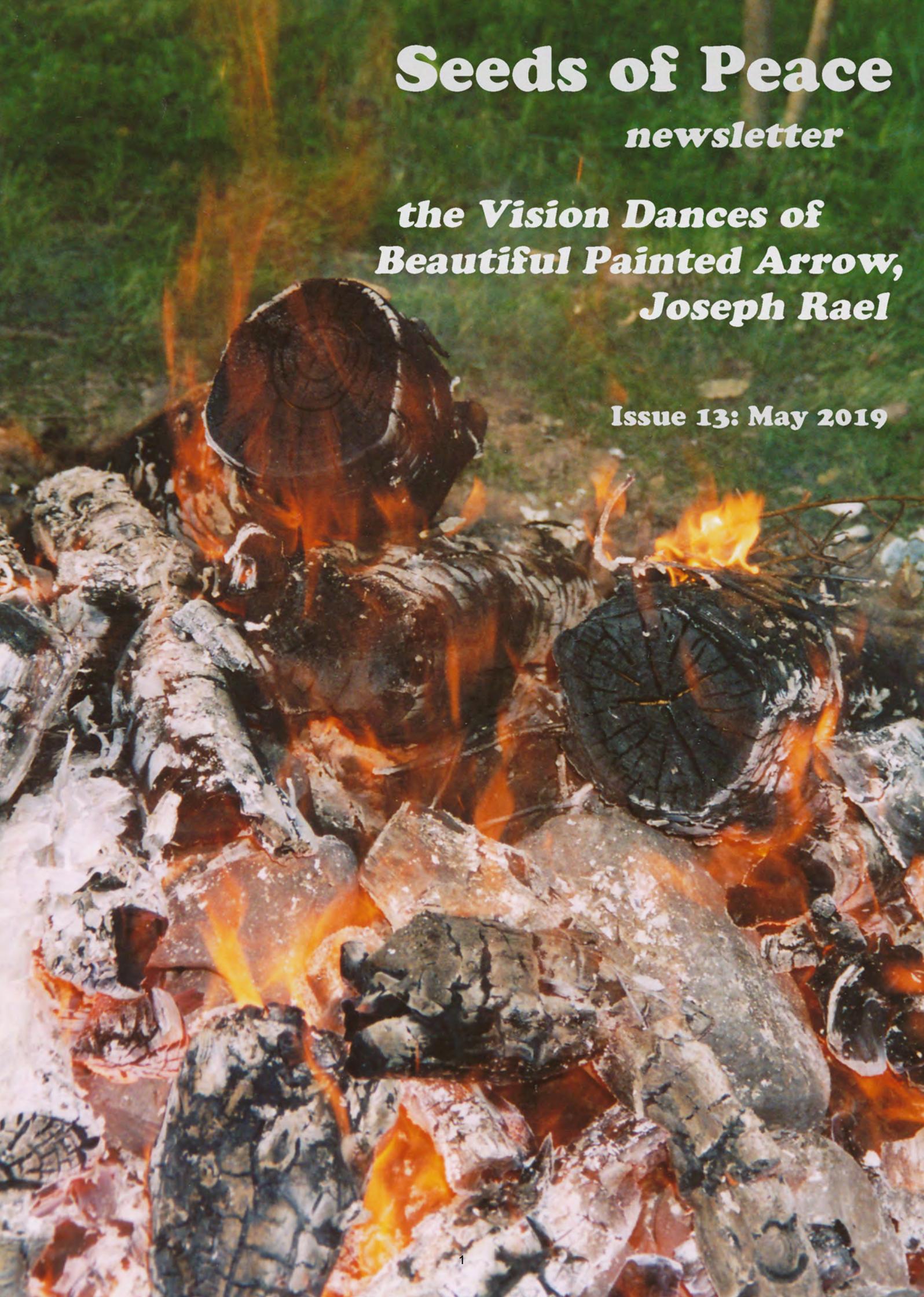


Seeds of Peace

newsletter

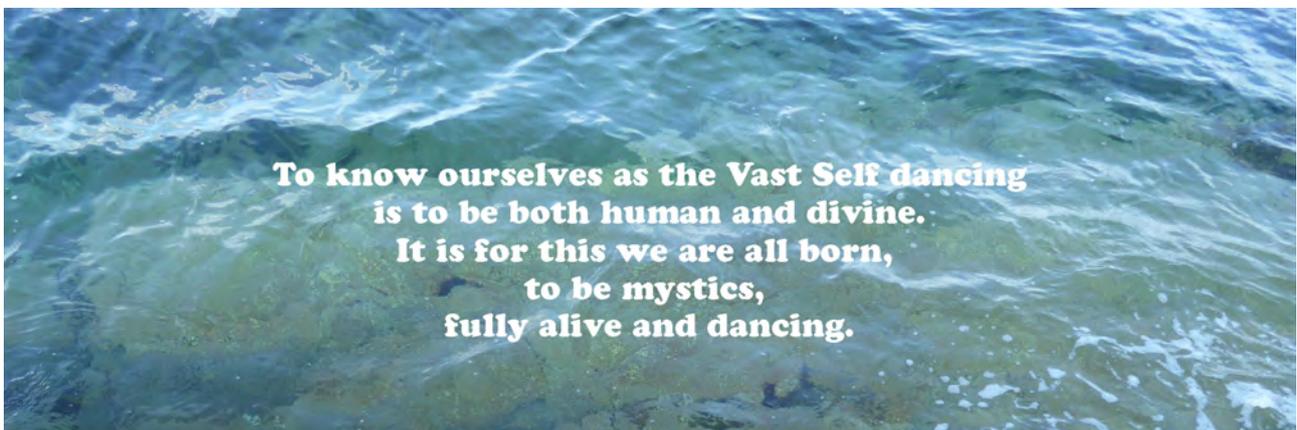
*the Vision Dances of
Beautiful Painted Arrow,
Joseph Rael*

Issue 13: May 2019



contents

Hot Rocks	p.1
photo by Stella Longland.	
Dancing is Expansion	p.3
from <i>Ceremonies of the Living Spirit</i> by Joseph Rael.	
Introduction to Geraldine Rael, Eldest Daughter	p.4
Guardian of the Vision Dances of Beautiful Painted Arrow, Joseph Rael.	
A Message about Climate Change	p.6
from Geraldine Rael, as requested by her Father.	
LONG DANCE	
Ceremonies of Dance	p.6
from <i>Sound, Native Teachings and Visionary Art</i> , by Joseph Rael.	
The Long Dance in Arizona	p.6
by Jack Gillette.	
DRUM DANCE	
My First Dance: Joseph chiefing the First Drum Dance	p.8
by Tom Bissinger.	
I'm Ready to Own my Madness	p.10
by Carlos Glover.	
A Thank You for a Long-term Commitment	p.11
so many opportunities to fall in love with life!	
Warm Stones	p.11
a comforting story about dancing in a damp climate from Stella Longland.	
SUN MOON DANCE	
Sun Moon Dancing: Medicine for Our Time	p.12
excerpts from a manuscript by Rick Cotroneo.	
Memories from the Buena Vista Sun Moon Dance	p.14
honoring the work of our Teacher, Joseph Rael, from Kristen Bissinger.	
Shawls and Shawl-making	p.15
their place and their importance in ceremonial life from Heidi Baur.	
My Life	p.17
following a Heart Path to the Rainbow's End by Valerie Eagle Heart Meyer.	
Barefoot Dancing	p.19
an energy exchange recommended by Marina Budimir.	
In Memoriam of Fritz Duminy	p.20
an appreciation from Andrew Macdonald.	
Brother and Sister Stars	p.21
from <i>Being and Vibration, Entering the New World</i> by Joseph Rael.	



