

# SECOND CREATION

BLUE ELECTRIC STORM SEASON



LIVING THE VISION

*episode 3.3*



# SECOND CREATION

## LIVING THE VISION EPISODE

### 2C IS:

- a freely downloadable online magazine produced quarterly as an ongoing investigation into galactic culture
- a voice for the emerging noosphere (planetary mind) during this time of the shifting of the ages
- an open conduit and place of exchange for ideas, art and experience

### THE EDITORIAL TEAM

have been brought together by synchronicity and a common interest in the 13 Moon dreamspell calendar and related phenomena. The production of 2C uses fluid management to organise roles and contributions. Currently the main contributors are:

Mattriks 4 Monkey  
Even 12 Serpent

Jonathan 12 Monkey  
Sandie 2 Moon  
Kiri\*Sta 10 Star

Nick 6 Night  
Edward 10 Warrior

### PRINTED COPIES

Copies of the printed versions of the magazine can be ordered from [www.mindheartmedia.com](http://www.mindheartmedia.com)

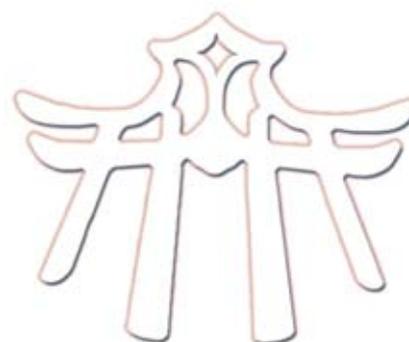
### SUBMISSIONS

Second Creation Magazine is the result of the community of contributors who have volunteered their articles, interviews, poetry, artworks and inspirations from all around the planet. You are welcome to participate in this ongoing phenomena of galactic culture. Please send your contributions to: [2c@mindheartmedia.com](mailto:2c@mindheartmedia.com)

For upcoming episode themes and submission dates see: [www.mindheartmedia.com/2c/contribute](http://www.mindheartmedia.com/2c/contribute)

### NEXT EPISODE...

The next episode is the first release of the Yellow Self-Existing Seed spin, entitled 'Home: Where the Hearth Is'.



WEBSITE: [WWW.MINDHEARTMEDIA.COM/2C](http://WWW.MINDHEARTMEDIA.COM/2C)



# BLUE ELECTRIC STORM SEASON EPISODE III

## INSIDE...

- |     |  |     |   |
|-----|--|-----|---|
| 4-5 | <a href="#"><u><i>Living the Dream: Vision, Prayer &amp; Intuition</i></u></a> Editorial by Mattriks       | 23- | <a href="#"><u><i>Daring To Dream</i></u></a><br>by Souloire Solaris  |
| 6-  | <a href="#"><u><i>Rainbow Serpent - Choose Your Own Adventure</i></u></a> by Jonathan Shaw                 | 28- | <a href="#"><u><i>Time for Art Part II - Up for Artfullness</i></u></a> by Even Dawn                          |
| 7   |  | 30  |   |
| 8 - | <a href="#"><u><i>Unificación Maya - Winter Solstice Festival in Tikal</i></u></a> Interview by Nick Cumbo | 31  | <a href="#"><u><i>Skin Deep</i></u></a> Poetry by Even Dawn   |
| 12  |  | 32- | <a href="#"><u><i>Semilla's Kitchen: A Festival for Every Season</i></u></a><br>by Sandie Hernandez           |
| 13- | <a href="#"><u><i>Generations of The Dream</i></u></a><br>by Kiri Sta*                                     | 33  |   |
| 15  |  | 34- | <a href="#"><u><i>Spectraleyes - The Hyperdimensional Art of Luke Brown</i></u></a><br>Adventure by Even Dawn |
| 16- | <a href="#"><u><i>Time for Art Part I - Living in an AltarNation</i></u></a> by Even Dawn                  | 37  |   |
| 17  |  | 38- | <a href="#"><u><i>The Seamless Edge of Revelation</i></u></a><br>by Andrew Johner                             |
| 18- | <a href="#"><u><i>I Am a Caretaker of This Land - Interview with Rainbow Eagle</i></u></a><br>by Kiri Sta* | 43  |   |
| 19  |  | 44- | <a href="#"><u><i>Bridging Worlds - An Interview with Jean Campbell</i></u></a><br>by Nick Cumbo              |
| 20- | <a href="#"><u><i>Sounds of Second Creation - with DubFX</i></u></a><br>Interview by Jonathan Shaw         | 47  |   |
| 22  |  |     |   |

## COVER ART

### [Alpha Centauri by Luke Brown](#)

Luke Brown is an intrepid explorer, part of a new generation of visionaries reconstructing the templates of culture as we know it. His art speaks of the spiritual mysteries in the human imagination. Mystical experiences, dreams, medicine journeys, and channelled lucid dialogues with the source of creativity itself, seem to guide and be guided by the colourful symmetries and living surfaces of his art. Much of his work emerges from a graceful synthesis of digital and painting mediums. Developing his work through mix and remix technologies, Luke is constantly redefining his style as a spiritual medium for growth. He is intent on mapping his hyperspatial experiences with utmost accuracy, with whichever medium seems best suited, as a form of multidimensional cartography.

[www.spectraleyes.com](http://www.spectraleyes.com)



# LIVING THE VISION DREAM, PRAYER & INTUITION

BY MATTRIKS - BLUE SELF-EXISTING MONKEY

AHAU Dreamers, Dreamspellers and Diviners, Time travelers, Revelers and Realisers; Planet Art Networkers, Nodes and Light workers; all of you out there and in here who are hearing the call and being LOVE in action. It's been a while coming, but here it is, another episode of 2C, released into a world where the second creation process is in full effect. This is the 'Living the Vision: Prayer Dream and Intuition' episode of 2C. Welcome.

Putting this mag together is always a beautiful juggle, and it doesn't always come out on the Noospheric quarter points we aim for. However this episode is unusually 'late'. This magazine is the third in this blue electric storm spin, but because it has come out so much later than anticipated we have decided that it represents the third and the fourth episode of the year. This gives us the opportunity to wrap up the spin, and take a deep breath together as we farewell a planetary service wavespell that has certainly lived up to its title. I remember when I first became entranced and entrained by the Dreamspell at the beginning of the red rhythmic moon year how much I was activated and inspired. At that stage 2012 still seemed pretty far away. A few blinks later here we are, only a few solar spins away.

In a few kin we begin the yellow electric seed year. Planetary people are gearing up for another Day out of Time, and preparing to plant noo seed dreams in the earth, transforming the service from this blue electric storm year into form. Second Creation will be releasing a Noo episode approximately 13 weeks into the year called - 'Home: Where the Hearth is'. As you know, the usual saying is home is where the heart is, so by adding the extra 'h' we've opened up to expand the meanings of this turn of phrase. 'Hearth' contains the words: heart, earth, and art, which gives us a nice collusion of meanings that suggest warm and cosy kitchens, home cooked meals, inspired fire in the heart to create art, and also the notion of earth as our home.

The large break between this Living the Vision magazine and the previous Planetary Renewal magazine invites a recap about what 2C is and how it is functioning. In our '2C is' spiel (above) we provide a description of what the magazine is. We aim to be 'a voice for the emerging noosphere during these shifting times, a place for the exchange of art, ideas and experience, and a freely downloadable quarterly (13 weekly!) magazine.

Underpinning these three points is an engagement with the Dreamspell Calendar as it has been revealed by Jose and Lloydine Arguelles, and many of the contributors to 2C are engaged with or at least aware of the Dreamspell. As such, while representing our own inner life force and those we are co-creating with, it is also true to say that we represent the Planetary Art Network (PAN), an intrepid and self-appointed group (higher self appointed?) of global trekkers who resonate with the 13:20 codes.

This is by no means the only common point of interest that 2C is exploring, and there are many different ways to approach understanding the paradigm shift and 2012, but for us it is a central theme, and as many of our readers know, the Dreamspell community web portal 'www.Tortuga.com' has been largely responsible for enabling us to interact with an audience and attract contributions. A fourth point could therefore be that '2C is': an interactive experiment in following the Dreamspell, and further, that this experiment has an underlying assumption that we can use the dreamspell codes to help us to be inspired and powerful co-creators of a LOVE-BASED reality. We believe that following 13:20 time and the accompanying law of time (www.lawoftime.org) meditations and projects (particularly the rainbow bridge meditation) is a good thing, and we hold this space here as a magazine so that other people who resonate can also find out about Natural Time, and spread the very good news that a wave of love has entered our solar system and is currently helping to transform us into a more harmonic species.

One of the reasons we've had a long break between outputting magazines is that of a lot of behind the scenes work has been going on to make our Mind-Heart Media web home a stable and well feng shue'd place of residence. Also, since our last magazine release we have launched the 'kinship', the musical side of MHM, which has involved facilitating the development and release of a number of musical projects, which recently culminated in a multiple CD launch and label kick-off party in the heart of Melbourne Town. Some of these artists were featured in our 'Sounds of Love' compilation that accompanied the 'Radiosonic Harmonic' episode that began this year's spin, and are now available in the 'music' section of our site. Another reason for the longer break between episodes is that during the time that we were originally intending to put this mag out, many of the 2C crew were living the vision at Rainbow Serpent Festival [www.rainbowserpent.net](http://www.rainbowserpent.net), Melbourne,



Australia. You could say that before we were able to put out the episode that we had to really get into gear with living our own visions, which for some involved with 2C includes making food and music at festivals. Some of the content reflects the time that was shared at Rainbow Serpent.

For those who have been contributors to this magazine, we apologize for the time it has taken for you to see your contributions take form. We are acutely aware that it can be difficult when things take longer than anticipated. We still have some submissions from some of you that we are planning to include in upcoming episodes, and we are also still on the lookout for more ART from those of you who may feel inspired to send us submissions in the future. Thankyou to all of you who have contributed to 2C up to now, and an extra special thank you to those contributors to this Living the Vision episode who have been waiting to see their submissions in the 2C format. Happily, here they finally are in a highly sharable and visually stimulating format. Particularly stimulating is the cover art by Luke Brown, a well known and prolific artist, whose visionary view of the world is a deep and mystical meditation on nature and mind. We are honored to have his artwork hold space for this investigation into how we may all more thoroughly live our visions. We are also honored to have an excellent and perfectly appropriate interview that Nick rhythmic night conducted with Anne Lossing, about how she had a personal vision that has led to the inauguration of a festival called 'Unificación Maya', that occurs annually on dec 15-21st in the Mayan heartland of Guatemala. Following on from Anne's vision is an article by the increasingly active(ated) Kiri Sta\*, where she explores visions of community, and how these visions are alive and well across generations in Nimbin (Australia) and around the world. Kiri also offers us a great interview with 'Rainbow Eagle', who is actively sharing his vision of caring for the land by traveling around and teaching and performing to children.

Fitting in nicely with the festival atmosphere of this episode is an article written by writer and film maker Andrew Johner, called 'The Seamless Edge of Revelation', which details Andrew's personal journey around the 2012 prophecy and his engagement with literature, shamanic states and dance culture.

We have parts one and two of 'Time for Art' by Even Dawn, who continues to explore festival culture in all it's fun and festiness and tells some tales about times when she has been guided by visions and intuitions. Even also pulls together a piece with cover artist Luke Brown, where Luke asserts that 'All of my greatest dreams and prayers are being answered by the source of creation itself with the finest of details'. Visionary indeed. Those of you who have read earlier episodes will be familiar with Souloire Solaris. Lore offers an article directed to this episodes theme that encourages the reader to 'Dare to Dream'. And while we are on dreaming, Nick gets the chance to explore his favorite topic with an interview with Jean Campbell. Jean initiated the World Dreams Peace Bridge (which Nick also participated in) in 2001 after a precognitive dream the night before Sept 11, and has been continually active in a variety of forums to use dreams to help create world peace.

Our regular portals have been used to good effect. Regular contributor and food guru Sandie 2 Moon writes about how she has been implementing her vision of sharing lovingly prepared traditional organic food with the world by taking it to the festivals in the 'Semillas Kitchen' portal. Of course, she accompanies her article as per usual with a few tasty recipes to inspire your palate. The 'Sounds of 2C' portal offers an interview that Jonathan 12 Monkey aka Jonno aka Jshwa conducts with street performer 'DubFx', who is well and truly out in the world living his vision as a sound artist. As well as this interview Jonno has contributed to this mag by dreaming up an appropriate way to approach reading this episode as a "choose your own adventure" story. Nice one. See you in the noo year, and until then, choose your own way through Living the Vision by selecting one of the following options:

Do you READ ABOUT Rainbow Serpent Festival?

- [turn to page 6](#) - read **ONCE UPON A TIME**

Do you READ ABOUT Unificación Maya Festival?

- [turn to page 8](#) - read **UNIFICACION MAYA**

**Mattriks is a blue self-existing aussie mayan. He writes, rhymes and is an eMCinger in the Kinship and BabbleKin. His latest offering from the Book of Kin, the 13 track novel record of an album 'Made Outta Motion' is available from:**

[www.mindheartmedia.com](http://www.mindheartmedia.com)

[www.myspace.com/mattriks](http://www.myspace.com/mattriks)



## ONCE UPON A TIME...

You were asked by Semilla to work in her Kitchen for the Blue Electric Storm (2009) Rainbow Serpent Festival, Beaufort, Victoria, Australia.

Your friend Wayne has asked you to participate in a Star Trek Next Gen-athon that same weekend.

What do you do?

Should you OPT FOR STAR TREK - *read on.*

Should you GO TO RAINBOW SERPENT - [turn to page 16](#) - read TIME FOR ART -Part I

## STAR TREK

Wayne is well although gaining an alarming amount of weight around the neck. The Star Trek-athon is long but engaging. The most titillating episode features Sherlock Holmes's nemesis, Professor Moriarty, played by the butler from 'the Nanny.'

In it Picard and Data get trapped in a holodeck simulation but don't realize as such until 29/30 minutes into the piece. You drift into a deep slumber not long after the conclusion of this episode and as you drift into the nether, you swear you can hear psi-trance pounding at the very edge of your consciousness ...

THE END.

Choose another adventure.

\*\*\*\*\*



## BACK TO RAINBOW

You re-enter the Collective Hallucination that is Rainbow Serpent Festival in time to hear the magnificent Welcome to Country Ceremony.

We honour the traditional owners of this Land.

You are wearing red-raving pants and your head is full of steady beats.

Rak Razam is a very awesome fellow and walks past you in a wrestling mask and telepathically implores you to spend a moment with the Amazing Drumming Monkeys before filling your chi with a 2012 talk being held in the Healing Space.

Enthralled, you take his lead ...





Adeon is holding space within the Healing Space and mind maps a startling image of Ra as the Sun God edging its way into the black road, the dark hole in the midst of our Milky Way,

in perfect Timing for 21 DEC 2012.

“But we are elegant excellence!” he says

And the Gathered Breathe In

And the Gathered Breathe out.

“We are humming bats of Grand Adventure,” he continues. “And truly we are Heading Home.”

Is this LITERAL? - read on.

