), divided by 18 inches...equals 720 (72 by 10)!

Now, for the chicken and the egg bit: the cubit already had a “remen” standard for the pyramid workers, which was 20 segments total. Was this vegesimal base-20 measure (like that of the Aztec and Maya) converted to the number 18 first (because of the 18 year eclipse phase), and just toyed with until it worked, or, was the number 720 the initiator? Either way, these people must have known the difference in acoustical wave pressure limits associated with temperature change, and, they must have likewise known that the Moon is exactly what changes day

into night! The inch, herein, is ancient, and, it is quite an esoteric treasure, as one might notice if they were to think of flagpoles and Maypoles (both are 30 feet high, equaling 360 inches in symbolism of the ancient 360-day year). Many temples, government buildings, and art pieces around the world share this once secret Masonic trait.

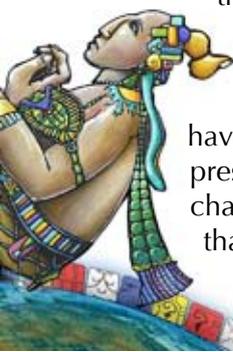
Now we can cross-reference some information back to that baffling number, ‘144.’ There are 360 degrees in a circle because of sacred geometry... of course... but most, people do not understand or even question why and how this came to pass. Each of the two solstices in a year arrest the Sun at a standstill for a tad more than 2.5 days at a time. Solar Deity religions around the world, and even some modern scientists, would



have it that the “resurrection” of the Sun each time actually takes 3 days (72 hours – half of ‘144’). But just as the thumb is not considered a finger, the solstice days are not visually ‘moving’ us about the year at all. Some ancient cultures believed that Earthlings were tricked by cosmic forces because of this effect, and because the Moon no longer meshes cycles with the solar zodiac (as it once did and as it may once again in the distant future). Hence, we have a sacred 360-day calendar that directly

relates to the wild numerology touched upon earlier in this paper. Just as a lead-in to where we’re going, the pentacle has five points of 72 degree-separations per triangle: 72, 144, 216, 288, and 360/0 - very ‘Solar’ numbers, as ascertained from what we know now. If we take the shapes or numbers (of their corners) of the famous Platonic Solids, divided into 360, we put something huge into perspective and make it even more profound.

A circle divided four ways gives us 90-degree intervals. Divided 6 ways, we achieve 60-degree intervals. 8 way separations provide 45-degree angles. 12 pieces each have 30 degrees, and, finally, 20 pieces contain 18 degrees each. The “fundamental overtones,” or harmonics, of the Platonic Solid numbers, the pentacle numbers, and also the triangle (being 120 degrees each), and the binary sequence of cellular life (1, 2, 4, 8, 16, etc), relay a





message as orchestrated as myths themselves. Many say that music is the universal language, and this couldn't be closer to the Truth. If one tunes a musical instrument to a C note of 256Hz (binary), as the Greeks and pre-Asian Indian and Persian people once did... it is quite easy to create music out of anything that vibrates at all. This would give us a 'concert pitch' A note of 432Hz – an octave of that interesting 216, as well as 108 (like the amount of beads on a mala or rosary), 54 (the eclipse cycle) and even 27 (a 'lucky' number in Western society, and bead count on a wrist mala). Whereas Hermes, the fabled goat-God 'Pan,' mythical 'Orpheus,' Apollo, Fu Xi (inventor of Feng Shui, the compass, and the I- Ching), and even King David and Solomon all tuned their instruments to this standard. Culture clash and domination over millennia have created confusion and dissent, rather than geometrical sense, to musicians everywhere. In terms of Radiosonic Harmonics (thanks 2C crew), we all need to work at spreading the message that the math and geometry, we all (probably) once despised (thanks to Western thought), is the same love we see in nature! To create visual and audible communications, like structures and music and artistic ratios, which transcend cultured constraints and language barriers, we can once again come closer to some semblance of Utopian revolution.

Who's done this as of yet? All of the bards and scribes who've written to help compile the now-reforming Library of Alexandria... Pacal the Great, of the Maya Classic Period, who initiated the pyramid construction phase which entailed so much grand esoteric sacred geometrical symbolism in structure and in allegory through the creation myth... those who manifested the spectacles at a central Java province, Borobudur, where the number of statues at "The temple of countless Buddhas" is 432... the Tibetans who proclaim that living until a ripe old age of 108 (432/4) is still considered auspicious... and, even the nautical masters who gave us Angkor Wat of Cambodia (which is at 72 degrees longitude East of the pyramids of Giza, and has 72 major temples with 108 outlying towers surrounding Phnom Bakheng). For "Western" societal awareness, it might be noticed that the Vatican sits atop 108 acres, or that most of our computer and television and automobile technology items flourish the same numbers all over. The 144,000 days in the last Bak'Tun of this Long Count, according to Pacal Votan's prophecy,



mark the shift into the Transformation of Matter and consciousness, all around the globe; and, this links to Pope Gregory's Papal Bull of 1582 (a Bak'Tun ago). If "...they sang a new song before the throne (the Ark of the Covenant) and before the four living creatures (the Zodiacal cross) and the elders... (and) No one could learn the song except the 144,000 who had been redeemed from the earth," [Bible] and, if a Kali Yuga Cycle of 432,000 years were almost up, I would say that we all have something to talk about, and that we all have Kin groups to make change with. It's time to make our lives and our entertainment that which we do to learn, to preserve, to teach, to heal, and to create – in step and in harmony.

Brendan Bombaci, 26, currently lives in Durango, Colorado with his wife Sara. He is a Fort Lewis College student, studying cultural anthropology, as well as a geometer, a practicing Ayurvedic alchemist, a maker of flutes & metallophones, and an aspiring Bojitsu artist.



He has fought, via journalism, for human & environmental rights within topics from electromagnetism and weather modification to fluoride and GM foods. He has published powerful brainwave entrainment meditation albums based on ancient calendrics, is contemplating the creation of a children's book, and will soon be assembling an alchemy/geomancy organization in the Four Corners region. If he's lucky, you just may be able to see him on a new Aspen, Colorado pilot TV program as a guest on the topic of contemporary roles of philosophy and religion within and upon cultures worldwide... www.kairologic.com

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