House of Shattering Light by Joseph Rael p.200
background photo: Stella Longland

Dancing is Expansion

from *Ceremonies of the Living Spirit*, by Joseph Rael p.137

Life was created, and all of the different physical forms, or mental forms, or emotional forms are created in our search for our beauty. Beauty is the only thing that is real. Everything else we do, we are doing in order to find beauty in ourselves.

One of the ways to find that beauty is through ceremony. We have gotten away from ceremony because we went too far toward the rational side. The rational mind says: "Oh, that's not real, not important, it's ridiculous." Or, "I don't need ceremony because I understand what is behind ceremony." But something very important happens when we dance that form. It brings the form into the body as beauty and awakens in the gene pool the knowledge of the principal idea that created the desk or the lamp. The body is part of our knowing. In the process of dancing (the motion or movement) we become the divine breath, creating new ideas for us to live by.

We need ceremony because our souls are dying of thirst. Remember, dancing is expansion. Expansion is moving us from the thing that is imprisoning us. We are breaking free. Expansion increases our capacity for breath. Since we come out of breath, not out of movement, we have to go back to breath. Breath has to do with expansion.



So, we receive the ceremony and have definite instructions: we know the first step, the kind of singing, the kind of chanting, the duration, how often we're supposed to do the ceremony, the time of the year it should be done, or if it should be done in the morning or the afternoon. Then, once the ceremony is set, at some point we get an intuitive sense that we have to make a change in the ceremony that will make it slightly different than the original design that we got. That is the unexpected.

Now here is what is important about the unexpected: When we have been doing the dance in a particular way for the last three times, and all of a sudden we get this intuition that we need to do it differently, what's really happened is that there is a crack that opens from the infinite vastness in which a gift has come through our ceremony to the planet and to the whole cosmic consciousness. We get an unexpected insight; we will feel it as a jolt; it will shake us. Now that is the real stuff, coming directly from our Maker. It hits us. That is the unexpected. The reason it does that is because that is the only way it knows to impress us with some new input,

to come and touch us. Most of us go through life asleep, thinking that we are awake.

artwork *Galactic Dance*, one of the Path of the Red Road cards,
also in *Sound, Native Teachings and Visionary Art* p.102
(copyright © Joseph Rael)



Introduction to Geraldine Rael, Eldest Daughter

Guardian of the Vision Dances of Beautiful Painted Arrow, Joseph Rael



I grew up the eldest of two girls and three brothers. It was not a very happy childhood for me. I was extremely introverted. I was not close with my mother; I was closest to my father. As a child I was sick infrequently but when I was ill, oftentimes I was delirious from fever, my father sat by my bedside, quelling my fears, always present. Drifting in and out of consciousness, I felt the comfort of his sitting on a chair next to where I lay. There were many dimensions of 'unexplainables'. I tossed and turned with fever and with the fear of what was happening to me in this place of vastness, flying, being up above and looking down, darting back and forth as an entity with no body. Throughout my childhood he was always the one to come to my aid, when I scraped a knee, a cool cloth and his closeness let me know I was going to be ok. When I was 12, our family moved to Albuquerque so that my father could go to the University of New Mexico; he received one of his degrees there. After a time, my parents divorced.

I loved learning and I loved school. I was a book worm, reading took me to lovely, happy places. According to my 9th grade teacher I had the makings of a fine author, but I never pursued a higher education. It was not that I did not want to 'better' myself, I had two children at an early age. My children came first in my eyes while to their father they, and myself, came last. I had no financial resources and no support, I provided for my children by waitressing and cleaning motel rooms, motel night auditor was the best because I could work the night shift while they slept. I'd go home and get them off to school, run errands, do laundry, clean house and sleep till they came home, help them with homework, make dinner, put them to bed, then repeat that day after day.

Eventually I divorced their father and moved back to Colorado with my children to help care for my uncle, Joseph Tree, my mother's brother. When my children were gone and independent, an opportunity came up for me to be employed, at very nice wage, at our new tribal-owned casino. Right at that time I held a college entrance packet in my hands to Fort Lewis in Durango, Colorado. I told myself that I would take the casino job for a while and then go to college but that never happened. I stayed with the casino for almost 19 years, working my way up to the position of Surveillance Manager. I loved that job and miss it greatly.

I met my husband, gentle John, in 2011, we married in 2016. He loves me and he loves our cats, he walks the two of them everyday. He has just completed his Associates Degree in Criminal Justice this past March and is taking some time off to help me prepare for the Climate Change/SunMoon Dance this May 17-20th. at Pagosa Springs, Colorado.

I did my first traditional Women's Sundance in Pocatello, Idaho, in July of 2000. My Mother had passed to the Spirit World in the previous month. We had finally become quite close in my adult years, it was she that once said, "Sundance is a Dance of prayer for all that is, it is a Dance of healing." I was broken. I decided to help myself heal, I would Sundance. It was very, very hot! 114-117 is what I am recalling but it could've been 200 degrees. On the last day I woke up and needed to pee. I discovered that I had just started my moon time. Traditionally, a woman is not allowed to dance if she is on her moon time. If she starts while dancing she is usually allowed to stay in a separate mini arbor. I let the chief know and she told me to go ahead and leave and that they would get my belongings back to me. I left with tears blurring my eyes.

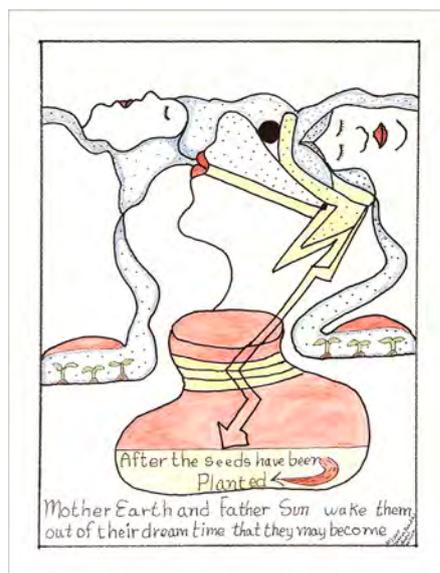
Dawn was approaching, I had a field of unknowness to maneuver through in the darkness. I got to our camp and continued to cry, racked with grief for the loss of the mother that I had finally come to know and tears of betrayal of my body for starting my moon time at such an inappropriate time. My dear cousin, Robbie, drove me into town to a local laundromat where I could shower. I gathered my change and called my father, silently praying with the tinkle each coin made, that he'd answer. He did! Daddy was silent through my sobs (not Joseph Rael, Beautiful Painted Arrow, but my Daddy). When I could finally talk, I explained what had just happened. I conveyed the disappointment and the extreme shame I felt for myself. The intent is to stay to the end of the Ceremony, for it is in completion (it is said)

you are recognised for your heartfelt prayers and for your Dance of sacrifice, your Dance truly is a sacrifice of self

My father listened and then spoke, he said, "You completed your Dance. When your moon time came, it was Creator's way of letting you know, your Dance has ended." Upon hearing that I began to smile, everything was going to be all right! My cousin, watching me through the window of his old, loud Camaro, had been looking at me with great concern and now I read puzzlement in his face.