## LITERAL

The shifts quickens – 2010 is the prophesied melting pot of ultra-culture – magick is manifested with smooth Intention – the crass scaffolding of civilization gasps and sinks deeper into Rainbow dust – dimensions interlock – Novelty pulses as a Visible Entity – Art is rampant and severely excellent – lizards cannot hold human form – the people wake – shadows are expelled – the Pope twists an ankle and retires irrelevant and hurt – the stars climb – life is transcendent and fun – Love reclaims us – Rainbow Serpent Forever –

## THE BEGINNING

Choose another adventure.

\*\*\*\*\*



## ALLEGORY

By God these metaphors are getting heavy.

You stumble back to Semilla’s kitchen in time to see the last omlette being devoured – success is tangible but you are spent –

through the dust you return to camp with priestessa and arowe, pack the tent and start the car.

Goodbyes are fluid, conscious – hugs fit nice – regrets are minimal, if at all.

“Farewell!” you call to the swirling splendor that is Rainbow Serpent. “Now we go back home.”

And home you go, via Ballarat, of course.

Once home you feed the geeks, thank Semilla’s Mum for cleaning your house, water down the grass and switch off a Star-Trek-Next-Gen episode that has been on repeat the entire time you were away ...

... what a strange effect time and space have.

END

Choose another adventure.

\*\*\*\*\*



## Jonathan-David:Shaw

has written an adventure-filled story of free-will zone experimentation, it will be available soon as a free e-book from [MindHeartMedia](http://MindHeartMedia).

His new e.p. Blend44 is out now. Go to the music page to see Jshwa live at the MHM Kinship launch in Melbourne, Australia.



[www.myspace.com/jshwa2013](http://www.myspace.com/jshwa2013)



# UNIFICACIÓN MAYA

## WINTER SOLSTICE FESTIVAL IN TIKAL

### AN INTERVIEW WITH ANNE LOSSING

BY NICK CUMBO - BLUE RHYTHMIC NIGHT

*Situated in El Remate, in the rainforest of Northern Guatemala, Project Ix-Canaan offers programs of Health, Education and Opportunity, to enable the people of the jungles to become truly: "Ix-Canaan - the Guardians of the Rainforest". In this interview we ask project coordinator Anne Lossing about Unificación Maya - a cultural and spiritual festival being organised as a 'portal to the new cycle'.*

NICK: Hi Anne. Thanks for coming on board for this episode of 2C: 'Living the Vision: Dream, Prayer and Intuition'.

ANNE: Hi Nick ... thanks so much for this opportunity to let people know what is happening in the land of the Maya, and how they, too, can participate, as we approach the key date of 2012.

NICK: Having recently returned from a short stay in Mexico and Guatemala, I was excited to discover an email outlining your plans for Unificación Maya – a cultural and spiritual festival to be celebrated in the area around Tikal, Guatemala between December 15th-21st every year until 2012.



**Fire Circle - Festival Unificación Maya 2007**  
Photo by Bill Bevan of Sheffield, England

You've been celebrating this festival since 2005? Can you tell us about its origins and how it's evolved over time? What's the plan for this year?

ANNE: The roots of Unificación Maya grew from a vision. Fifteen years ago, when I first drove into Peten to visit Tikal, the roads were like dusty washboards and after jouncing slowly along for about 200 km., we were forced to overnight at Finca Ixobel, a famous stop for backpackers along the route. That night, under the full moon in February, I sat in a jungle clearing to meditate, and I saw a bright beam of Light, shining like a beacon up into the Center of the Universe from Peten. This brilliant Light was made up

***"... like a key turning in a lock to open the gateway to the next dimension"***



of the combined intention of many people that would gather together here in the jungle homeland of the Maya. I knew in that moment that I had reached the end of my journey ... and the seed of Unificación Maya had been planted.

I spent a number of years getting acclimatized to living in this incredibly powerful place, and it wasn't until early 2005, when I met Guatemalan Shamaness AumRak Sapper, that the pieces started falling into place that led to the first actual ceremonies in December of 2005. That year (and each year since), Tata Pedro Cruz, from San Pedro, Guatemala, brought with him a group of Mayan Spiritual Guides who have performed the Sacred Fire Ceremonies each day for the week of Unificación Maya.

They are joined each year by flautist extraordinaire Pablo Collado, Ayah and the dancers who lead the Dance of Unificación, Danny Diaz who leads the Sweat Lodge experience, Mayan guide Danilo Rodriguez, and a wide range of musicians, shamans and ceremonialists from many other countries. This past year, it became possible to bring in a second group of Mayan Spiritual Guides for the week of the ceremonies ... a group from a poor village located here in the rainforest of Peten. This group had lost much of their Ceremonial teachings when they were evicted from their original homes in VeraPaz during the Guatemalan Civil War, and their Elders were killed, so they were thrilled with the opportunity to participate and connect with other Tatas and Nanas and reconnect once again to the sacred energies of their Calendar.



**Tree of Future**  
Photo by Bill Bevan



**Tata Pedro Cruz**  
**from San Pedro, Guatemala**  
Photo by Anne Lossing

This year, in December 2009, we plan to bring together 100 - 150 Mayan Spiritual Guides from all over Guatemala. We will hold Mayan Fire Ceremonies over 7 days in 7 Sacred Sites ... including the Topoxte/Yaxha Archeological Sites, the Ixlu Archeological Site, the Actun Kan Caves, and the Lake Sal Peten Ceremonial Site, finishing with the final ceremony at 11 a.m. on December 21st in the Central Plaza of Tikal.

The goal of Unificación Maya is to bring together a great number of like-minded people, synchronizing their energies through a week of music, dance and ceremony, gathering finally in the Central Plaza of Tikal at the winter solstice, the time of rebirth, to link themselves with the Earth, with the Center of the Universe, and with each other in a giant web of energy as we move through the steps of the Dance of Unificación which will act like a key turning in a lock to open the gateway to the next dimension.

**NICK:** In previous years you've had some very interesting presenters show up. What kind of ceremonies and talks do you expect to attract for the gathering in 2009?

**ANNE:** Yes, there are always a variety of interesting ceremonies and workshops, and we expect this year to be even better. Each morning begins with an informal Fire Ceremony on the shores of Lake Peten Itza, with music and singing to greet the dawn. That is followed by the main Sacred Fire Ceremony each day in one of the 7 Sacred Sites. A Pranic Healing will be conducted by the Pranic Healing



Society of Guatemala, led by president of the society, Rosa Maria Gomar, and on the day before the equinox, there will be a purifying Sweat Lodge Ceremony on the banks of Lake Sal Peten led by Danny Diaz. Many of the classes and workshops focus on Mayan Ceremony, Mayan Calendar and Mayan Cosmology, however, there will also be classes offered for those who want to participate as dancers or musicians in the final ceremony, or for those who would like to make their own rattle, medicine bag or talisman for the final day. More information will be available on the [website](#) as plans formalize.

NICK: In 2012, the Gregorian calendar date December 21 marks the occasion of the winter solstice and the conclusion of one Great Cycle in the Mayan Long Count calendar. You have timed the festival to coincide and work with the power of this time. How is the dawning of the new cycle understood by the Indigenous Maya you have spoken to and worked with?

ANNE: The Indigenous Maya believe that this is the dawning of a new Age for mankind ... an age of Brotherhood ... a time of Unificación ... the coming together of the Eagle and the Condor. They believe they must begin by bringing together the Mayan tribes



Photo by Anne Lossing



### Fire Ceremony

Photo by Anne Lossing of El Remate, Guatemala

that have been scattered far and wide by invasion and war, and make the Mayan Calendar once again accessible to all.

NICK: Does the Mayan calendar continue to bear much significance on local culture?

ANNE: Here in Peten most of the traditional teachings have been lost. During the war, jungle villages were bombed out of existence so they wouldn't harbor the guerrillas, thus many of today's inhabitants of the jungles arrived here during the last 50 years after being driven from their lands in other parts of Guatemala. Years of persecution caused many of the people in the larger communities to deny their Mayan roots and they no longer wear their traje (Mayan clothing) or follow their Sacred Calendar. Amongst the others that still live in their remote jungle communities, so many of their Shamans were butchered by

the army that many have lost their connection to the Calendar and retain only the vestiges of their practices.

That said, there is a resurgence all over Guatemala of interest in the Mayan Calendar and Sacred Fire Ceremonies. The President of Guatemala, Alvaro Colum, has been initiated as a Mayan Spiritual Guide. The Mayan Shamans from the mountains and lake area are accepting more and more "novices" for



training every day (both local and foreigners) and are being asked to travel internationally to speak and do ceremony. This past year, Tata Pedro spent a month touring the United States, and a month in Germany and England.

**NICK:** Tikal is a very magical site that attracts many visitors from around the world. What can you tell us about it?

**ANNE:** The “Transfer Hub for Atlantean Energy”, Tikal is a “Crystal City” and a major point in the “Crystalline Grid”. The energy here is of the Earth. This is the “Seating Place for the Councils of Light” and home to the “Gatekeepers of Time”.

Covering over 222 square miles, with over 4000 structures, Tikal has the most elegant pyramids in the world, some of which are over 200 feet high. This incredible city, dating from 800 BC to 900 AD is built in the image of the Pleiades; the “Seven Sisters”.

Tikal is one of the most important ancient city-states in the Maya world. It is a Sacred Initiatic Center, corresponding to the 7th Crown Chakra. Not only is it located exactly in the middle of the landmass that forms the pinwheel of the American continents, but



**Temple V at Tikal**



**Fire Ceremony**  
Photo by Bill Bevan

Tikal, and the other Mayan cities of the jungles are also built on land that is heavily webbed with crystalline structures. These two factors ensure that the energy that is generated here is incremented and dispersed universally.

**NICK:** What information and directions can you provide for people who want to attend the festival?

**ANNE:** A volunteer is now building a new website for Unificacion Maya at [www.unificacionmaya.com](http://www.unificacionmaya.com) where interested people can go to see photos and videos of previous years ceremonies, as well as information about the plans for Unificación Maya 2009 as they become available.

You can get to El Remate by taking a short flight (or a long bus ride) from either Guatemala City, Belize City or Cancun, Mexico ... start thinking about your journey now to be sure to get the best flights.

There are hotels in a variety of price ranges here in the village. I can be contacted for reservations at Hotel Gringo Perdido, where Tata Pedro and his

group from San Pedro are headquartered and where the morning Sun Ceremony is held daily. The [website](#) has a full listing of hotels.



If anyone has any further questions, they are welcome to write me at [anne@ixcanaan.com](mailto:anne@ixcanaan.com).

**NICK:** Are there any closing remarks you'd like to share with our readers?

**ANNE:** Everybody is welcome to come and participate in Unificación Maya. There is no registration fee to attend. Not only will you be able to learn about and participate in Sacred Mayan Fire Ceremonies, but you will be able to meet and talk with the Mayan Spiritual Guides, learn more about Mayan Culture and Cosmology, dance, drum and sing on the ancient temples of energetically powerful Mayan sites and join with the others who are coming together over these years, year after year, to prepare the way for Unificación.



**Anne Lossing with Mayan Spiritual Guides from Peten**  
Photo by Anne Lossing

This is the group of Mayan Spiritual Guides from here in Peten. They are originally from a different Mayan tribe than Tata Pedro. This was the first year that they have been able to attend. Usually we have a small group of Mayan Spiritual Guides from Lake Atitlan (Tata Pedro and his group). This year, a participant from a previous year sent a small amount of money to help us to be able to pay their transportation, accommodations and food so we could bring in this group as well. This coming year we have decided to look for the funding to bring in about 100 to 150 Mayan Spiritual Guides. They are ecstatic about this possibility as the winter solstice is a very important date for them to celebrate, and they have really taken to the idea of a "Mayan Unificación". - Anne Lossing



**Anne, her 10-year old son, and the family dog set out from Calgary, Canada in 1994 seeking to fulfill a lifelong dream of a home with palm trees and thatched huts. Their journey eventually led to the Mayan jungles of Peten, Guatemala, where she co-founded Project Ix-canaan with partner Dr. Enrique Chapeton. Anne is the coordinator for [Project Ix-canaan](#), Mayan for Guardians of the Rainforest, a social development program that includes a free medical clinic, the coordination of visiting international medical and dental professionals, a computerized library and a Women's Center. Anne manages [Hotel Gringo Perdido](#), a beautiful lakeside eco-lodge in the heart of a Mayan wildlife preserve.**

**Anne is also the lead organizer for the annual gathering known as [Unificación Maya](#), and the author of numerous electronic publications describing life in the jungle, including a [food blog](#) describing the creation and modification of recipes using jungle ingredients.**



# GENERATIONS OF THE DREAM

BY KIRI STA\* - YELLOW PLANETARY SUN

As a planetary sun, earthly manifestations of sunlight are important to me. Recently I picked up a Nimbin News from Red Rhythmic Moon year (1998) and read: "Let's preserve the Sunrise Cottage (Nimbin Community School site) for the community. I (visionary artist Benny Zable) ask for the Sunrise Cottage to be placed on the National Heritage List as part of the Nimbin Aquarius legacy... following the Aquarius festival... it was an open household that inspired me and others to share our creativity... when we in Nimbin were in a unique timespace. The Sunrise Cottage is a tourist treasure yet to be realised for public benefit."

The power of visions, eh? It isn't the same school, but on the front page of the latest Nimbin Good Times was "In community hands – Nimbin vision for school site realised." The community raised \$140,000 in 18 moons and were supported by a loan from the local council. By overtone moon this year, they had paid off the total \$294,470 to own the former primary school, now a community centre with 8 buildings, a stage & park; housing 17 community groups, including the Aboriginal Cultural Centre. As the local mayor put it, "with a fantastic community behind you, you can achieve anything."

Nimbin is a fantastic community, birthed from the dreams and visions of the hippy generations, to whom the Age of Aquarius was as powerful in the collective psyche as 2012 is becoming in ours.

## Nimbin Dreaming by Harsha Prabhu



Converging for the Aquarius Festival (1973), Nimbin is one of the lucky towns on our planet to have had a full hippy makeover. Like other hotspots of alternative culture, it manifests a self-styled flavour, and is a tourist nexus, supporting the many artisans, craftspeople, gardeners, healers and musicians who call the Rainbow Region home. Christmas was not to be seen on the streets of Nimbin; instead many Solstice celebrations abound.

The Environment Centre displays morphing 13 moon calendar info on it's door, and Flags of Peace pop up everywhere. Everyone knows their galactic signature.

Once out in the "rest of the world" it is tempting to think Nimbin was a dream. Where did all those funky forest dwellings and colourful loving folks go? And what about the dream of collective ownership and creative community? Fortunately, with a little more insight, I realise it is alive and well – everywhere!



## Rainbow Power Company Opening by Jacklyn Wagner



Selective western history may tell us that the communal movement was “new” in the sixties, but on closer inspection the intentional community movement goes so far back that it merges seamlessly with the time on our planet when everyone lived in a community, growing organic vegies and celebrating the seasons and the earth. Our challenge, summed up by Arguelles as the extrusion of technology, is to complete the revolution by taking the energy of the Age of Aquarius full circle – out into mainstream society and back again. Those intense communal experiences produced a thoughtform of creative community that reverberates across the planetary holon.