Later I became a dancer in my Father's SunMoon Dance, but I had no idea, much less any expectation, that my father would gift me his beloved Dances to take forward. I knew he was concerned with how some Chiefs were making changes to the original vision by adding their own visions. He will never tell anyone they are not doing things 'right' because there is no right or wrong way, but when changes are made the spiritual responsibility changes and the changes will take the dancers to a different destination. The ceremony will no longer be connected to the spiritual source of the Vision that was given to him and, in that sense, there IS only his way.

As Vision Dance Guardian I see myself watering the seeds Joseph Rael, Beautiful Painted Arrow, planted. I find inspiration and guidance, in the Beautiful Painted Arrow painting featured alongside. The art piece reads, "After the seeds have been planted, Mother Earth and Father Sun, wake them out of their dream time that they may become." I see my role as protecting the integrity of his beloved Dances, helping to ensure that they remain true to their source.



With this in mind I have received help from computer wizard, Hug Jordan, to create a closed group on Facebook called, **Universal Sacred Dances**. It is a place where our Dance communities can contact one another. Let's say to arrange a carpool to a ceremony, to post reminders, to ask questions, to get help from members with knowledge and skills, the list is endless. The group is not visible on Facebook. To join you need to be a member of Facebook, request to become a friend of either myself or Hug and then we can make you a member. I want to try to stay out of mainstream social media because I do not want the group members to be subject to on-line attacks. AIM, the American Indian Movement, aggressively came after my father for 'selling' or 'giving' their ceremonies to the white man. My father stood up and defended himself, saying that, "Spirit is for all peoples - Spirit knows no color." He has not given away traditional ceremonies and belief systems, even so, both Southern Ute and Picuris Pueblo, at one time or another have done things and said things to discredit my father. He and I would like a safe place, for ourselves and others, so that we can all truly be ourselves.



at a Mystery School

above artwork (copyright © Joseph Rael)
photos courtesy Geraldine Rael



A Message from Geraldine Rael

I MUST address
a very, VERY significant subject.
Father wants me to incorporate a Climate Change Ceremony,
a Ceremony and or a Dance specifically addressing
this EXTREMELY pertinent WORLD issue.

His words, “We can’t stop it, but we can lessen it.”

My intention is to respectfully ask all Chiefs
to incorporate this in every Dance,
prayer or Ceremony,
going forward.



*Sage Woman becomes visible to – bless- “the People”
from Sound, Native Teachings and Visionary Art p.150
(copyright © Joseph Rael)*



LONG DANCE

Ceremonies of Dance

from Sound, Native Teachings and Visionary Art, by Joseph Rael p.112

We reconnect ourselves with our source by doing a long dance in which we dance in a circle throughout an entire night. The long dance is performed at night because the night light is symbolically the “blackness” or black matter, and the long dancer is the symbol of the “blowing” (moving) aspect of blowing darkness.

Again, symbolically, the long dancers are the blowing as they dance in the dark blackness of the nighttime light. Additionally, the long dance is performed at night because the dark spaces between the stars are our origin, our symbol of birth into this life. And as the dancers look into the night sky they know intuitively, through their genetic makeup, that this is true. The black light is how matter and the breath are together in the act of materializing different shades of light (dark to light).

Matter is black light that has been changed into white light so it can be seen as lighted stars or as materialized forms on this planet. The movement part of breath, matter, and movement is the slowing down, the cooling, of the blowing blackness into physical crystallized solids that make up the starry night.



The Long Dance in Arizona

written by Jack Gillette, Long Dance Chief, Tucson

The Long Dance is one of the three visioning dances Grandfather Joseph Rael has gifted to the world. It is an honor to share my experience with this dance. I would be remiss if I did not mention the people who have shepherded me on my Long Dance experience, Tom Bissinger and Jim Frank at Birdsong and Lindsley Field who came to Tucson to mentor me in chiefing the Long Dance, I thank you all.

In the words of Beautiful Painted Arrow,

“These dances are not just ordinary social dances. These dances are like mantras, vibrations that when they are articulated in dance, they then give back to the dancer or give back to that moment or give back to that time on the planet a return gift of having danced.” **

The Long Dance is probably the most accessible of the three dances in that it requires only a 24-hour

commitment and a smaller give-away monetarily. It can be a great introduction to the other dances as it was for me. It is a stand-alone ceremony and no long-term commitment is asked, though many people do make it a yearly commitment and sing the praise of the transformation it brings.

We ask the dancers to create a medicine shield banner before the dance. It is usually painted on a piece of cloth, two feet wide by four feet long. Using your imagination and creativity the banner will show where you come from, where you are now, and where you would like to go. It is important for people to ask themselves these questions and something we usually don't do on our own. Let this banner help to inform your intentions for the dance; it is an essential part of your dance. We hang these banners in the arbor so that through the night we can dance our dreams into existence.

In the Long Dance, after a sweat lodge for purification, we dance through the night under the stars and moon. In the Darkness all things are possible. We begin dancing in a sunwise direction around the arbor for half the night and then, at the Chief's direction, we turn and go moonwise for the remainder of the dance. In Tucson we bring our own drums and rattles to accompany us on our journey, we make a joyful noise. We keep a ceremonial fire burning through the night to show us the power of transformation that exists. This is a time for releasing, letting go of the details of your life, the cares and concerns that keep you distracted and stressed. Dancing the Long Dance has helped people to find meaning in their spiritual journeys, helped them deal with personal difficulties and to remember loved ones. We allow for things to bubble up from our subconscious and see them in a new way and find release from what may hold us back from being fully human. It is a place for clarity and insight. Receive what is there for you.

Beautiful Painted Arrow says,

“In the Long Dance of Life, every step awakens three opportunities for the human; One: placement in eternity; Two: purification of past forms; Three: new opportunities for adventure, for in the instances of eternal time, the new always refreshes and cleanses.” **

The dance is the path of Union, joining Great Spirit, bringing back to the world a renewed vision, or a refreshed spirit. Each time you dance the Long Dance you may become more empowered to find and do the work Great Spirit has given you. We stop the dance before dawn to allow for rest and dream time before we gather for potluck breakfast and time to share about our dance.



The picture above is my receiving Joseph's blessing when I asked for permission to Chief the Long Dance

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**\*\*Footnote:** apologies that we are not able to give references for the two Joseph quotes in this article. If anyone does know where and when they were first given, please let one of the editors know!



## DRUM DANCE

### ***My First Dance: Joseph chiefing the First Drum Dance in 1987***

by Tom Bissinger

Wednesday, I arrive in Colorado. The rain has stopped. I can hardly believe I am returning to the land I had earlier visited with my family. It's a day of resting, meeting people, hanging out. Dinner in Joseph's trailer. The camaraderie of people gathering, not knowing, expectant. This will be something special, Joseph's first dance.

Thursday, Sun hits directly into the door of my pup tent. I am camping by a river in a small secluded glade where the bones of a deer lie scattered, like runes. I hang up tobacco leaves given me by Giorgio, sprinkle tobacco all around the site and hang sage in tent. Perfect. The river is now little more than a trickle.

I help Amy prepare a path to the dance area. The path leads to and from the sound chamber, *Wa Chi Chi Hu*, an ovoid, cinder block building with a cedar pole roof held up by four massive cedar pillars. The path is lined with stones and partly covered with cedar shavings. It winds through the pinyon and cedar trees and it is here I scrape the grass away and dig up more rocks to line the path.

Ultimately, we come to a large field with several poles set in a row down the center. Hoops of sage are strung on a line that connects the poles. The sage is wound around the hoop and secured with white cloth. A stick dangles in the center of each hoop. It is these hoops we will dance to, from circles of cedar shavings edged with stones and pinecones.

Joseph gathers us for a talk (these are the notes I took):

*Don't have opinions. We are energy processing machines. Enlightenment is in body. What we are processing is enlightenment.... When fecal matter hits ground, a small energy goes around the earth. The earth lights up. All cosmos reaches achievement. When grass goes into the ground, does the same thing as fecal matter.*

*If you want to understand truth, study how it walks on 4 legs or flies like a crow or hawk... "Chik-a-pee" = Mother/Father person always asking questions. When you ask questions, you plant them. Go within and process your own questions to get to truth... Before you die, explode into truth. "Haw!"*

*When you dance, every moment has spiritual laws behind it... Dualism was created at the sixth step. We're here to understand 5-4-3-2-1. When you know something, let go immediately and go on. "Da-Chi-Hu" = Walking.*

*Outside sound appears when enlightenment occurs... When dancing, gaze at all hoops. Every circle is every person here, including grass, trees, all realms. Assume that.*

*Be kind to blood relatives. Pray for them. We are carrying their genes. We're here to extend that lineage.... Dance for the cosmos... Stop manipulating> this comes from trying to avoid denial... Until feet find energy, recognize and feel it in body. Touch everything with eyes and then let go... To dance = "P'ui hu." Totally full with Goodness. Sense and feel it in body. Don't need to yell it. Let it live in your house.*

*Start with trunk to find root....*

At this point, Joseph says, "Tom, put away your paper."

I have to learn oral tradition. To live in the now and take in the now. Trust. Eternal moment. No matters to hand in. Living on my understanding, that which I can stand under.

Vivid dreams Thursday night. Roiling in the gross, the obscene, cops. Vulnerability, exposure. Nervous of what's coming.

Around 2 pm we sweat. Joseph led it and 12 of us squeezed in. It was furiously hot and smoky from burning sage and cedar. He waves sweet grass around. Everyone speaks. The heat produces nausea. I knew I shouldn't

have eaten that sausage for breakfast. I knew, bad or well, I'd make it through the sweat, good that the sweat pours off, good the closeness of brothers and sisters, bad the congestion in the gut. The sweat was a plea for humility, oneness, healing, the ancestors.

I returned to the tent where I rested, exhausted. Later, I felt recovered. Peaceful. Before sleeping, thinking, dying into rebirth. From formless to form to formless.

*(Note: At the first Drum Dance, the dancers were in tents scattered on the land, not sleeping at the site itself.)*

#### FRIDAY

Friday night Drum Ceremony opens. Joseph's two sons and his brother, Tayo, beating on drums made out of hollowed logs. My dance? To heal the mind/body split. This continuous stiff neck as I twist my head around. How to heal? Bring it all down into the body, lift it up through the body into Spirit.

We dance from the field to the Sound chamber. As I come into the chamber, down the ladder through the roof, Rick passes out, keels over, unconscious. Joseph revives him but not really as he slumps over again. I catch him and massage his neck and heart as the other dancers file past, out of the chamber and back to the field. Rick says, "this wasn't supposed to happen." "Why not?" answers Joseph "Don't go out on the sound. Stay in your body. When you can do this, you'll be a powerful man."

We continued the dance as three fires in fire pits burned, burnishing the already gorgeous sunset. How hard it is to concentrate on the hoop. I look and look and then realize my mind is elsewhere. Where? Don't know. At times feel great surges of energy as the hoops sway and the dancers dance and the drum beats.

#### SATURDAY

We've danced since early morning. A silent dance to the chamber and back in the morning. Beating sticks like feathers, making no sound. Joseph invited anyone who thought they could drum to take a turn beating on the log. I did it, thought it was going to be fun and a different shift of energy from dancing. Fun it wasn't. My stomach/solar plexus was tense. No give from the log. I was glad to stop.

I feel that, so far, the key for me in this dance lies in the heart and the child. The child in me working out my rejection, feelings of un-love. Joseph had said, "When your parents died, at that moment of death they loved you." And, surely, we are dancing in the hoop of love. Crazy, blabbermouths, smokers, ready, unready.....

Stop: NO OPINIONS!

I don't miss food, but water? Yes! My idea of heaven? A slice of watermelon. Bed around 9:30, after spending a half hour or so by the fire pit on my back looking at the heavens. The jewels of the sky. I am still moved by the sight of that greatness - shimmering love.

#### SUNDAY

Joseph tells us he wants us to dream this morning and only have two dancers dancing at a time. I lay my blanket and myself under a large pinyon and relax, studying the trunk of the tree. How excellent. There it was branching into the sky, many directions, many sizes, some dead branches, most alive. It occurred to me that we are those forms. We dancers are all manifestations of myself. Learn the root by studying the trunk!

I cried and cried, didn't know why I was crying, but the tears flowed as I looked into that tree. Grandmother/Grandfather holding me. Bones and rock/clouds, vibration of tree, heart..... beyond words. Thank God.

#### MONDAY

Wake from a dream and go to pee. Three stars shining in the pre-dawn. I returned to tent and proceeded to cry off and on for half an hour. I don't know why - I wasn't sad. I was full. The teachings, the medicine, purified my heart and healed with tears.

When the dance was over, poles were removed, rocks piled by a tree. One fireplace left. It never happened.....



## ***I'm Ready to Own my Madness***

**by Carlos Glover, Diamond Light**

"You must be mad."