Some Children of the Dream (at [www.somechildren.net](http://www.somechildren.net)) is Harsha Prabhu’s contribution to celebrating the success of the altarnation in the Nimbin bioregion. It is a beautiful black and white portal into Aquarian dreamtimespace, refered to by Benny Zable. Joining in Woodstock’s 40th birthday celebrations this year, it’s a tribute to the many ways of revisioning community, and it shows how dreams and visions became manifest realities.

**Sunrise Tai Chi by John Mc Cormack**

One globalisation of the dream in the mainstream is the Mietshauser Syndikat, in Freiburg, Germany, which encompasses 25 community housing projects. These are each self-organised, purchased by the tenants as a collective group in the framework of legally autonomous limited liability companies. They range from mansions housing multiple families, to urban communities in huge renovated warehouses, including craft workshops, secondhand shops, printers, kindergartens, galleries, women’s centres, unlicensed cafes, radio stations...et cetera! Mietshauser says these projects arise from three possibilities: a) groups of young people with an eye for disused houses/land, who want to live together in a self-determined, ample space where they can also hold events,

workshops, projects; b) tenants of an apartment house who do not want to accept the landlord’s plan to sell the house, but develop a vision: the self-organised acquisition of “their house”; and c) squatters looking for a way to remain in their current abodes. The Syndikat provides an organisational umbrella for each individual project, like a trust, and since established projects transfer their surpluses to new projects, it now also has the funds to expand. These projects are often undertaken in spite of bureacraic legislation, and by gathering the goodwill of the neighbourhood, who are seeing beyond the regulations.



Much the same thing happens in hippy hotspots... in a more laid back way...

**Gaia Choir by John Mc Cormack**

When the sixties flowerchildren dared redream peace, love and community, the altarnation became possible. As Harsha Prabhu says, “the decade that gave birth to the Woodstock generation was a time of crisis and change, but also a time of dreams. With the current crisis that the world faces, it is time to dream again.”





So what of the 13:20 community dream? Where are the thirteen Crest 13's? Demanding this of Even\*Dawn, she wisely reminded me ~ "the Art Spores are popping up like mushrooms all over the planet." David Attenborough collaborates with "the fungi we can see are actually the flowers of a vast network underground."

The Art Spores do not look like Arguelles' vision of solar temples and domes of the senses; they embody the dream in individually multifaceted technicolour eccentricities of time=Art. The Aquarian dream, intrinsically woven into the wake-up sequence of the Dreamspell, is alive and well in Nimbin. Community celebrations/dysfunctions are manifest/healed in new age style; often in partnership with, and therefore educating, bureaucrats, police and politicians. Many children of the dream are elders in their seventh decade on this planet, and thus are poised with wisdom and land in the still radical transformation required to recreate community in society. The following generations have journeyed into the mainstream and are now coming back. The Art Spores are not one man's vision, but a collective awakening of time artists across earth. Within the 13 moon overlay, expanding mind beyond 12:60 time, enfolds the possibility of planetary synchronisation. I'm excited to see what Aquarian communities will manifest spontaneously as the PANcake flips ... like so many art spores flowering for Summer Solstice 2012 ...

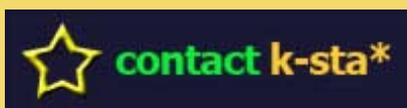
The power of vision, eh!



**Aquarius Festival 1993 by Jacklyn Wagner**

**kiri sta\* is a visionary artist and writer dreaming visioning manifesting, and other stuff...**

[www.starearthheart.org.nz](http://www.starearthheart.org.nz)  
[starearthheart@gmail.com](mailto:starearthheart@gmail.com)



**Visions below by kiri sta\* - see website for more**



# Time For Art Part 1

## LIVING IN AN ALTERNATION

~~~~~  
Rolling in along the dusty road with your companion, you scan the scene which surrounds you. An open field, overcast sky and brown grass which sounds crispy underfoot. You see a bunch of set-up crew roaming around the landscape, drifting across dry Australian bushland, busily exploring what the sitemap calls the Treed Camping area of the Rainbow Serpent Festival. Having just been wrist banded at the gate and given a RSF booklet you are pointed over to where to go to find a campsite. As the girl on the gate also points out "It's really windy". So you can see, as people all around you do what they can to tighten tarp ropes and watch as the bendy poles of dome tents are stretched to their tensile limits. This time you're going to definitely need to peg down the corners...

But where? As you cruise further into the site you are spotted by a guy in big sunglasses walking along the road, he breaks into a wide smile. You wonder, 'Do I know that dude?' while you watch his back in the rear window as you drive on by, to then notice the Avatar's Wheel of Time design screen printed on his T-shirt. That's when you recognise him from that Winter Solstice doof 2 years ago in Far North Queensland.

Judging by the dust that's pouring off the road and onto everything on the downwind side of it all you and your companion agree to head to the outermost edge of the festival campgrounds. Next to a big fenced hillside coloured green by the cover of lucern planted there you can see a big gumtree that has a few other camps of partygoers radiating out from it. The tarp ropes are strung with a bright fish-shaped windkite and rainbow coloured sarongs, at the base of the tree is a little gnome and other curious decorations. It already seems like the neighbors are nice.

Knowing that you're scouting out a homebase for more members of the Hunab Krew Kinship yet to come you pace out an area for their tents and cars and following the method set out by those who arrived earlier, drag dropped branches and sticks to the dotted edge of a wiggly boundary line.

Is this becoming a '[Temporary Autonomous Zone](#)', now that you know where the eski and stove will go? You have the humble basis of a village hearth, and from around that heart a little rainbow village will grow. Now you'll need some shelter. But there's no use trying to tie up a tarp while the wind is whipping at your hair and blowing everything around like this. Might as well have a walk through the festival site. Before you go you tie the big banner of Hunab Ku up onto the side of the 4x4, as a sign for any kin on the lookout for homebase.

As you wander down the track towards the festival center you're taking note of any landmarks to be guided back to camp by, knowing full well that the view you're taking in will be transformed beyond recognition within the 5 days to come. What is now dotted with vans, motorhomes and marquees, and scattered with pedestrians is destined to morph into a swarming fractal artform, an interactive representation of this current strain of earth dweller culture, as we set our space dwellings amidst the elements and deck them out in full and glorious festival style. There is a crackling excitement building, in anticipation of the cosmic journey you've just begun, and there is a wind strong enough to set speed at full sail, so you set your sights to steer a course through what's ahead...



The dunnies are as good a landmark as any, you decide. At least they're going to be staying put the whole time. Look, it's Natural Event's composting toilets again, that's good. They are painted up, each of the stalls doors covered in various swirling, technicoloured designs. Rather relieved that you'll be relieving yourself into those sawdust filled wheelie bins, rather than relive the experiences you've had in other cubicals at other outdoor festivals before...

Just down from the dunnies are a pack of your friends, leaning on the corner of someone's campsite. It's so good to see some familiar faces, one's you know so well that a knowing smile at the twinkle in their eye is all that's needed to catch up on how life's been again. So in between smiles, winks, laughter and hugging, the general directions towards each others' camps are pointed out, all of us helping each other get their bearings in the sprawled out and sometimes swirling scenes we share.



## LOOK FOR THE TREEHOUSE

~~~~~

Being on the way back to camp to get dinner started you continue chatting together while wandering along that way. Under the tree's boughs is a swinging cane basket seat, and on a big flat stone which is like a coffee table that goes with some tree stump chairs is placed a milk arrowroot biscuit. 'Fancy that!' you read the expression on the little rainbow boy's face who with a bright smile takes a bite.

'Someone must have left it there for him!' he beams.

You spy the biscuit to suss out it's freshness and then decide that yes, somebody had just happened to leave it there for a hungry little passer by. Spying further all around, you see the space is full of thoughtful offerings. On the other side of the tree from the swing has been built a little house, out of wood and stones and found things! Entering through the low doorway of the round little home is a painted verticle sign reading 'EVERYONE'S', so this place has been built by hand to be enjoyed by all. Each piece of branch and twig is interlocked and interwoven with great care. Everywhere the stones have been made into natural altars, with the dried bones of little creatures placed with a reverent grace. There is even a small internal room on the side of the tree's trunk, dim with shadows. You peer around in awe at the slanted light streaming in through the woven wooden wall.

Outside you see a rock garden, a small pool of gravelly sand, with bigger rocks arranged around it like a loveheart. The sacred essence held by the simple act of arranging these stones in such a way touches the love in your own heart, so you slowly walk towards a large, lone stone which basks in the last light of the day. Sitting down, you allow grateful tears to slide down from behind your closed eyes, through which you watch the western sky. A soft kaliedescope of crystalline geometries dances before your inner sight. Light flows in to fill the empty space left by your fallen tears as you receive a message from the ancient landscape. We are welcomed here by the spirits of the land, so that we may acknowledge them and dance together as one.

"What are you doing?" asks the rainbow boy.

"Sitting." you reply.

"And smiling at the sun."

[Turn to page 28](#) and read - **TIME FOR ART Part II**

Even Dawn is a galactically activated artist living in a tree-top Natural Mind Sanctuary in Australia. She is an editor of the 2C galactic culture zine and a musical emcee in the Kinship. Her graphics and designs grace the artwares available from Mind-Heart Media.



[www.mindheartmedia.com](http://www.mindheartmedia.com)

On the way to finding out where to start setting up the stall for Semilla's Kitchen Organic Wholefoods you bump into the Mutoid Waste Co. rig and have a catch up with Robin about the Day Out of Time festival in the desert, and a quick tune in to the panel you'll be putting on later with Rak Razam and other 2C mediators about the 2012 Phenomenon. The JourneyBook was poised to be launched by the UnderGrowth collective and following this would be a Galactic Cabaret performed by the Kinship for the Funambulists Playground, a costumed variety show which you have been readying yourself for. You start to get the feeling that this could be a fairly full on event all in all, but find trust in a knowing that you will uncover the stillness and silences amidst the movement and commotion that will guide you through the motions of it all.

One such moment occurred in the last rays of the end of that same long summer day. Having found some of your extended family and shown them to the campsite you all then go to explore the dancefloors and stages being built by the onsite Rainbow Serpent Festival crew, you and sistar Sun Jewelli come across a white-haired Japanese man building a beautiful space with pieces of natural wood, palms, fronds and branches. Seeing the 3 year old boy who walks with you with he smiles and points to a tree with low branches, telling us we can go and play on a swing over there.



Photo Credit: **Zombie Mermaid**

Do you **LOOK FOR THE TREEHOUSE?** - read on.

Do you decide the novelty factor is too much too take and **GO HOME?** - [Turn to page 6](#) and read - **OPT FOR STARTREK**

Photo Credit: **Beautiful Wworld** - Digital Montage: **Even Dawn** - Photos from: [Flickr.com](#)



# I AM A CARETAKER OF THIS LAND!

## INTERVIEW WITH RAINBOW EAGLE

BY KIRI STA\* - YELLOW PLANETARY SUN

Rainbow eagle arrived at my place with three children (to add to my two). So we did this interview amidst paper planes and excited children tumbling about the deck, while watching the sunset clouds sit atop Sphinx Rock, in the Rainbow Region (Northern New South Wales).

kiri\* (k\*): Would you like to talk about your dreams or your visions?

Rainbow Eagle (RE): The dream is the vision.

k\*: How are they connected?

RE: The dream is who I am, as a lunar wizard, so my dream is my purpose. My vision is about what will support the planet, people and community to live in harmony; practical things like community food gardens, which provide the base for people to shift from a 40 hour week, for example.

k\*: So your vision is of people living in harmony with the earth; how did Sparkleland come into it?

RE: First I was doing indigenous performance and I realised there was a separation in it – an idea that only indigenous people can be caretakers of the land, can eat native animals, you know. I realised I needed to change my character, be more colourful and inclusive. Then, through wizardry, Sparkleland just popped out spontaneously, and I began to practise caretaking of the land through children's play.

k\*: It is amazing to watch you conjour up audience participation and mesmerise the children with your performance.

RE: I really just watch children's play. Knowing where they're at, and how I connected to the earth as a child, I can present it in a way that appeals – with sparkles!





k\*: So what do you dream of creating with your performances?

RE: I want to create a trend so children can get together and share the same message with each other, as caretakers of the land. I'd like to bring the community together growing food and canoeing.

k\*: What's the canoe vision?

RE: To buy canoes for all the local creeks for the children to use. There will be a way of initiating children into their power. And that will lead into communities playing together too.

k\*: That's the power of water, eh?

RE: Yeah, it's a powerful initiation, the water and the rocks. I want to be teaching ceremony to children, doing medicine, having fun. So please support this by downloading didgeridoo healing and sparkleland stories from [www.sparkleland.net](http://www.sparkleland.net) and donating. Then we can buy canoes and support community gardens so we have abundance to giveaway. Imagine if we gave the tourists free vegies, not drugs! It's a chance for the Nimbin community to shine and stand up for who they are trusting in harmony and creating abundance; so we can give fresh food to the elders, and to the passers by. Creating change. (A tingle went up my legs when I was saying that, I feel I'm calling in the vision for this area). I'm especially calling in a new education system for children.

k\*: Mmm, that's so needed!

RE: I think there's so much more to be brought through; a new education, a new way of connecting with the earth, and we're all a part of bringing that in through dreams and visions. I'm starting to believe that the cities of light are in the mountains, in the caves in the mountains, and I'm going into the caves and singing into them, coz they're portals that bring in a new vibration.

k\*: Uh huh! So what did you get up to last weekend?

RE: I went to Survival Day in Melbourne, and I noticed a lot of rubbish in the bush there. I couldn't pick it up by myself, so I did a performance and got all the children to help. Magically, enough rubbish bags manifest, and we called up the warriors there to bring this old trolley out of the bush, which we filled up with rubbish. The trolley was taken up to the main stage and all the children were congratulated. One little kid grabbed the mike and told everyone "we are caretakers of this land!"

k\*: Well, that's beautiful! So tell us, what is your dream/vision for 2012 transformation?

RE: I trust that what will be will be. I do believe I'm envisioning more sparkles!

(everyone here agrees wholeheartedly)...

[www.sparkleland.net](http://www.sparkleland.net)

if **everyone who reads this donates** just one dollar we'll have thousands to give to the kids and community projects!

# Sounds of Second Creation

BY JONATHAN SHAW - BLUE CRYSTAL MONKEY

## INTERVIEW WITH



JONNO - Hi Dub, are you living the dream?

DUBFX - Yeah, I'm definitely doing what I want with my life, but my dreams always change along with my priorities, so I try to keep true to what I want.

JONNO - How has the journey been so far?