I didn't just think this: I heard it in the reactions of friends and parents when I told them I was going to dance for three days without food and water. But I found myself in a car bound for the north of Scotland for the first Drum Dance in 1992. I noticed my hand trembling on the car door when we arrived in the pine wood where we were to dance, but Beautiful Painted Arrow's warm greeting, love and humour soon reassured me.

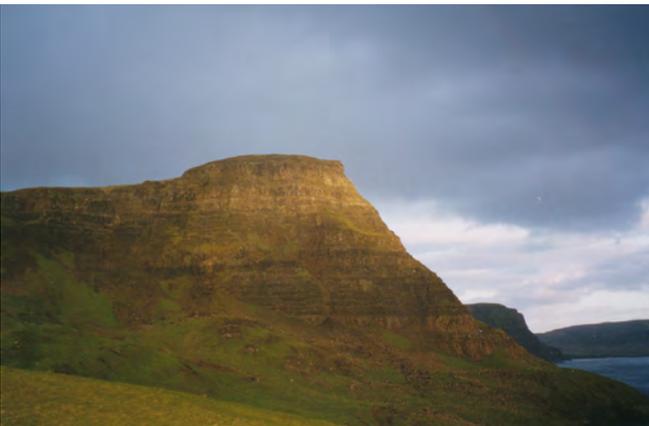
Beautiful Painted Arrow, Joseph Rael, is a visionary and mystic. One of his inspirations has been to share dance ceremonies like the Drum Dance with anyone interested. The goal is to push the edge of consciousness for the whole of humanity and to enable dancers to go beyond limits and connect with the Infinite Self. The vehicle for this expansion of consciousness is the intentional suffering of long-distance dancing without food and water.

Could it be done? I'd been told you couldn't go for long without water before Death got you. And here I was helping start a huge fire while others prepared the sweat lodge and dance site. I was used to ceremonies so ornate I'd call them Baroque. Beautiful Painted Arrow's were zen-like in simplicity, but powerfully effective. We were out of the sweat lodge in about five minutes, steaming, pink and already half way out of our ordinary ways of thinking.

Looking back, I can say that what seemed crazy to my ego was sanity for my soul. Having been steamed in the sweat we were now slow-cooked through rounds of dancing and resting. It was only afterwards I realised how thoroughly we'd been basted in spirit. We danced to a line of feathers on a ridge. It felt like it could be anywhere, at any time. It felt ancient, timeless: we danced ourselves beyond time and into vast awareness.

We danced ourselves beyond exhaustion and entered deep zones of consciousness. These ancient levels of mind aren't easy to describe in words, because it's here that the dreaming self becomes active. It's here that deep transformation takes place, not only for yourself or even for the collective consciousness but probably for all life on Earth. At times I wasn't sure if I was still dancing, or lying in my tent dreaming I was dancing. It was tough: my body ached, my taste-buds craved food and my tongue longed for liquid. But I dreamed of things from beyond this world, I felt the Heart of Mystery and glimpsed energies that love us beyond all understanding. It was this that made me come back to dance again for years to come.

Now, many years and many dances later, I'm ready to own my madness. But in a world that's gone mad, a homeopathic dose of madness can go a long way to bringing sanity.



Two photos of the dramatic location of the Drum Dance at the western most point of the Isle of Skye in May 2005.

Tents were blown away, a few belongings disappeared over the edge of a cliff and, on the third day, we woke to falling snow. It was a powerful dance! *photos courtesy Stella Longland*

**\*\*Footnote:** Appointed by Joseph, Carlos became a Drum Dance Chief. He chiefted the Drum Dance in Scotland from 2001-2007. He returns this year to lead the Dance again.



## A Thank You to Ocean Graham for a Long-term Commitment

For being the person who has nurtured the Drum Dance since its beginning in Scotland, both as a dancer and co-ordinator and, from 2009-2015, as Chief. Her commitment has enriched many lives. She says this about the Dance:

“I was introduced to the Drum Dance when it first came to Scotland. It brought me so much, I never wanted to leave the dances after that. I hope to be involved as long as I can. There is a lovely simplicity about the Drum Dance, to me it is time in nature, with rhythm and spirit, while being very lovingly held. It is a blessing.”

Thank you, Ocean, for providing so many opportunities to fall in love with life! Stella.



## Warm Stones

**treasured and recalled by Stella Longland**

This is a story from the first Drum Dance that I attended which was held on the Island of Skye, Scotland, August 31<sup>st</sup> to September 2<sup>nd</sup> 2001.

We, the crew, woke before dawn on the second day. The light was weak, the promontory was shrouded in grey mist, the air was saturated with water particles; it was not exactly raining but water dripped from every tree and hung in heavy drops on the thorns of the gorse bushes. The weather was atmospheric, peaceful, beautiful but also a cause for concern to those whose job it was to watch over the dancers.

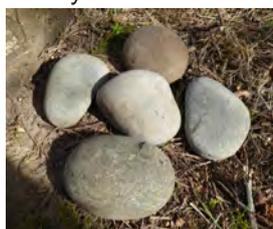
The dancers danced all day in what became drizzling rain. They were dancing on boggy ground and slowly they were getting wetter and wetter. Between dances they entered their tents to rest; the bedding and their other belongings must have been getting very damp.

In the break before the last dance of the day, as the crew made their way to the kitchen, one member, hoping for a change for the better, appealed to the Ancestors for help. Sitting in the kitchen, she and the Chief, Carlos Glover, were searching for a way to make the Dancers more comfortable for the night when someone remarked, too tartly: “None of the dancers have asked for help, have they?” In the silence that followed this remark, a brilliant idea came to the Chief: to heat up some sweat lodge stones on top of the wood burning stove in the kitchen hut, wrap them in towels and put one in each tent. This was done.

On the next morning, through the continuing drizzle, the person who had appealed to the Ancestors for help said to me: “The Ancestors didn’t help much, did they?” I saw a flash of light and exclaimed: “But the Ancestors are the Stones!” In the sharing at the end of the dance we heard how those Stones had helped the dancers to carry on, how they had dried their sleeping bags and stayed warm for hours, with their help they were able to face the thought of the next day.

Over the years since then, at both the Drum Dance and the Sun Moon Dance in Scotland, we have, when deemed necessary and helpful, given warmed stones to the dancers at night. We have developed the technique of heating them in a pan of water, this means that their temperature is controlled, at a maximum of the boiling point of water, and they are clean and safe. To emphasise their sacredness, we wrap them in red towels.

But it is not only about the practicalities! The medicine they carry is marvellous: resting in the loving arms of the Ancestors, receiving the warmth of ancient wisdom, the dancers enter the night-time to sleep and dream in security.



**Footnote:** In many locations the concern for the dancers’ welfare is focused on the heat and the dryness, on the narrow boundary between entering the visionary state and the possibility of heatstroke or sunstroke, but in some climates the likelihood of hypothermia while dry-fasting poses the greater risk. If people feel uneasy about this warm-stone practice, they should come to Scotland and attend a dance!



## Sun Moon Dance



a covered Sun Moon Dance arbour from the 1<sup>st</sup> UK Sun Moon Dance in 1999, with Chief Benito Rael. An arbour like this is great if you have a sizable local dance community. In other situations, a ring of dancers' tents can delineate the dance area.

*words and photo from Stella Longland*



### ***Sun-Moon Dancing: Medicine for Our Time***

**excerpt from a manuscript by Rick Cotroneo**

In order to fully appreciate the significance of Joseph sharing his visions of the Drum Dance and the Sun-Moon Dance with people from many different backgrounds, it is important to review some history. It has been well documented that the United States pursued a path of oppression and genocide toward Native American people. For decades, Native American dances and ceremonies were either extinguished or continued in secret, under heavy guard. It was not until the Native American Religious Freedom Act of 1978 that it became legal in the US for native people to hold their ceremonies again. Joseph shared his vision of the Drum Dance in 1987, only nine years after it became legal for him to participate in his own culture's tradition.

In 1988, we gathered for the second Drum Dance in the rolling hills of rural Pennsylvania. Joseph stood at the center of the dance field. His usual gentle, loving tone has been set aside for a moment and he spoke loudly and forcefully.

"I want you all to understand something, so listen closely. The only person here doing a Native American dance is me. What I am sharing with you is a dance that comes from my visions. What we are doing here is not a Native American Dance. It is a cosmic dance that came from my visions and is being given to all of the people. The dance grows from my experience as a Native American but it is being given to people with many different languages, it will be shared in many different landscapes and with people who come from different cultures. I am not asking you to subscribe to any specific belief or religion. The religion here is your own personal experience. Dancing was given to all of the people so that we may keep the spirit of inspiration alive, so that we may honor the lives we have been given. This is not a Native American dance. It is a dance given to all of the people. Do not forget this."

Non-native people may, on occasion, be invited into native communities for ceremony and, in this way, may learn important lessons and new ways of being in relation to the earth and Spirit. Wisdom holders in all traditions are openhearted individuals who offer great gifts to the people. Non-native people who wish to walk in integrity should never take something that wasn't given to them and should understand the importance of what Joseph shared in the teachings he gave that day in 1988. A Native American ceremony is one that is shared within a community of individuals who are bonded by a common language, a common landscape and a shared culture.

From 1983 to 1998, Joseph travelled the world to plant the seeds of the sacred cosmic dances that were revealed to him in his visions for the sake of all the people. A true vision always comes with the power to manifest itself. As Joseph travelled from continent to continent, he was received by people who were inspired by his visions. Everything came together, often miraculously, so that the dances and peace chambers would become manifest. Those of us who were asked to carry the Sun-Moon Dance have a responsibility to honor the roots of the ceremony and carry it in a good way, so that it may flourish to bless the landscape and bring gifts to the people.

With this in mind, I'd like to reflect on one of the visions that Joseph had which helped shape the Sun-Moon Dance. He shared this vision with me after the last men's Sun-Moon Dance he led, in 1997.

**Joseph speaking to me on July 8, 1997**

*"I was in a deep trance. A beautiful being, in flowing clothing, appeared before me. I recognized him as the Christ. He said, "Come with me into the fires of hell". I refused saying, "It was too hot there and I am afraid". A part of me stayed where I was and a part of me travelled down, walking along with him on his left side. We descended into the fires of hell and many putrid things were there, like huge bags of feces. There were large cow-like demon beings. They were very dark beings. A voice from above called out. I recognized it as the voice of the Great Spirit. None of the beings paid any attention to the voice and I understood that the beings here did not even heed the word of Spirit. The word of God told me to pick up a stick and hit the cow-like beings on the back of the neck. When I did this, a white light rose from the being and the soul of the demon was set free. The stick I struck them with was first a forked stick – with a Y at the end. But when I struck the cow-demon the top broke off and it became a straight stick. I was given the knowledge that the dancers in the Sun-Moon dance release their souls, and the souls of others, whenever they dance and hit the Sun-Moon Dance pole. I understood in that moment that the dance is designed to release the souls and transform the energies of stagnation which have accumulated during the later European civilizations and the Industrial Revolution."*

Based on the message conveyed in this vision, the Sun-Moon Dance is a form of "medicine" that spirit gave to the people to address the specific historical circumstances that grew out of the Industrial Revolution and the resulting spread of western civilization across the globe. The dance is an antidote to the mental/ emotional/ spiritual stagnation that came into being alongside the many material advances of the Industrial revolution. The vision speaks of an important part of the dance when a dancer "hits" the tree.

I don't think it is a coincidence that Joseph's dances came forward at the time they did. Perhaps Joseph, and the teachings he brought forward, reflect the inner longing of people living at a time when the collective culture reached a point of alienation from the earth. Joseph's dances, and teachings shared by other indigenous elders, carry a "medicine" that is needed to help people re-establish a relationship with nature. These dances bring us back to an essential part of our humanity which includes experiencing the sun on our shoulders, lying down and looking up at the night sky, listening to the sounds of nature, waking before dawn to watch the sun rise, experiencing the movement of our bodies in worship, and hitting the tree to shatter all that we are not so that our souls may be set free.

The Sun-Moon Dance came into being just as other spiritual traditions have unfolded over time. It is the centuries old story of how spiritual truths emerge from the land, are articulated by a powerful visionary, travel along with the movement of people across the globe, and come into being because of the longing of the human heart to know the Source.



1993 New Mexico, the 1<sup>st</sup> Sun-Moon Dance, photographer unknown

As I reflect on the teachings Joseph shared about life and about ceremony, I think it is important to close this article by highlighting something he wrote to me in a letter in 1995. He wrote: "...the angels want to personally connect with the dance, the dancers and all materialistic life. Hence my comment to all of you, "I am just a worker, I just work here". I do not make the rules, I follow them. How many dancers learn or do they ever learn this rule? Or, do they think I am the one causing the time to pay up and worship God?"

If you are interested in reading the full manuscript, contact Rick at [homica@nycap.rr.com](mailto:homica@nycap.rr.com)



## Memories from the Buena Vista Sun Moon Dance, August 2018

in gratitude from Kristen Bissinger

“Come in the morning for the afternoon thunderstorms can make the road impassable”, we were told. So, my husband, Tom, and I made our way up a miles-long rugged ‘driveway’ through thin air, high-desert pinyon pines and various locked gates off the main road in rural Buena Vista, New Mexico. As we got to the second gate of three, we were overtaken by another car. The driver was desperate to return to a class he needed to teach and his passenger, from South Africa, needed a ride the rest of the way into the Sun Moon Dance site. We managed to squeeze her and her many bags of gear into our already full rent-a-car. A new relationship blossomed as we made our way to the place of the ‘Completion of My Work’ Sun Moon dance.