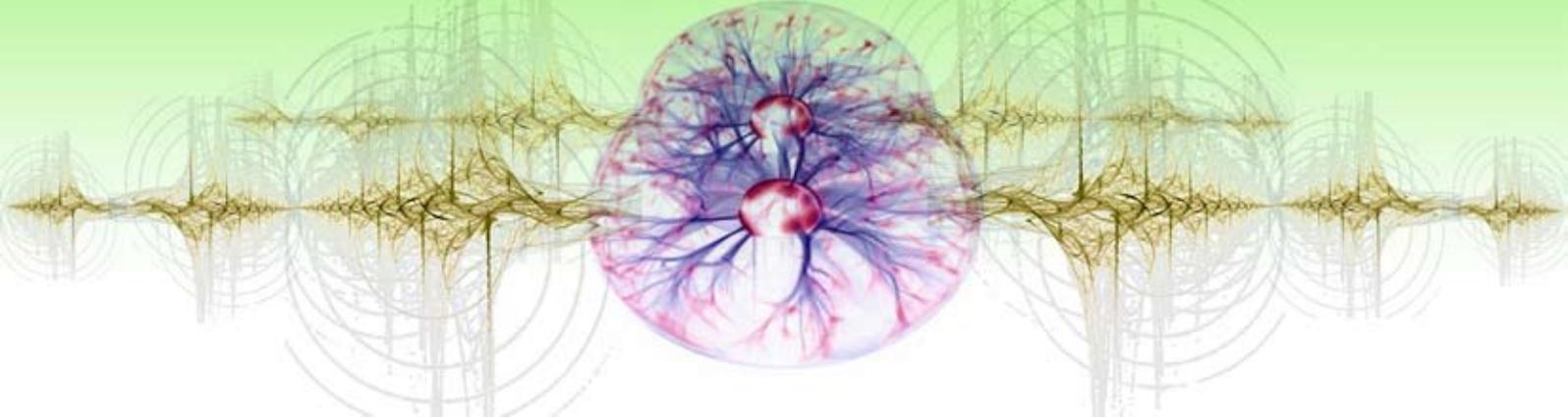
DubFX - My journey has been a roller coaster, from near death to nirvana like experiences. I have been living in vans for the last 2 years and I've had loads of crazy shit happen! It's made me a stronger person an I feel like I've developed from a boy to a man.

JONNO - Your skills as an mc/loop pedal guy/vocalist are phenomenal - please tell me you didn't wake up one morning with the ability to kick it like you do?

DubFX - Nah, I have put a lot of time and effort into doing what I do. I started singing when I was 17. I played in loads of different types of bands and towards the end I started MCing for Dj's in Melbourne clubs as well... along the way I had started using a guitar effects pedal over my voice an that's where I learned to manipulate my voice in various ways for a live situation. In 2006 I decided to go traveling an that's when I decided to buy a loop station an try my luck busking around Europe to pay my way. When I got to England I really started taking it to another level because the Brits really crave fresh new sounds, so I started emulating styles like grime, drum and bass, dub step, dance hall, jungle an so on... Just by beat boxing an layering phat bass lines into the loopstation, an the rest is history... I had no idea that I would turn into dub fx it just kind of happened...

JONNO - Is it true you are originally from Melbourne? Why did you leave ? Any plans to return?

[www.dubfx.net](http://www.dubfx.net)



DubFX - Yeah i grew up in Elwood and St Kilda. It's my home but in terms of music, I don't think that Australia in general is up to the standards of the UK. It sounds negative but its true. I never thought much of British music when I lived in oz, but that's because we get a filtered version of British music in Australia. Australia lives an breathes Ozy rock and Electro house music because that's what the labels feed us, while everything else is a minor culture, I know you can find all the other genres if you look for it but the scene is tiny compared to the UK. I'm sick of house an rock, I want jungle and dub step.

JONNO - Are you a myspace fan? Do you think it places too much emphasis on popularity or is that ok?

DubFX - I think my space is fine. I reckon E-news and woman's weekly places too much emphasis on popularity. At least on myspace everyone gets to have their own say, and we all know you can download programs which add Friends to your myspace, so I don't think people actually take having loads of Friends to seriously.

JONNO - You are a street performer - so what is it like to take the music to the streets? How different is it to 'proper' gigs?

DubFX - I played loads of gigs before I started busking, and I tell you what, I prefer busking any day. The satisfaction you get when people actually stop in the street to buy your CD or just to watch you is far greater then a bunch of drunk punters who are there to see the next band or pull chicks... The thing is, I'm not just a guy with an acoustic guitar singing cold play, I use a big sound system and I crank out phat dirty bass lines over hip hop and dubby style beats, so I'm not your average busker. I like to think most bands bring the street to the stage while I bring the stage to the street...

JONNO - Who are your musical heroes?

DubFX - I have many musical heroes, but my favorite singers are Seal, Bobby McFerrin, Bob Marley, Nat King Cole, Sinatra, Mike Patton, Barrington Levy and many more...

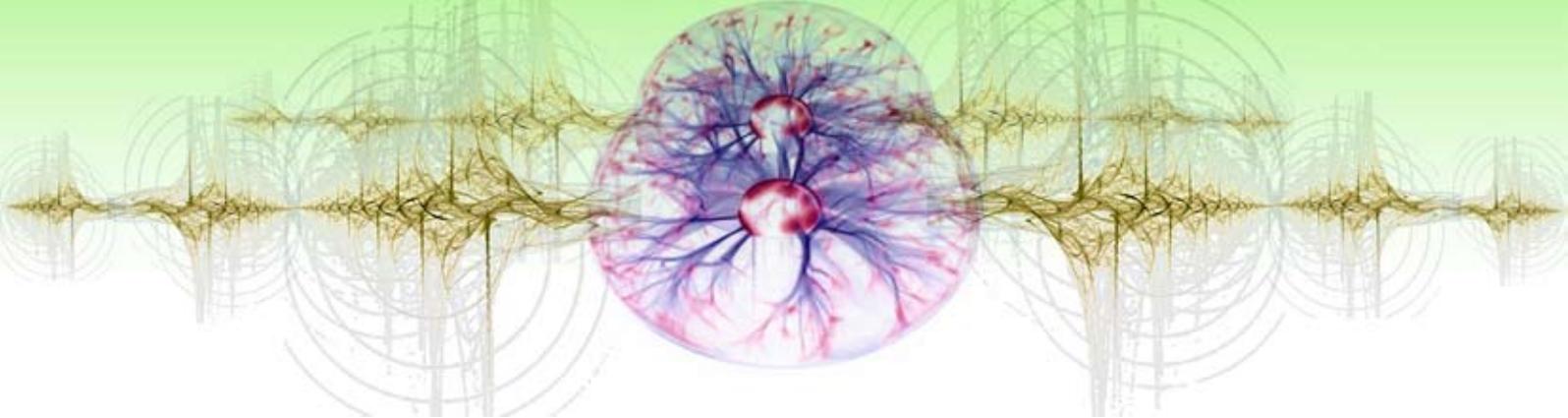
JONNO - Do you find the cultural vibe in Europe much different to Aussie?

DubFX - Yeah, like I said, the music scene in Europe is wider and more varied then Australia. I believe its to do with the fact that we have a tiny population on such a big piece of land. For anyone to be successful with music they need to be mainstream or tour endlessly until they collapse. That and the fact that we are so far away from the rest of the world.

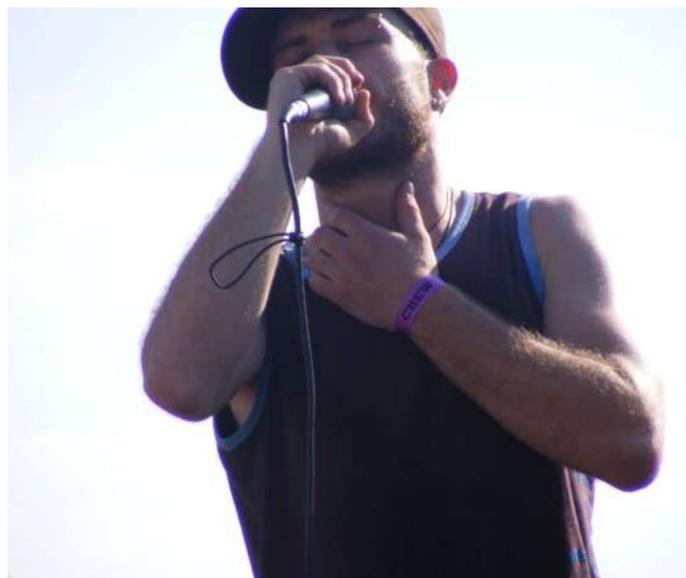
JONNO - Where do you think the state of Aussie culture is at?

DubFX - I must sound very un-australian by now but I love Oz, don't get me wrong... However, I think that Aussie culture is in a state of despair. There is too much body building an spray tanning going on for people to actually take in the world around them. Our popular media is trying to sell us a pretty lifestyle full





of glamour and fake happiness, much like the kind you see in America, and if we don't wake up to our selves our culture is fucked. Mind you this is happening everywhere around the world, not just Oz...



JONNO - How important are lyrics in today's music scene?

DubFX - I think lyrics are only important to those who listen. However I also think that the delivery of the lyric is what actually makes you listen to them. I for one never really listen to lyrics much, I listen to the beat, the bass, the groove, and then after a while I listen to the lyric. But then if I put on an eminem track I can't help but listen to the lyrics.

Maybe it's because he projects his consciousness further than most artists these days. All I know is that I can't write lyrics that don't mean anything to me, and when I sing them I do my best to make people understand what they mean.

JONNO - Do you have any definite feelings/opinions about the 'end of the mayan calendar' aka the 21 december 2012 date?

DubFX - Yeah I know all about that stuff, I've seen a lot of docos that suggest the world elite will use this Mayan calendar to wipe out most of the world's population and pretend its fate to then bring in new world

order. But then I also believe that if the world elite were so on top of us they would also be able to make docos that suggest outlandish things like that to occupy us with something while they actually do something else all together. It's impossible to know what the hell is going on, but I do think a lot of bad shit is going to happen in the next 3 years. The whole Monsanto's thing is already enough to make me scared.

JONNO - Was the economic collapse of last year engineered by banking families based primarily in the city of London?

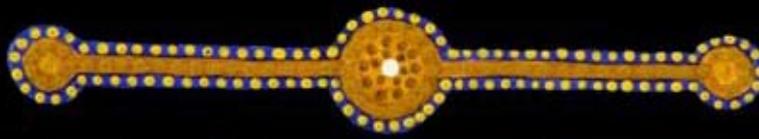
DubFX - Who knows? I'm not a very smart guy, I never was. By watching Zeitgeist I understood that the federal bank reserve has the power to bring an economic collapse to the system. To be honest I do believe that there is a secret power out there with an agenda that only suits them, but as unhopeful as it sounds I doubt they can be stopped.

JONNO - What advice would you give to anyone considering taking the music/creative arts trip?

DubFX - Keep an opened mind, busking is the best practise you will ever get and there is no such thing as a mistake.

[www.dubfx.net](http://www.dubfx.net)





# DARING TO DREAM

BY SOULORE SOLARIS - YELLOW SELF-EXISTING SUN

What crazy and interesting times these are, I've dreamt of this moment in time since I was a child. I remember dreaming of a day when the world's economic system that always seemed so unfair, would be crumbled to reveal something new to which a more free and fair world could aspire...

It seems so crazy, the world has gone mad, this collective mind reflecting back on itself the most insane ideas. I remember recalling a year ago how there was a freak out about petrol prices going up, what a problem this would be for the economy, now today I read a story saying, oh no, the petrol prices are going down, we gotta do something, quick the economy wont cope...!

In such times as these where it seems that nothing out there in the media, whether its the fear based war and terrorism, the barack Obama mania, the zietgeist conspiracy, whatever it is, what ever side you look at it, the darksiders talking about doom and gloom or the lightsiders doing the opposite, each one feeding the polarities and somehow over complexifying an already complex world mindspace.

So what is real amongst all this...?? The book E.T. 101 says that reality is simply wherever you place your attention, and we seem to be coming to a collective understanding that like attracts like, we energise into manifestation what we think, etc etc... My indigenous friends say that the only thing we know is real is nature, the Earth, this big blue planet that nurtures us, and the cosmos that creates us. I wholeheartedly agree. I've often wondered about gurus and deities and other such emanations and wonder, where do these exist? Where is this mysterious place where the shivas and jesuses and buddhas exist, am I energising a thought form here, giving my power over to the external when all those concepts rest at home within me and much more clearly here on Earth...

I walk with the Jaguar, he comes to me in my dreaming, when I lay asleep/wake in the jungles of the amazon my spirit moves in stealth like a power shadow hidden amongst the stars, energised by the songlines of the cosmos. When I'm on the land in Australia, I see with the eyes of the eagle, my mind flies high in the sky and the fierce determination to dive into life and death inspires me and those around me. Nature calls me home. Every day i hear her, loud and clear, theres no question in that, just a pure deep devotion and knowing that beyond all thoughts my being rests in stillness on the Earth under the Sun. So I choose to breath in that life...

In my surrender I am guided, its a blissful path though at times my mind is challenged to see beyond knowing, that is, the mystery unfolds as it will. So I trust, deeply in that truth. And my soul is fulfilled, I seek of nothing, this devotion to spirit is all I need and in my surrender the wonders of the cosmos that are shown to me far exceed any other historical timewarp or human mind condition. In this instance I am free

We are being and in this being we are creators and time travellers. In this time of the closing of the galactic cycle and ancient procession of evolution beyond known space into the pure telepathic onemind, I'm asked by all, what is it that I'm creating? What is my life's work, what is it that i do?? Seems the curious monkey mind really wants to know...

So then if I am this creator at home on earth, starseeded from the one cosmic dream, I am responsible for what I create in this life, i'm no separate from the sinsiter "they" from the zeitgesiters nightmare. I'm choosing to see that another way is possible, a way where we empower ourselves beyond all cosmic being into the one mind of noospheric reality. I'm energising the positive stories of human revolution in time, the ecological artful renaissance of planet earth,



**Lewis Walker - Untitled**  
2004 acrylic on canvas - h120cm x w90cm



the leaders that are emerging who have genuine vision and the courage and endurance to see it through, and I thank you all for seeing this dream come true. See it cause it's real, we are living in this beauty, it's us, we are creating this...

We will live in a world that is free from pollution, the mind will be still, and nature will be abundant and give us more than we ever imagined. The stars shine for us all with stories and memories of way before the fall, its only a silent whisper away from yesterday or tomorrow that finds us right here now in the Garden of Eden.

I'm inspired by the emergence of a new paradigm, one where the ancient wisdom and art of our indigenous cultures merges with the inspiring innovations of green technology and woah the love vibrations that we might reach together as we sew the seeds and watch and tender this garden growing together...

So for those who can't yet see the door that's open to the future of being one with mind planet and time, hold my hand as we sing the songlines of the stars and all eternity,

the mirror or our ancestry is written in the sky, and we can remember that we were the ones who wrote it, long ago in the future of the ancient past that really is nowhere or no time but here now.

Take some time in your own dreaming to consider how you are participating in this grand renaissance of humanity and earth, there is wealth and abundance of beautiful dreams to share in, projects, people, places all geared up to heal the earth. Now is the time to bring our attention to these dreams, can we focus our attention so intently on the creation of this beautiful garden, bring our energy and resources to that which is going to nurture and support the world we want for our children's playground of the future? Above all, enjoy the journey we share this dream together in a life of love and mystery

Go for a walk to the garden, look outside at the sky, feel the earth beneath you and hear her beautiful sounds as she sings you, and feel the love and supreme compassion as she waits for you patiently to hear her gentle call...