We came to honor the work that brought chanting for peace and dances for peace to our lives and to many corners of the world; the work of our teacher, Joseph Rael. Upon arrival we were greeted by familiar faces and those new to us; folks from all over the world with one thing in common – we were all students of Joseph Rael, Beautiful Painted Arrow. We had all come to support the Sun Moon Dance in some way. The feeling was both one of excitement and comfort. We were with our people and on an adventure, in a gorgeous setting and about to dive into a challenging fast and dance.

Humming birds flitted from feeder to feeder at the kitchen site.

In many ways the love was palpable.

We set up camp, only to later be redirected to set up elsewhere, which we and others did to achieve our right placement. This was a theme that was played out multiple times in the dance. The arbor grounds were prepared before our arrival, only to be made a mud pit by heavy rain and relocated on a dryer spot. In many ways it seemed that we danced the South, the direction of placement and relationship, by forging new relationships and strengthening old ones and by placing and re-placing ourselves. The humility it takes to re-place oneself is such a powerful and valuable teaching! It is unsettling, but if accepted, brings a sense of peace.

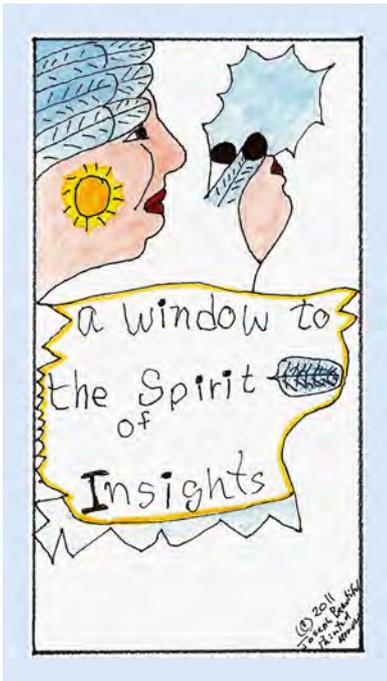
The ‘Completion of My Work’ dance was graced by Geraldine Rael as coordinator and ‘Dance Guardian for Beautiful Painted Arrow’ and Jennie Coles as Chief. Benito Rael, Tessa and Dan Krumm, and Michael Coles sat with the Drum, Brenda Sue Whitmire was Moon Mother with the ample assistance of Moon Mothers from Australia, and from New Mexico. Jack Gillette and Grant Anthony shared the tasks of the Alpha Dog. Dancers came from various parts of the US, from South Africa, Bolivia, and Brazil. At times with boyish exuberance and love Benito leapt from the Drum to doctor dancers at the tree. The kitchen was wonderfully staffed by Lisa Hohenfels from Australia and people from Australia and the US; the food, delicious. The Dog Soldiers were worked hard carrying dancers to the Medicine tents, as the arbor, made of one-man tents, did not allow for dancers when they fell to be carried to their spots in the arbor.

Mid-way through the dance, when a dancer hit the tree a great gust of wind traveled West to East taking the medicine tents with it. Again, those tents needed to be re-placed by the hard-working Dog Soldiers. We had sun, we had rain, we had rainbows, we had wind and clouds, and we had calm. Or, should I say, they had us.

Dances by nature require strength, coordination, communication, humility, love, patience, kindness, hard work, clarity, focus, selflessness, perseverance, listening. By this work we are given the opportunity to notice what is blocking the flow of Divine Love through us and let the blocks go.

Gratitude goes out to all who made this dance possible and to Joseph Rael for letting go of all the reasonable reasons for not traveling the world to share this inspirational way.

reproduced above: a Beautiful Painted Arrow artwork, *A Window to the Spirit of Insights*, from an email to the Peace Group, December 2011



## ***Shawls and Shawl Making***

from Heidi Baur

In Brazil we make shawls to use in ceremony. My first shawl was gifted to me by Felicity Macdonald, the chief of the Sun Moon Dance in Brazil. The first shawl I made was with her and it was gifted to Moon Mother Brenda Sue at the Tennessee Sun Moon Dance.

Shawls, wraps and fringes have existed throughout cultures and religions for many centuries, today they are often used as fashion accessories. In ceremony they serve to create a veil between the inner and outer world and this protection helps the wearer to connect to their inner self: this is the most important symbolism of the shawl. The tassels of the shawl can also be used to clear energy and open the path for new energy to come in. In movement, shawls are graceful and beautiful, the wearer receives these gifts and carries them.

For a Moon Mother, a shawl has great significance; Brenda Sue taught me to always carry one. A Moon Mother is both in the dance and outside of it; she must stay centred, calm and loving, connected to the dance and dancers but remaining neutral. The shawl helps her to fulfil this role.



*Heidi in the centre*

For a Dancer, whether worn or hung in the resting space, it is a power object. Wearing one brings fresh energy, as it contains all the prayers woven into the shawl as it was being made. The prayers carry healing, giving the dancer what they need, restoring their energy and strengthening their connection.

We had a shawl maker in Brazil, the shawls she created were beautiful, but I felt that, as universal symbols, they held a power that needed to be imbued on a personal level. I thought it important for the people coming to the ceremony to make a power object for themselves and to realise the importance of prayer and putting energy into creating an object with their own power so I decided to organise shawl making workshops. Some people came to the workshop who had never attended dances and had no previous knowledge of them; they came because they felt called to create a shawl for personal reasons. Through the workshop, they were introduced to the teachings of Beautiful Painted Arrow and, in the process, some have decided to become part of the dance community.

My workshop has three stages. I start by giving a short history of various shawls used by different peoples, talk a little about what their roles were and this is followed by a drum meditation to focus our energy and to get into another state of mind before we begin to discuss what kind of shawls we want to make. I allow ideas to come forth about choice of fabric, colour and so on. I also give the participants the measures for the shawl and then tell them to buy the fabric they feel speaks to them, telling them to be open in their choice, telling them that they may have a fixed idea but that it might change in the moment.

At the next meeting they have their fabric, cut to measure and sewn and ready for the tassels, and here I speak a little about the four directions, the medicine wheel and the path of the red road. I make a prayer ceremony to clarify the importance of making the fringe. It should not be an automatic thing, tying tassel after tassel. You are putting a part of yourself into it. Each tassel is a prayer that should be done with focus and intent. We light a candle and smudge the fabric and tassels with sage as a starting point of this ceremony. I also tell them that a shawl can be a prayer in progress and that if they do not manage to finish it before their dance, they can still dance their prayers and continue with the tassels afterwards. By this stage the workshop participants are coming together and after this second meeting they often work as a group, getting together to pray their shawls when they have time, and some involve their family members too.

At the third and final meeting, when the shawls are ready to be completed, we come together and, as a symbol of unity and oneness, we all tie a prayer knot in everyone else's shawl. The shawls are then smudged, a sweat lodge is held and the shawls are initiated.