**Lewis Walker** - Forty Suns and Forty Moons - 2008 triptych acrylic on board - h120cm x w90cm each pane

“Come home beautiful children of the garden” and when the problems of the techno world consume your mind and you come to the inevitable conclusion that life can be so simple and beautiful as your genetic memory knows, then take that next step a little further out into the land and you will be met there in peace and stillness. and when you’ve found that stillness in yourself the serpent will whisper in your ear the secrets of life you’ve always wanted to hear.

Like the goanna who created the rivers we swim the tides of awakening to this beautiful dream. Could this dreamtime be real? Dare we dream with an imagination so vast and real and free? I know there is no other way to be...

In love  
In lak’ech



**Lewis Walker & Oral Roberts**

Untitled - 2008 acrylic on canvas - h43cm x w46cm

# 13:20 SYNCHRONOMETER

YELLOW SELFEXISTING SEED YEAR

BASED ON THE MAYAN CALENDAR FROM PALENQUE

233 PAGES OF DREAMSPELLS FOR THIS YEAR  
2009/10 INCLUDING 130 DAYKEEPING PAGES

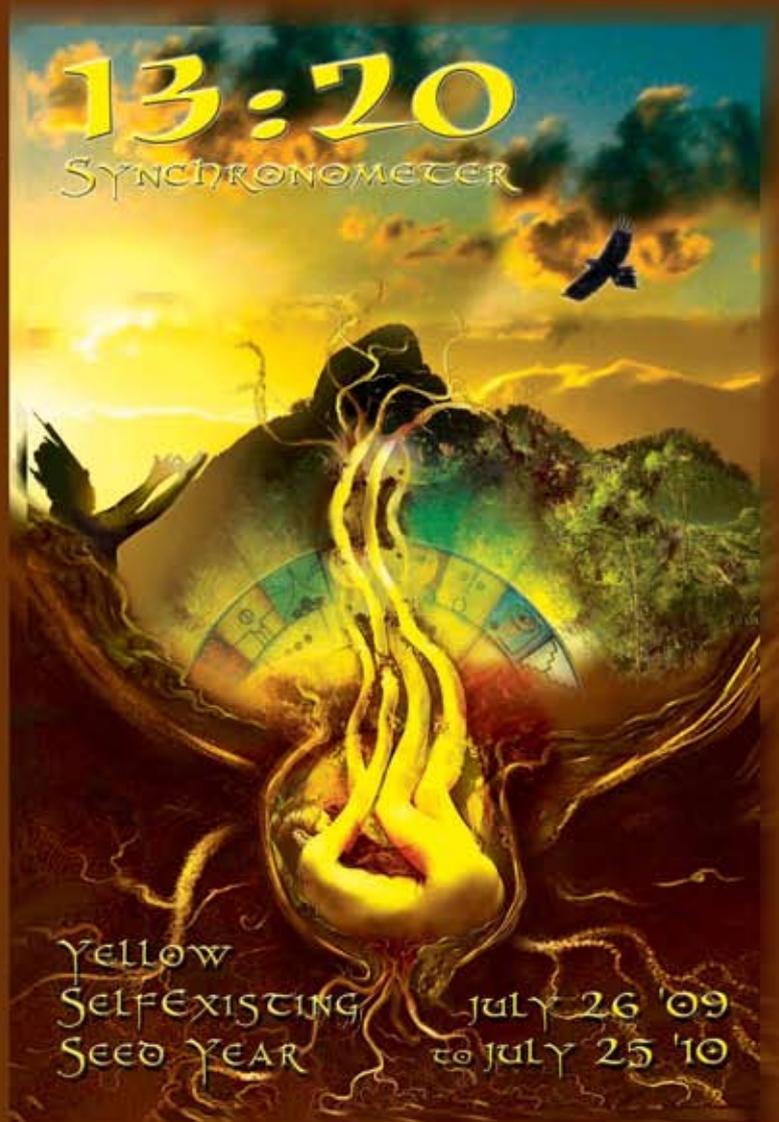
EASY & ADVANCED DREAMSPELL YOGA

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  
'VAST OPEN BLUE SKY'

THIS YEAR WE HAVE INCLUDED A  
PLANTING GUIDE TO GROW YOUR GARDENS  
IN ALIGNMENT WITH NATURAL CYCLES OF TIME  
A5 SIZE THAT EASILY FITS IN YOUR BAG  
RING BINDING

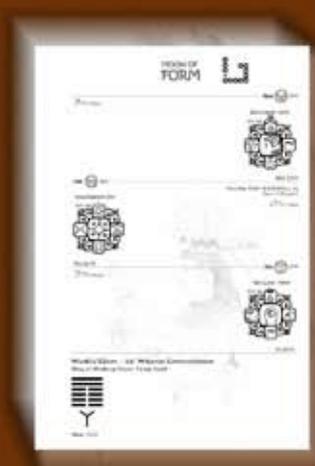
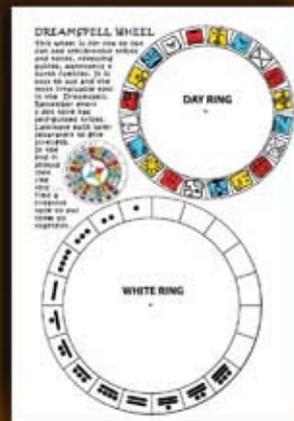
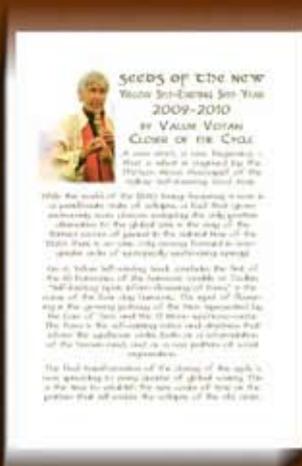


THIS JOURNAL HAS BEEN RE-CREATED EACH YEAR FOR 7 YEARS FOR THE BLUE NIGHT BIO-REGION  
OF THE PACIFIC BASIN. IT HAS BEEN CREATED TO HELP ASSIMILATE THIS WISDOM PATH TO 2012,  
BY ASSISTING ONE TO WALK INTIMATELY WITH THIS ORDER OF SYNCHRONICITY.

IT SHARES THE RADIANT SIMPLICITY OF DAY KEEPING WITH NATURAL TIME



TO WALK THE DREAMSPELL PATH BY ORDERING THIS 13:20 SYNCHRONOMETER  
OR TO ENQUIRE ABOUT READINGS, WORKSHOPS OR SACRED THEATRE TEACHINGS  
EMAIL [lovevasumi@yahoo.com](mailto:lovevasumi@yahoo.com) OR [www.worldtree.ws/page5.html](http://www.worldtree.ws/page5.html)



THE MAN BEHIND THE **2012** PHENOMENON

*The Journey of José Arguelles*

# 2012

Biography of a Time Traveler

STEPHANIE SOUTH

*Foreword by*

**DANIEL PINCHBECK**

*author of* **2012: The Return of Quetzalcoatl**



Photo Credit: **Beautiful Wworld**

# Time For Art Part 2

## UP FOR ARTFULLNESS

~~~~~  
 You make a beeline back to camp after having worked a shift at Semilla's Kitchen, and pop your head into Priestessa's palatial tent to get some help assembling the cosmic costume you acquired at a second hand shop in Melbourne town. After chatting and playing with pots of sparkly face paint you are starting to feel more prepared for your role in the Galactic Cabaret, which is still a few nowers ahead in time.

Between now and then you can take part in the Journeybook launch at the Hub space with the Undergrowth team, and so that's where you're headed, decked out in sequins, trudging through the plumes of dust which stir up at every step. Using the rhythm of your footsteps to keep time, you murmur some rhyme from the spoken word piece you will recite at the book launch.

On the way there you pass a small pond of still water downwind from a small forest of poles strung with heaps of hammocks, the evaporation on the breeze offering cool relief to the swingers hanging out in the shade. There is a small crowd gathered in front of a fire burning in a dug out pit, it seems something they are waiting for is about to begin. Now that you're all dressed for cosmic duty your senses are keened to signs of the synchronic order to present themselves along the way. Is this a sign that you should slow down?

Do you **DECIDE TO KEEP WALKING?** -  
[Turn to page 6](#) and read  
**BACK TO RAINBOW**

Or do you **JOIN THEM BY THE FIRESIDE?**  
 - *read on.*



Photo Credit: **Burning Sticks**

## JOIN THEM BY THE FIRESIDE

~~~~~  
 Switching course you steer yourself towards the mingling assemblage coordinated by a woman with a walkie-talkie and a older islander man warmly waving newcomers in.

"This," says the man, "is the start of what the roster calls The Official Rainbow Serpent Opening Ceremony Rehearsal by Indigenous Elders." He pauses while the crowd quietly laugh and murmur in anticipation. "Now we're gonna do a dance to honor the ancestors and call in Great Spirit. Everybody ready?" To which everyone says "Yeah!"

"So first, we gotta point in that direction over there, put this hand behind our head and spin around bringing our arm around like this and then swapping hands to point in that direction over there. Got it?" You make some wobbly attempts at turning around, while trying to keep our eyes on the smiling elder at the front.

"Then we're gunna point in that direction over there, do it turning around this way and end up pointing over there. Then ya stand like this, make a spiral up and down then swing ya hands around the side towards ya hip."

"Ok? How's it looking?" Our muddling movements start to make a bit more of a show of coordination as we take it from the top again.



Photo Credit: Tom Anderson

You notice some Yoori fellas closer to your own age tending to the sacred fire behind us as they watch, and figure that we'd make a pretty unlikely looking mob. A clan of colourfully clad 'rainbow warriors' taking the time and making an effort to learn steps to a dance which has deep roots in an ancient cultural heritage. Their land, this land- the homeland of our children. All the while the thumping drone of electronic music pulses throughout the surrounding landscape.

"All right, everybody ready? All together now." Our instructor faces the front and leads us through the moves we've barely begun to pick up. As you follow the series of simple movements you feel as though some primordial creation story is interwoven into every step. It's as if we are re-enacting an ancient voyage from the stars and have come down from our shared stellar origins in canoes of light, landing once again upon these sacred grounds on which we dance. As you hold the last pose you're pretty sure everyone else is feeling fully activated as well.

Next we get into groups of males on one side and the females on the other, standing in loose lines and facing each other. Our elder tells us that the women hold their arms up over their heads and sway from side to side like they're coconut trees blowing in the breeze, to which that side gracefully complies while the guys are taught to lower their stance into a strong pose and move forward towards the centre with a warrior intent. He then teaches us two parts to a tribal song which each side sings in turns as we perform the dance.

Afterwards we swap the dance roles over and perform them in turns towards the facing side again, like we are mirrors of our masculine and feminine counterparts. Thus complete, the rehearsal comes to it's conclusion and you are told that the opening ceremony will be conducted on the main stage at sunset and welcomed to do the dance again. Gathering up your shoes and bag from the perimeter of the sacred fire you pause to take a deep breath, feeling full of gratitude for the amusingly spontaneous protocols of cosmic culture.

## THE LAUNCH PAD LANDING

~~~~~  
Your arrival to the booklaunch is somewhat early at the Hub Space and you are greeted by Jewel Cross and Shane who are hosting the shared cyber meeting zone. You are soon joined by the google geek in a lab coat, Dr Moreau who surreptitiously starts to pour sangria from perspex test tubes while answering my inquiries about the effective dose rate of the latest concoction he is customising for the occasion.

A rambunctious troupe of leopard skinned felines pussyfoot past the Hub Space, attracting passers by and interacting with the 2 men in space suits who have put together the psychedelic anthology that is the Journeybook. When handed a camera you take photos of space man Tim Parish taking photos of leopardess LuLu as she snarls and pounces his way. You take some more happy snaps as the launch commences, then Rak removes his helmet to read out an excerpt from the introduction of the book.



Photo credit: **Even Dawn** - Photo credit facing page: **Sun Jewelli**

Watching him speak through the camera's viewfinder you get to capture some moments of jubilation and relief at this moment of completion when a co-creative growth process bears a fine fruit that can finally be shared. Over to fellow Starman Tim then, who is the artist responsible for the bulk of the graphic art and layout throughout the book. As he speaks you gaze at examples of the artworks which are enlarged and hung as posters on the walls of the Hub Space marquee.

Tim's verbs blend into the seamless transmission of what is felt deep in the hearts of psychonauts everywhere, of a wholesome desire to be recognized for the heroic work undertaken by all the neo-shamans pushing their heads up through the undergrowth. Then you notice Rak's attention giving you a telepathic tug, he's signalling to you, are you ready to go on?

Are you not feeling quite up to it and signal to Rak to **LET THE LAUNCH GO ON** - *read on.*

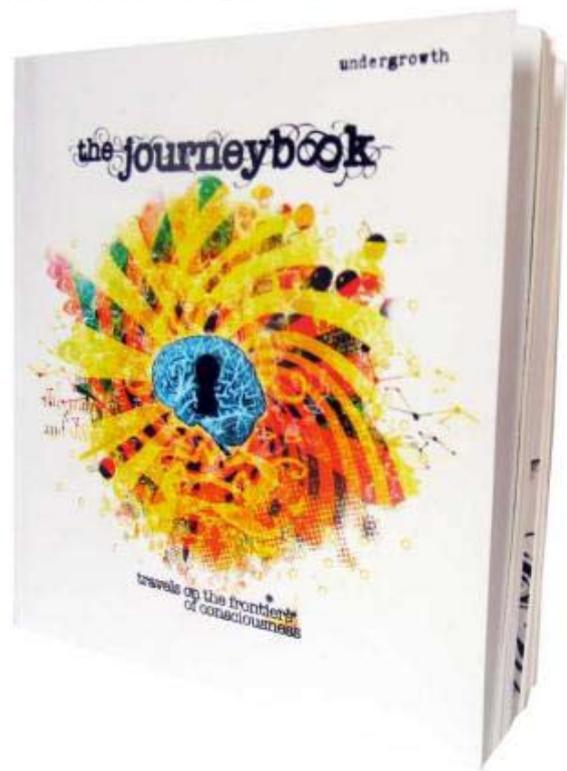
Or are you getting to your feet to bust out with **SKIN DEEP**? [Turn to page 29](#)  
- *read SKIN DEEP*

## LET THE LAUNCH GO ON

~~~~~  
Jewel Cross congratulates Rak and Tim for their achievement and rouses a round of appreciation for the Undergrowth team and to all who attended the launch. Rak takes that as his cue to hit play on the stereo striking up the '2001 A Space Odyssey' soundtrack before spacewalking over to a bottle of pink champagne which he pops and serves to us to toast. You give your heartfelt cheer.  
To the Journey to truth and beyond!

[The Journeybook](#) is an essential handbook for those interested in the subject of consciousness, spirituality and understanding the rich pharmacopia of thought that exists beyond the confines of mainstream cosmology.

Read on. Tune in. Discover.



Founded in Australia in 2004, the Undergrowth collective is an evolving global organism of writers, artists, media makers and cutting edge ontological guerillas. For more information visit the publisher's website: [www.undergrowth.org](http://www.undergrowth.org)





# SKIN DEEP

## Spoken Word

By **EveN DawN**

To all of my kin  
there is this thing  
about this skin  
it seems we're in.  
It seems the thing is  
that the skin is  
the theme it seems we think  
this scene's about.

When what lies skin deep  
is just lies told by guys  
just told to buy and buy  
and buy.  
All just getting by, by biggerring  
and then bickerring  
about whose bigger than who.  
All just getting by, barely  
by blazing sirens.  
BOO!

Boo who?  
Whose behind those eyes  
watching others watching eyes.  
Could it really be he?  
Be he really,  
brother boogie man?  
Be he Boo Hoo Boogiemann?

Well well. Well well  
well well.  
To what kind of priveledge  
does one's occupation  
place one in relation to the rest?  
Decypher meaning from those  
sigils on their crest.  
Are there any hidden  
treasures scored  
from some passed  
on holy quest?  
Do I even dare suggest?  
Or do I dig it on an  
Even deeper level?

Levels under layers lay  
deep beneath her crust.  
Some exposed and raw,  
so sore and all from  
picking and flicking  
at a scabbed over jab,  
man's most recent thrust-  
towards unbridled and unjust  
economic progress.

Did I digress?  
Or just care enough to suggest:  
that we dig on.  
Even deeper ever deeper.  
To duly polish an ancient relic  
tarnished by annons of dust  
picked up by fallen cannons.  
Divulging clues left by  
unseen ancestry, whose truths  
cruise free of the bound proofs  
of his or even her story.

Unveiling layered  
lackluster varnish.  
Exposing hues of such an  
iridescent luminescence  
it does immerse  
me in a spiritual incense.  
To duly cleanse my inner sight.

So that I see  
what lies within  
deep beneath this skin  
it seems I'm in and it's surface  
which so gently sheds this light.  
Casting out this supple sight.

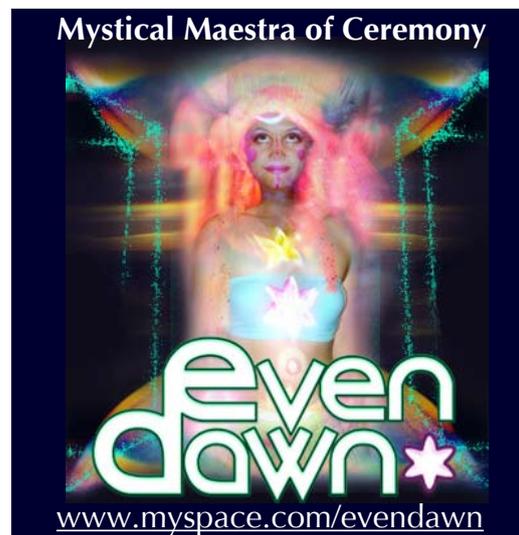
To arouse a sensing in  
to some unforgotten sin,  
still seen as a sin by some  
whose own ill-begotten arrow  
strays so often off its own  
narrow course...

Thus far fueled by a force  
of authoritative discouse,  
did they author in some clause,  
to withdraw a natural source  
of such blissful sensory delight?  
Of our ecstatic existential  
rights to passage, through  
an inner passionate exploration  
of all that lay between  
the earth and sky.

It be up to each  
just how high to reach  
to those heavenly abodes above,  
and how deep to delve those  
down below.  
To caress the very limits  
of One Love  
so that it may grow and we may  
come to know how  
all that is both high and low,  
straight, bent or hollow.

Be all informed by love,  
- be all informed by love.  
Here, now. In every given form  
and for every reason  
it's ever given.  
For ever forgiven,  
forever forth given,  
form.

[Turn to page 34](#)  
- read **SPECTRALEYES**





# A FESTIVAL FOR EVERY SEASON

BY SANDIE HERNANDEZ - RED LUNAR MOON

Many moons ago I thought how wonderful it would be to take Semilla's Kitchen out into the world as a food stall. My inspiration comes mostly from traveling. There's nothing I enjoy more than visiting local markets, eating from little food stalls on the streets and enjoying traditional festivities and the food prepared in different countries. My vision synchronously came together with fellow kin, a timely coming together of dreaming. The festival atmosphere brings to ones awareness a sense of excitement and fun. The Semilla's Kitchen touring food stall is brought together by a creative crew of friends - all of whom are involved in music and art which takes them out into the festival as performers, poets, speakers, visual artists. Their involvement brings life to the kitchen as they set-up, decorate, cook, clean, serve and sing. They go out into the festival before or after a shift and drop by to tell us stories on their own journeys in the festival dream.

They are an integral part in sharing & bringing to life the vision I hold for the stall - that of nourishing, organic, vegetarian food inspired by traditional cultures around the world. Together we create a warm, welcoming atmosphere using bright colours, hand painted signs, flowers and warm fabrics. It looks beautiful.

The next festival season will see Semilla's Kitchen in full swing, her first full festival season, a traveling kitchen bringing nourishment and delicious, sustaining, energy to fellow kin. Semilla's Kitchen travels as part of the Kinship - an artists collective, including many Second Creation kin, all of whom take part in dreaming up the stall for each festival. See you there.

Here are a couple of recipes which reflect the flavours we use in Semilla's Kitchen. Enjoy.

## Tortilla - Spanish Omelette

Arguably Spain's most famous dish, aside from paella, tortilla is simple and delicious. It is found all over Spain, every tapas bar has it's speciality. My mum makes it with the addition of peas. Other good additions are finely chopped sauteed silver beet, pine nuts with saffron and currants, zucchini fried in olive oil, fresh asparagus.

- 6 large, waxy, yellow potatoes, (Nicola is my favourite type of potato) cut in half then sliced about 1/2 cm thick
- 2 brown onions, in half then sliced about 1/2 cm thick
- 1/2 bunch flat leaf parsley, cut the very thick stalks off at the end and roughly chop the rest
- 5 large, organic eggs

- 2 cups of fresh peas or peeled broad beans, optional & if in season, boiled until tender & drained
- 1/2 teaspoon sea salt
- 1/2 cup olive oil

Heat half the olive oil in a wide, deep frying pan and saute onions over gentle heat until golden and fragrant. Stir in potatoes and salt, 1/3 cup of water and cover. Simmer gently until potatoes are tender. Pour this into a large bowl and stir in the eggs, parsley and peas or broad beans. Return pan to high heat with half the remaining olive oil. When oil is very hot, pour in the egg mixture and using one hand, gently but constantly shake the pan until the omelette begins to



set on the bottom. Turn the heat down to low and continue cooking until the omelette is beginning to set in the centre. At this point, get ready a large flat plate and place over the tortilla in the pan. Holding the plate firmly in place with one hand, holding the pan handle with the other. Quickly flip the tortilla over so that the plate is on the bottom, remove the pan and return to heat. Add the remaining olive oil and when hot slide the tortilla back into the pan, tucking in the edges. Continue to cook until the tortilla is set, this won't take too long, around 8 minutes. Slide onto a plate and let cool to room temperature. Slice into wedges and serve with fresh sourdough bread and a crunchy green salad with tomatoes and a dressing of crushed garlic, red wine vinegar, dried & crushed oregano, olive oil and a little sea salt. A bowl of crunchy green olives adds to the experience.

## Chilmole de Frijol - Black Beans

A delicious filling dish, inspired by a Yucatecan dish from the south of Mexico. The Yucatecans are fond of bitter orange, a main ingredient in many dishes from that region. You may use Seville oranges if available, or a combination of lime and orange juice. Epazote is a herb used in many Mexican dishes. It grows easily in a pot and seeds are available from organic non-hybrid seed suppliers.

- 300g black beans, soaked overnight
- 2 or 3 sprigs of dried oregano
- 3 cloves of garlic, smashed & chopped
- 3 chile ancho or pasilla (Mexican) or any other dark red dried chile, toasted and ground
- 5 ripe tomatoes, toasted and roughly peeled & chopped
- 1/2 teaspoon cumin seeds
- 150g Masa Lista or white maize meal
- 1 brown onion, chopped finely
- few epazote leaves (optional, really adds an authentic flavour if you can get it) otherwise use a couple of bay leaves
- sea salt & black peppercorns, freshly ground
- juice of 1 lime and 1 orange

Drain the beans, place in a large pot with cold water, enough to cover by 2 inches. Cover with a lid, boil with epazote or bay leaves until tender, about 40 - 50 minutes. Meanwhile, heat a couple of tablespoons of olive or sunflower oil in a frying pan. Add the onion & garlic and saute until fragrant, a few moments. Stir in the ground chile, black pepper, salt, oregano, cumin seeds, tomatoes simmer for at least 10 minutes, before adding to the beans.

Continue to simmer until beans are soft and all smelling nice and fragrant. In a small bowl mix the masa lista or maize with enough cold water to make a smooth paste. Stir in to beans and continue simmering until thick. Stir in the lime and orange juice, check the salt and pepper. Eat as is or with simple roasted or steamed pumpkin & sweet potato, sprinkled with feta cheese or sour cream.

*Semissa*  
 {say · mee1' · lyah}  
 'seed'



**Sandie is a passionate cook, gardener and dreamer, creating art from food & the abundant blessings of the Earth's garden.**



She hopes that all the stories from the many cultures and traditions of the people of Earth keep weaving us into the greater story of humanity.

She can be contacted at:  
[www.semillaskitchen.com](http://www.semillaskitchen.com)  
[semillaskitchen@gmail.com](mailto:semillaskitchen@gmail.com)



# SPECTRALEYES

## AN INNER VIEW WITH LUKE BROWN

BY EVEN DAWN - RED CRYSTAL SERPENT

Through the night's air, between the gel-coloured trees lit up along the pathways through the dark we walk together as one holon, buoyantly bouncing along the ground beneath our dancing feet. You come closer to the geo-dome home of the senses, which is hung with the most exquisite artworks you've ever laid your pupils upon.

In a hushed awe you all cuddle in the middle of the zone necks craned and eyes upwardly gazing at the starshaped print above. Something about this immersion into the sensory spectrum bridges the membrane between the phenomenal and imaginal realms, activating every member in the huddle.

"Who is he?" Semilla asks.

A voice murmurs an unexpected answer into the shared telepathic god pod. As we suddenly comprehend that we are receiving a transmission we look excitedly into each others heart spaces, eager to hear the reply.

"Luke Brown is an intrepid psychonautical explorer, part of a new generation of visionaries reconstructing the templates of art as we know it. His creative output speaks of the spiritual mysteries in the human imagination. Mystical experiences, dreams, medicine journeys, and channelled lucid dialogues with the source of creativity itself, seem to guide and be guided by the colourful symmetries and living surfaces of his art. Much of his work emerges from a graceful synthesis of digital and painting mediums. Developing his work through mix and remix technologies, Luke is constantly redefining his style as a spiritual medium for growth. Charting a course through the multiverse, he is intent on mapping his hyperspatial experiences with utmost accuracy, with whichever medium seems best suited, as a form of multidimensional cartography. His art has been shown internationally with such visionary heavyweights such as Alex Grey, H.R. Giger, Robert Venosa and Ernst Fuchs."

Into the full pause of psychic silence that follows we register the end of the transmission. Suddenly, out of the blue Jshwa speaks up. "Hold on! Who is this? Is that you Luke?"

Into the noiseless space that follows we dissolve all notions that whoever it is can really identify themselves. So Jshwa goes on, "Well if it is you Luke Brown, or Spectraleyes or whatever... Uh, where- are you?"

"I currently divide my seasons between Bali, Indonesia and the lush Elfinstone rainforest in BC Canada, two of an infinite number of parallel universes and dimensions in which I reside within simultaneously. Bali to me is the artist's paradise... I have the opportunity to be immersed in a culture that regards multidimensional perspectives as commonplace and translates that into art in such a psychedelic way. It's a spirit based cosmology and culture I very much identify with, and it influences my art in more ways than I can describe."

You peep open one of your eyes to see your kinfolk are all nodding and breathing into their belly center. Somehow everyone had gravitated in a starshaped circle, holding hands in the middle of the geo-dome gallery.

"I foresee the closer we get to the event horizon of 2012 and the higher frequencies that are present in the galactic center, the undeniable obviousness that our inner imagination of ourselves is reflected holographically into the outer world. To the point where our deepest fears and greatest joys will be immediately manifested, prompting a new level of self-referral and responsibility as co-creative dreaming agents.

We are a collective mind/heart, inseparable from creation itself...As we empower ourselves and take responsibility as creators, the more power we attract to make true positive change and the ability to usher in the coming age of light



**Imaginosis - © Luke Brown**



### Om Tat Sat - © Luke Brown

with grace and ease. All that does not serve us in these higher dimensions of light will simply dissolve from our life experience."

Christo's voice reverberates through our group hara, like the chiming of cosmic chuckles. "What a sublimely museum rated experience..."

"This is a resonantly inspired opportunity to remind all of you of the luminous diamond hearts of infinite God-like potential that I know in truth that you are. I offer a prayer from the core of my awakening heart for us all to open to the full spectrum of our consciousness now. The life that I am so blessed to experience is rapidly dismantling my limited shell of social conditioning to reveal my true identity. This true identity is not my name or my beliefs or even my body or senses. I have come to find through my present felt experience that Divinity itself is at the core of this jewelled mandala at the center of all Being. It is the Great Love that binds all things and beings in this magnificent display of interdependence that is so undeniably found on every level of scale from the most minute microbial particle to the farthest reaches of interstellar forever, all completing the Great Universal Masterpiece that we are collectively participating in. I am choosing to awaken here and now to this state of unity consciousness by seeing through the eyes of the heart and not through the lens of incessant chattering of mind and ego identity. My prayer from the deepest core of me is to trigger into remembering this within yourselves."

"I see." says visionary mediator Even Dawn.

She asks the point of space above their heads-  
"So what does that process of remembrance look like?"

"The exquisite display of continual synchronous magik that endlessly unfurls around me like jewel-encrusted fractal fern fronds, blossoming into eternity is reaching such ridiculous levels. Unfathomably mind shattering synchronicities, steadily becoming the standard, is reaching a point where there is now a transcendence of the state of stunned awe that I keep finding myself in. The miraculous can indeed be commonplace. This is teaching me priceless value in the recognition that it is my inner imagination of myself that is determining my experience of reality and what I attract to myself. All of my deep rooted fears, anxieties and insecurities that have etched themselves into my muscle memory are now dissolving away from me to be replaced with an immovable crystal mountain of empowerment and creativity."

"How are you doing that?" asks Matriks, looking like he'd like to learn how to do a cool trick like that himself.

"I am choosing to dissolve all aspects of consciousness that invests in the belief in limitation and scarcity. All of my greatest dreams and prayers are being answered by the source of creation itself with the finest of details. It is so grounded at the center of the center of my life experience and enriches me so fully as if I am drinking from a vitalizing fountain that is infinitely abundant that there is no depletion of its resource."



**Mahkala - © Luke Brown**

I am breathing this vibrant vitality through every pore in my skin and exhaling it omnidirectionally to the whole of existence. I choose to surround myself with loving, creative, open hearted, open minded co-inspiritive dreaming agents. For these reflections, I am truly grateful.

There are so many ways in which we can numb our senses through unhealthy food, negative belief patterns, television etc...and in turn limit our access to the full spectrum of our multi dimensional infinite consciousness that is our true selves. We have the divine birthright to blossom within and walk this great Gaia timeship as lucidly awakened dreaming warriors. The source of my creative inspiration is from the source of inspiration itself."

Priestessa releases a soft flutter of a sigh. "I am feeling so inspired!" she declares.

"We can drop all our fears and illusions and surrender to our God given right to wholeness in the heart. There exists a state of being within all of us that is a state of perfect tensegrity and balance, radiant luminosity and infinite creative abundance. The mind could never possibly encompass or contain the sheer magnitude and profundity of the true unity of all things in Love. Only through stilling the mind and senses can you awaken the divine eyes of the heart center, as all the great legacies of spiritual traditions

will attest to. I feel so cradled in the arms of the Goddess and nurtured & caressed into a state of unwavering trust and surrender to the will of the Divine.

And this is exactly why my life experience is so staggeringly magikal and profound and deeply imbued with symbol rich meaning. All the puzzle pieces are perfectly in place and I am now in the core of my confidence to wholeheartedly embrace the many splendored gifts being abundantly offered to awaken my soul to full spectrum consciousness. The support and deep recognition I am receiving from all of my allies out there in the world is strengthening me to the core, bringing me to a state of solidity and focused power to do the Great Work. Life is a magikal art, not a dull, sluggish sleepwalk through existence, denying the sacramental sanctity of the glory of creation. We are living in the time of prophecy...What road do you want to take? There's no time to lose...Awaken to yourself. Surrender to Love!"

"Yeah!" We all sound in unison. "We surrender to Love!"

Is your surrender

UTTERLY LITERAL -

- [Turn to page 7](#) and read **LITERAL**

Or **SHEER ALLEGORY?** - [Turn to page 7](#) and read **ALLEGORY**.



Fractal Feline - © Luke Brown

Adapted from Mushroom magazine's interview answers, adventure imagined by Even Dawn.  
See more of Luke Brown's beautiful artwork and designs at his awe inspiring website:  
[www.spectraleyes.com](http://www.spectraleyes.com)



# THE SEAMLESS EDGE OF REVELATION

BY A.C JOHNER - EDITED BY MELISSA HOUSEHOLDER

Life experience is nature's artistic expression. Every single one of us is a living, breathing generator of experience. Our collective experience as a species it self is the unfolding of one great grand story of planet Earth. Each and every one of us is a character in this story, and each one of us is creating the story through our individual human experience. The story is told through our art, music, and dancing; through the collective narrative of the human imagination. Every time I finish reading some great novel, such as a Hemmingway, Vonnegut's 'The Sirens of Titan', or Donleavy's 'The Ginger Man', I'm astounded by what language creates. Growing up in central Illinois surrounded by cornfields and long gaping skies of barren beauty, I traveled all over the



**Andrew Johner**

world in books. Then my life really changed when I discovered I could travel all over the galaxy through science fiction. My imagination began to extend beyond our cradle earth.

When I was nineteen I began writing a science fiction novel about an apocalypse in 2012 that dealt with a shift in consciousness beyond linguistic and mathematical expression. I began writing the story for fun, although as I began writing it I myself began to notice that as I

dreamed up and wrote down ideas of a changing mental shift, and the world coming to a physical cataclysm, these notions became evident in the world around me. People began talking about it in conversations that I had without myself giving direction towards the subject. It seemed



as though every book I picked up in the library offered some divine key of information that I needed to direct my imagination in the construction of the narrative that I was writing, giving my experience of writing the story a personally prolific quality. Perhaps what I was writing about 2012 would in some way play out in this reality.

In the midst of my writing, I left the library in Dublin to get a sandwich. Upon exit I was approached by a homeless man who put his hand on my shoulder and said “You have a key, keep making it happen”. Of course I took this bizarre approach as some sort of clue as to what was going on with my imagination. Similar experiences continued the more I wrote. As these experiences deepened, I began to see the integration of my own imagination into my perception of my experience of the world around me. I could not possibly understand how to explain what was going on at the time, and thought that something very strange was happening between my brain and reality. I began to have very intense apocalyptic visions, especially after the design of a particular character called “the stranger.” He was a being from outer space who had descended upon the world just before a global cataclysm to teach the human species about the constructs of time and the universe. My brain began to fill with bizarre notions that I still to this day cannot very well explain or possibly translate in a literary way.

Slowly overtime, and it has taken me several years overcoming my own ego within this experience, I began to see how the formation of narrative and the construction of story was not so much a tool of entertainment, as it was a tool of making myself aware of the power of the imagination, the structure of the collective consciousness, and how exactly it was shifting. The very connection between narrative and experience is the same connection I found on a dance floor deep in the Kootenay Mountains in the summer of 2006, when I began filming for a documentary of rave culture.



During my senior year of college, I began an independent study of rave culture that would effectively serve to transform my approach to scientific research and catalyze a two-year journey in the production of a feature documentary film investigating the mysticism of electronic dance music culture. It would be this very melding of observation and experience that would morph my science-fiction phantasmagoria into methodical anthropological research. When I began this documentary I knew nothing of rave. I had not been to any parties, I did not own any of the music, I listened to Billy Joel and Bluegrass, drank whiskey, and read Vonnegut in-between my Heidegger and Carl Jung.

While studying Anthropology I had a profound interest in shamanic and theological subjects. I was profoundly intrigued when I stumbled across an article published out of Berkeley that defined Rave as a shamanic-healing ceremony for urbanized western youth. With some scholarly background reading into states of shamanic ecstasy, the creation of theological frameworks, and the purpose of ritualized dance in indigenous culture, I was intrigued to seek out what the implications these very same technologies would have on a youth culture that to my mind, previously, were just teenagers out of their minds on ecstasy playing with glowsticks listening to what was to me just a bunch of repetitive beeping computer sounds.

Despite my ignorant perception of the culture, which I now see as the stigmatic image most outsiders have in their minds when they think of the word Rave, I began seeking out whether a spiritual or mystical nature was emanating out of these party experiences. My main focus gravitated towards the core element of dance, which I saw as the key component of their culture; recreational ritual communion.

My own understanding of dance has transformed since my experiences with EDM (electronic dance music). I now see dance as a technology for altering consciousness the same way the construction of story allows us the interplay of our imagination with reality. Although the two perceptions of dance are one and the same, there is a difference of awareness in reality as the latter of the two that defines art as a tool, and likewise, spirituality as technology.



Dance is a canvas of context for values, social mores, and belief structures. It is a form of cultural knowledge whose free-form mode of expression dynamically enunciates and engages the collective narrative of the human imagination. The kinetic engagement of dance itself is a physicalized expression of inherited wisdom, symbolically imbued with social tradition. Movement reflects motivation regarding human relationship interaction. In this light, dance is a trajectory pattern of cultural evolution, encoded within these rhythmic patterns of motion, and played out in the cyclic dance between physique and psyche. Co-creatively envisioned through the collective mind-body dialogue, set upon the intersection of space and time, dance holds an integral aesthetic role in the construction and deconstruction of human perception. From what I had read of EDM, the experience of raving was an open-sourced liminal condition that rendered spiritual and transcendental effects analogous to those experienced during a meditative or religious practice, though achieved in a post-traditional, dogma-free approach.

"Its experiencing the sacred through the profane."

-Satsi

When we look at dancing within a liminal space, we find that as a form of entertainment, the entertainment is a multi-dimensional relationship between rhythmic vibration, body, brain-waves, and consciousness. It is through the investigation of the all-encompassing interaction of these forms that we begin to see what effect dancing has on inducing alternative cognitive states within cohesive groups that create new functional cognitive systems. New modes of perception. Alternative sets of cognitive processes that guide belief, conception, reason, and emotion. And not only that but a ritual that produces a new cognitive system within a group while at the same time remaining functional to a global style, as part of a global tradition, that includes the entirety of our species, freeing the ritual itself from any one cultural framework. (note: maybe 'cognitive' is used to often in this paragraph. rephrase?)

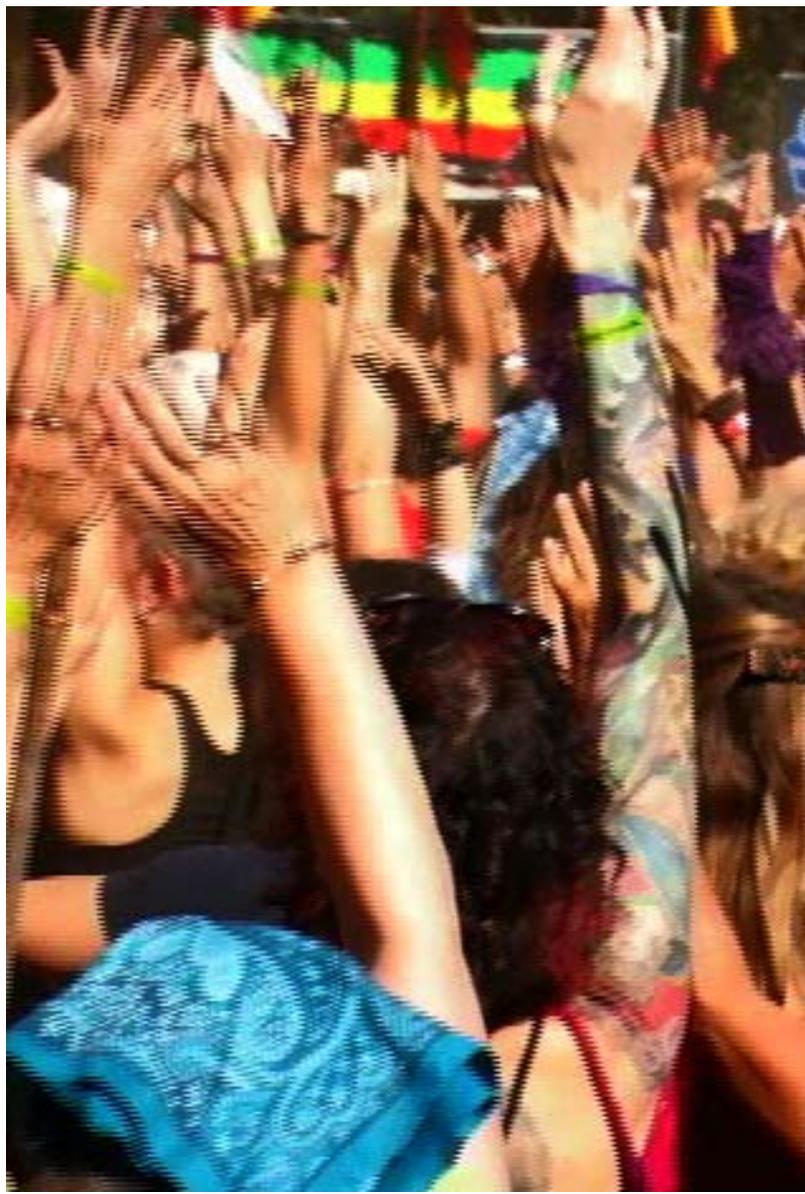
In 2006, after buying a handful of tickets to festivals I had never heard of, I drove 2,500 miles across the country to experience and document this thing called rave, an experience of the collective human imagination that redefined every question I previously had about life, God, the universe, and mathematics, up to that point. Upon excusing into the nighttime reverie of Shambhala music

festival, what I encountered in a clearing in the middle of the woods in a single instance proved my thesis on my first day in the field, though it would take nearly a year and a half to define.

Portion Taken directly from my field notes

### Shambhala 2006

There were no dreamy vibrational rhythms in this music, only a driving thump thump thump thump thump thump thump thump thump thump. The closer I came to the sound the more I felt it inside myself, and feeling it draw me in closer. There was something familiar about the sound, or the experience of the sound that I had to entertain and so I walked towards it.





With one step, over the threshold of a makeshift gateway onto the Dancefloor, I felt as though I had tangibly entered another dimension. A dimension of patterned crystalline sound that felt like a physical experience of mathematics. Everything in my mind that I knew to be myself, all that I had been afraid of myself and my actions and my position as an anthropologist faded and I felt as though I had just been possessed by an entirely new mode of thought, that I still feel as if it were my own, though some higher form of myself that almost felt godly, unbreakable, all-knowing, I was welcomed into this state by a number of eyes that acknowledged my arrival on the dance floor. Each set that I peered into seemed to be greeting me with a telepathic channel of that familiar understanding I encountered within the beat. Though the imagery in my head had not

come alive in words it was as if I had suddenly awoken to a collective memory of all of humankind.

Knowing from my research that these environments were designed to render mind-altering soundscapes, I was cautious of the tangibility of the experience I was having, the seamless line between reality and the imagination. Although, I did begin to entertain a voice inside my head that was becoming all the more apparent to me and all the more, outside of myself, though I still felt a strong connection with the voice, the illusion that it were not actually me who were creating it became more and more real until the experience was that of a voice not my own speaking to me, and not only that but that the voice were echoing through the music. (this last part is too long as a sentence. suggestion is turn it into 2 or 3 sentences)



I remember looking around at the people on the dancefloor, all dancing (dropped 'as if...', put it back in if you like but my feeling is it is stronger without it) in communication with the electronic rhythms that were flooding out at us from the mouth of the stereo towers, all of us dancing inward, toward the sound. Though stationary, it felt as if we were moving progressively deeper into this dimension of sound in a forward almost flighty sensation. (i wd look at changing 'forward almost flighty, esp drop almost, these types of words generally detract from the expression). I remember mumbling under my breath, "What in the..." as this voice, coming from somewhere beneath language, continued to speak inside me. I began receiving what felt like true revelations of the purpose of human kind channeled from a higher power. I saw that the people around me and the whole experience was a glimpse into the future of our species. The voice continued to convey this prophetic revelation that a global tribe was emerging all over the world representing an evolution of our species, transformed by sound, that would begin to design a new civilization of their own. What I was envisioning on the dancefloor embodied an awareness that a fast paced evolution of mind was about to become very apparent, and all of the dancers around me were a part of this quickly approaching leap in consciousness.

The dance was no longer a recreation, it was almost like a communal experiment to unweave the threads of time and break through reality. I made the natural assumption that these people were the tribe of my science fiction novel about 2012, and that everything that I had dreamed up in that Library in Ireland was really happening, and that my presence at their at the party, as the ethnographer was a noble 'predestined' experience that I was having, and



that in that moment was my very purpose for existence. I was suppose to be a chronicler of the science fiction apocalypse that was no longer something I had imagined but something I had experienced prophetic visions of. As I danced I entertained this idea against my will, though still keeping an awareness that I was under the influence of my own imagination within a liminal state. I tried to ignore it. Though, feeling a great lack in control over the influx of this imaginative hypothesis of my apocalyptic galactic role, I tried to immediately rationalize with myself that I this prophetic vision were my own, constructed by my own imagination, and simply my interpretation of a deep-trance I was not use to. Though the idea that my mind could do that, within that space, was just as breathtaking as the idea of a prophetic transmission.

“Wow,” I uttered under my breath as I straightened my back and looked up to the sky above the dancers where the sun was emerging. I had never had such an intense mental experience, and now felt the true power of the music. Just then two men carried a large urn with a pile of smoking sage through the middle of the crowd and into the middle of the dance floor. The smell entered my nostrils and I felt a sudden peace with my experience, my elations, and my imagination that was no longer intimidating to my own conscious control, but something I felt worthwhile experiencing.

“Now we can breath!” Somebody screamed.

My movements slowed and I closed my eyes and smiled feeling a peace within myself, and a gratitude for the experience I had just had. The music became lighter with more uplifting sounds and musical rhythms again overtook the driving beat.

I giggled at myself for thinking I was some cosmic messenger of an apocalypse, and I walked away from the dance floor turning back once more with a glint of curiosity in my eye, I looked at the DJ, and I looked at the wire mesh of the speaker vibrating with every pulse of the great electronic thunder.

That sound, and those of you have had the awakening experience to this music will know what I am talking about, because it gives you goosebumps...that sound... was it really my imagination, or the sound that was speaking to me?

-Shambhala 2006

There are countless revelatory, mystical, and psychedelic experiences that read similar to mine within this culture. During my interviews throughout the course of the next year-and-a-half of field research, personal accounts endlessly reiterated the experiences and visions that I had had, albeit varying marginally in tone and translation. A subliminal undercurrent of prophetic ideology held fast: that the organic synthesis of electronic + music, a symbiotic correspondence of technical and symbolic, was changing consciousness at individual and collective levels. In the same way that economic trends and weather forecasts employ numeric figures to project probable future outcomes, emerging ideologies were streaming from a global culture linked by an attraction to electronic noises coming out of enormous speakers. Though metaphoric in this definition, I think what is emerging is the collective reaction of increasing numbers of individuals having the experience of perceptual control, finding fusion between mind and body, realizing themselves as a functional unit within the integral whole, and at the same time having this experience with hundreds of other people. Not only do mind and body fuse, but a collective imagination, a collective ideology beyond linguistic explanation. A unified consciousness is born on the dance floor in those spilt seconds when the music brings everyone through a crescendo of intensity; you feel as if you're flying, then the crashing thunder returns and you are driven back down to earth.

The experience that I had writing science fiction in Ireland is mimicked on the dance floor. It is the creation of myth, playing with what I believe is the blueprint of all religious narratives. Along with the emergence of language in our evolutionary track, came the emergence of story. A tool which directly interfaces with our perception at a level beyond the senses, at the level of our spirituality. Humanity's cumulative existential understanding is a meta-narrative, whose story namely unfolds upon the stage of the earth. Each human being plays a pivotal role in the cast of the grand ontological schematic. As individuating children, youthful and bright-eyed initiates of worldly matters, rites of self-discovery ingrain messages of our specialty status. As unique compilations of character traits, playing interwoven functional roles, an interconnected dynamic story is co-created through personalized, micro-cosmic, perceptively-oriented human experiences.

My documentary film tackles this very experience, and how it has shaped the electronic music culture and a collective vision that it has created revolving around 2012. The same



All images are screen captures from the film (| | |) - courtesy of the author

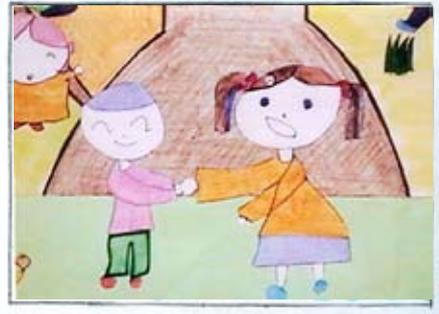
experience I had writing my sci-fi in Ireland, I feel in some way embraces the core experience of ritualized dance. The film is still in its postproduction stages. I am still in the process of interviewing, dancing, and editing. However a story is beginning to emerge, and through countless interviews, members of the electronic dance community are telling the tale of how dancing has evolved their culture, their spirituality, and their collective story. It is a technology that has existed for thousands of years, and dynamically enunciates and engages the collective narrative of the human imagination.

Please check out the film's website and trailer at:

<http://www.thefederationofearth.com>



**Andrew Johner, the director of the film “(| | |)”, is a dedicated writer and now film producer. By the age of 22, he had published several novels, lived in four different countries, and earned a degree in Anthropology through the production of a documentary film. Leaving his university, he set out to study the evolution of the human consciousness, 2012 phenomenology, and the electronic music culture. For two years he has been traveling all over the United States producing his galactic ethnography. He soon hopes to complete a doctorate in Anthropology and extend his scientific voyeurism across the globe.**



# BRIDGING WORLDS

## AN INTERVIEW WITH JEAN CAMPBELL

BY NICK CUMBO - BLUE RHYTHMIC NIGHT

**Jean Campbell is a dream worker, educator, and author. She is a past president of the International Association for the Study of Dreams, and is also the founder of the World Dreams Peace Bridge: a group of international dreamers who have gathered around the idea of dreaming the world toward peace.**

**NICK:** The World Dreams Peace Bridge was formed after a dream you had the night before September 11. In your dream, you found yourself in the control tower of an airport watching a man talk frantically into a microphone. Did you draw a connection between your dream and the events of September 11? How did you respond to this?

**JEAN:** This question of yours is right on the mark when it comes to understanding dreams. There has been a lot made of the symbolic meaning of dreams to the dreamer, and the messages contained therein. That is as true today as it was in the days of Freud—and as valid. Although it is true that I had what I consider to be a precognitive dream on the morning of 9/11 (That is, I dreamed what I believe was the real scene that morning at LaGuardia Airport, and dreamed it before it happened) the primary meaning of the dream was personal.

Most people who dream precognitively on any regular basis have a method for letting themselves know that the dream is precognitive before events play out in waking life. The signal might be more vivid color in the dream, or a sense of more physical sensation. For me, it was the incongruity of the dream scene, since I never dream about airplanes or control towers.

Yet even though the dream was precognitive, the message of the dream to me was to ask: "Why are you standing there watching when the world is in crisis?" The message and the events that followed were transformative.

**NICK:** In an article entitled "Dealing with Precognitive Dreamer Guilt", you describe some of the dreams reported to you following the September 11 attacks. Can you tell us about the response you received from dreamers worldwide?

**JEAN:** At the time of the 9/11 tragedy, I was moderator of the online discussion board for the International Association for the study of Dreams. As soon as I saw on television that a second commercial airliner had flown into the World Trade Center towers in New York City, I knew with certainty that I would be hearing from a lot of dreamers.

A fairly well known, and well documented, fact about precognition, whether the precognition is from dreams or waking, is that the more cataclysmic the event, the more perception in advance of the event seems to be heightened. This seems to be true for any strong emotion, but fear is certainly among the strongest. For example, the death of Princess Diana brought a flood of dreams to the IASD Bulletin Board, as did the decision in the OJ Simpson trial. If events have an energy which is nonphysical; and this energy radiates through "time" and "space", then precognition is easily understandable.

At any rate, I returned to my computer, went to the discussion board, and for the next several hours watched dreams pour in from around the globe.



Jean Campbell



Children from Germany creating a Peace train



Peace Train arrives in Melbourne



Many dreamers were baffled by their dreams, having never dreamed precognitively before. Several asked the question of what good is precognition if nobody takes precognition seriously anyway. Some dreamers had even gone to various authorities to report what was going to happen and had been brushed off.

My first response to these questions, since I had plenty of prior experience with them, was to write a paper called "Dealing With Precognitive Dreamer Guilt." That paper is still available online at this link. [dreamtalk.hypermart.net/campbell/dreamer\\_guilt.htm](http://dreamtalk.hypermart.net/campbell/dreamer_guilt.htm)

**NICK:** If we are dreaming of future events before they happen, how can we as individuals and more broadly as a culture make use of the insights our dreams provide into possible futures?

Several weeks after the tragedy, it was clear to me that people were still reeling from the event, but that the mood of the country was moving toward revenge. My 9/11 dream had warned me about the error of doing nothing, when I was fully able to have an effective response.

When I sent the fifty emails that created The World Dreams Peace Bridge, I had no idea what would happen. I had only my belief that we create, from dreams and beliefs and thoughts, what we then perceive as "reality."

The question I asked the dreamers was, "If you believe that it is possible to dream an event in advance of the event, do you think it might be possible to create an alternative? Would you like to join me in an attempt to dream up some world peace?"

### THE PEACE TRAIN

July 26, 2002

**"I am traveling with a group of friends in the countryside in the middle of nowhere. We have been in a village. I've wandered off on my own, but a responsible young man fetches me and says, "A train has come ...."**

**I am in line w the group for lunch at a cafeteria. While in line, Ada Haroni (the founder of IFLAC - International Forum for Literature and Culture of Peace) comes over to me and smiling, says, "We are more successful than the other peace group because it is not so well organized. Our group always gets together on time when it is time to move on."**

**Our long black locomotive travels all the way across the country to Washington, D.C., where outside the Capitol steps it is applauded by President Gore and many people dressed in suits. A large white banner around the smokestack reads, PEACE TRAIN. This makes me joyful. I leap high in the air and float partway down a hill, landing on my feet. Others around me are surprised I could do that..."**

The Peace Train dream first produced what we were to see as a common response from the Bridge as time went on. The first thing that happened was Jeremy's discovery that other members of the group had been having train dreams as well. At a symbolic level, one could say we were in training—or becoming entrained. For we have discovered that when people on the Peace Bridge discuss their dreams, members of the group have often been dreaming the same symbols, dreaming one another, and generally participating in a deeper understanding of what dreams can provide.

The Peace Train Project developed from our dreams. What if people were asked to create train cars on paper, put their ideas of peace into these train cars, and send them on around the world? To date Peace Trains have been created in more than fifteen countries, including trouble spots such as Palestine, Iraq, and South Korea. Some trains, like the Froggy Peace Train created by third graders in a West Coast US school, have contained enough cars to decorate the school's long hallways. Other trains, like the Lorikeet Peace Train, have started in one country (Australia) and traveled on to other lands, with the children in each country having their photos taken with the stuffed lorikeet accompanying the train. These photos are pasted into a notebook with handwritten messages from the children. The Lorikeet Peace Train traveled from Australia to the United States, then on to Trinidad, before it returned to another classroom in the US.

**NICK:** In addition to exploration of dreams, group discussion often focuses on events happening in other parts of the world. What is the value of global communities like these in building an accurate picture of world events, beyond that provided to us by the mainstream media?

**JEAN:** One unexpected benefit of The World Dreams Peace Bridge, particularly to those members of the group who share their dreams online, is a profound sharing of information about cultural histories and current events.



*If you believe that it is possible to dream an event in advance of the event, do you think it might be possible to create an alternative?*



*There can never be too many people dreaming of peace.*

**Top:** Drum, Dance, Dream  
**Below:** Peace Train Art from Korea

Though dreams may be the universal language of human consciousness, it is also true that people world over dream in the image systems of their native cultures.

This type of deep sharing, particularly around the subject of peace, has led to an understanding of world events unavailable to those who are not in daily contact with others from around the world. On any given day, for example, the discussion list might see emails from Japan, Turkey, Germany, Mexico, Pakistan and the United States. World events seen formerly only as headlines in local media come alive when our friends are involved. Imagine the immediacy for example of a subway bombing in Istanbul, when the mother of twin sons announces that her children might have been traveling home from the university on that train; or an earthquake near Tokyo which awakens a Peace Bridge member from a deep sleep, shaking his apartment building.

This unexpected aspect of Peace Bridge sharing is undoubtedly as valuable as dreams; but because dreams are the foundation of our sharing, the group ensures a depth of personal honesty not always available in other types of international discussion.

**NICK:** The Aid for Traumatized Children's project also developed from the dreaming of members of the Bridge. What were the circumstances that led to its inception? What is the aim of the project?

**JEAN:** In March of 2003, as millions around the world protested the invasion of Iraq by the United States and its allies, members of the Peace Bridge agreed to dream for the people of Iraq, attempting to discover some guidance that might be provided. We had practiced this technique of dreaming together for a particular purpose enough times in the past year that we had developed a name for it: DaFuMu Dreaming, a compilation of words in Chinese and Japanese meaning "big dream of great good fortune."



**Above:** Aid for Traumatized Children

**Right:** Indian Children creating Peace Train Art



When the DaFuMu dreaming for the people of Iraq was done, we discovered that many members of the group had dreamed that night about the children of Iraq, leading us to ask ourselves what we might do for the children.

The idea presented by May Tung, a psychotherapist whose family had been driven from China by the advance of the Japanese Army when May was a child, was that even though we were a small group, we could do something. We could send comfort items like soft toys and art supplies for self expression to children traumatized by war and conflict.

What began as a small effort by a small group of people has continued to grow, and to capture the imaginations of others, until by now we have contributed over \$40,000 to those who care for Iraq's children. Initially aid went to Seasons Art School in Baghdad, and later to the Webdah School for Iraqi immigrants in Amman, Jordan.

Most recently, through the involvement of a child psychologist who works for the Department of Education in Baghdad, we are attempting to provide training enabling Iraqi teachers to recognize the symptoms of Post Traumatic Stress Disorder in children, and also to provide "camps" in northern Iraq where the most severely traumatized of the children can be given a week of treatment in a relatively stress free environment.

The disaster of Iraq, aside from the chaos of war, is the humanitarian crisis it has created. Millions of citizens are displaced; over seventy percent of the population has no safe water to drink; the infant mortality rate for children between the ages of infancy and five years old is the highest in the world, higher than in any third-world country.

And yet the governments of the world, led by US example, have provided almost nothing by way of assistance. On the Peace Bridge, we decided it was our responsibility to do what we can, and there is plenty to be done.

**NICK:** How can people contribute to the Aid for Traumatized Children project?

**JEAN:** Contributions to the Aid for Traumatized Children Project can be made online at <http://worlddreamspacebridge.org/aidforchildren.htm> These funds go directly and completely to those working with the children.

**NICK:** So Jean, how do we dream for peace?

**JEAN:** Every time we wish for peace in the world with all our hearts, we are dreaming of peace. It is true though that peace begins at home, inside us. To understand the messages of our dreams is to understand ourselves, allowing us to change ourselves in simple ways that allow us to be more compassionate with others.

As the World Dreams logo says, "There can never be too many people dreaming of peace." You are welcome to join us on the fifteenth of each month, when we dream together in a DaFuMu dream for world peace. If you'd like to share your dream, come and join the discussion group, or submit your dream to the Peace Bridge web site.

But, just as members of the Peace Bridge honor their dreams with action, it is important for all peace dreamers to act. Make contact with the other; give something of yourself. The reward is a joyful heart. And joyful hearts are the ground of peace.

**[www.worlddreamspacebridge.org](http://www.worlddreamspacebridge.org)**



**Nick is a dreamer from Melbourne, Australia. He is a teacher and co-editor of Second Creation magazine, and is currently learning to speak Spanish for the next time he returns to Central America. Visit his website Sea Life, the home of an intentional dreaming community:**

**[www.sealifedreams.com](http://www.sealifedreams.com)**

# SECOND CREATION



## 3.3 DREAMS, PRAYER & INTUITION