A testimonial from a shawl wearer:

“I wore the shawl and tears began to fall from my eyes ... tears of joy and understanding. My spirit was telling me it was time to go home. Time to remember one thing I’d forgotten ... to wrap the shawl around my body and feel the loving arms of Mother Earth embracing me with love and joy. I had forgotten that wearing the shawl meant sharing the goodness of the traditional teachings and its importance to the global “we”. I had forgotten the simplicity of this magic. Now I continue in my faith in loving others who have forgotten the sacred path and also in putting my faith in my inner joy. I realized that I was being too serious and now I can return home, to an inner joy, by wearing the shawl.”

*the 2 photos above courtesy Heidi Baur, below left courtesy Stella Longland*

**Introduction to Heidi Baur**



Heidi is part of the Brazilian dance community headed by Felicity Macdonald. For many years she has been Moon Mother and now is an apprentice drummer. She lives in Sao Paolo, Brazil and in Winterthur, Switzerland. She has been to the dances in the US, in the UK and is currently supporting the Sun Moon Dance in Johannesburg, South Africa and the new Drum Dance, in Eagle Valley, South Africa as a drummer.



*Brazilian Sun Moon Dance arbour 2015, photo courtesy Lukas Budimir*



## My Life!

written by Valerie Eagle Heart Meyer

Hosted by Valerie and her community,  
the 10<sup>th</sup> International Gathering of Peace Chambers and Chiefs  
will be held at *Rainbow's End*, Yucca Valley, California, USA in 2020



What have I received from the SunMoon Dance?

I am grateful beyond words to Grandfather Joseph and his Family for the sacrifices they made to bring this dance to the People. The SunMoon Dance has fed and filled my Spirit every time I've danced and has carried me through the following year. This dancing prayer has given me what I have needed in order to continue all that happens here at *Rainbow's End*.

I have learned that no matter what the head says, to always follow my heart that even when something doesn't make sense, the heart path will always lead me in the right direction, to the right place! And so I feel Heart-led to share my story from the beginning.

Way back in 1990 I married again for the 3rd time. Yes, my path to the SunMoon Dance began then. I was managing Big Box retail stores; I was working 80 stress-filled 'never enough' hours a week. Of course, I became very ill and took a 3-month 'stress leave'. When the leave time was up, after much prayer and discussion with my husband, Rex, I chose not to take back the keys to my store. This left me unemployed for the first time in my life and Rex promised then to take care of me for the rest of my life.

During the 3-month leave the household budget was, of course, very slim. I was running errands one afternoon when I realized it was the last day to pay the electric bill before shut-off. While standing in line to pay it, I felt an 'energy' walk up behind me. I turned to see who this was and my eyes were drawn to a Medicine Bag. Without looking up, I said: "What a beautiful Medicine Bag!" The woman responded: "Oh my God, you know what it is!" She became my first Teacher on the Spiritual Path I have walked since.



*the Eagle arrives*

In 1993-95 I studied with another Teacher. One of my journeys with her was an Apache Vision Quest. She had me read several books during the 6-month preparation and one of the books was *Being and Vibration* by Joseph Rael. There's nothing like spending 3 days and nights alone in a Sacred Circle in the mountains to change one's life forever; during that time, I received the name 'Eagle Heart' and the Vision Quest 'turned my face to the Sun'.

Although the Teacher did not believe women should Sundance, for a year plus after this Quest I kept hearing the Heart's Call to Sundance. I had a good sister who danced the Lakota Sundance. She offered to 'take me to the Tree'. I had also met and done some work with a Cheyenne Elder who made the same offer for the dance he was planning to participate in. Then another good sister whose husband danced in the Lakota tradition made an offer.

None of these ways felt right.

Then, lo and behold, in 1998 my sweet sister, Robbie Eagle Bear shared with me that she was doing sweats with a woman in New Mexico who participated in a dance where everyone and all 'ways of walking' were welcome. I made the trip to New Mexico to meet with this woman, and she shared with me about Grandfather Joseph Rael's SunMoon Dance! I was put in touch with Carlajo Rael in April and danced my first SunMoon Dance in New Mexico in July that year. After that first Dance, I knew that eventually, somewhere, somehow, I would be offering this dance to others and that I'd most likely be dancing it for the rest of my earthly existence. My plan was to dance the first 4 years and then I would be ready. The Spirit of the SunMoon Dance had other plans!

In 1999, after 6 years of managing the 55-unit apartment complex where we lived, I announced to Rex that I

wanted us to own our own home so that we wouldn't be two old people renting an apartment the rest of our lives. He agreed and set the limits: I would do all the leg-work, paperwork, whatever it took, and the loan had to be done using his VA benefits (from his service in Vietnam), the loan had to be what is called 'a VA No-No': No down payment, no costs to us. "OK!" I thought "Do-able."

Almost a year later I was still looking since the Heart Call was clear; we needed land as well as a home. I kept finding places with acreage and a home the size of a doll house, or a huge house built on a postage stamp. An insightful and very intuitive friend posed the question: "Have you considered you've been looking in the wrong place?" She then told me I would know I had found the right place because I would be guided by the Sun and the Moon. She knew nothing about the SunMoon Dance. She knew I danced but didn't know this was the name!!!



About a month later I brought one of my students to Joshua Tree National Park, in California, on the way home I wrote down two real estate office phone numbers. When I called, one responded and I let the woman know we were pre-approved and had a check in hand, then I described exactly what we were looking for. This was on a Monday morning. We made the trip to a beautiful high desert property on Thursday and by Friday afternoon we were in escrow on what we named *Rainbow's End*. How did I know this was the 'right' place? On the way to the land I was reading the street signs: Sun Vista, Sun Way, Sun Oro. All I needed was the Moon, and there it was, a road named Luna Vista.

*Rainbow's 'End' pointing the way*

Rex and I came to *Rainbow's End* in January 2000. We were standing looking at the land and he said: "Wow, all this yard and no yard work required! This Land wants the People to come!" When I share this story, the people who knew Rex always laugh. They are as convinced as I am that this comment was a 'Spirit speak' since it was so unlike him.

Everything we do at *Rainbow's End* was born from insights, inspirations and visions over the course of many years. Originally, I had in mind a nice little 'Learning and Peace Center' that I could leave at the end of each day, return home and have my privacy. That is obviously NOT what Spirit had planned and when I finally raised my hand and said: "Yes!" *Rainbow's End* grew to become a place where we offer Prayer Dances, Gatherings, Lodges, Women's Circles, Retreats; a place for R&R and to rejuvenate the Mind, Body and Spirit.



*Our Lady of Guadalupe*



The first dance offered here was the SunMoon Dance in October 2000. The dance was open to both women and men; thirteen women came to dance that first year! The next year, my good brother, Bob Mason came and danced to 'open the door' for the men to come.

*magical San Pedro blooms almost every time before, during or after ceremony at Rainbow's End*

I did not have the support of all the people who come today. I was still in the pioneering place of laying the ground work and building a community, but in 2001 I 'received' a message, loud & clear, for the second SunMoon Dance on the Land. Dancers were committed to come and I was to dance with them to know the energy this Land held and shared. Two weeks before the Dance, Rex was involved in a near fatal accident on Highway 62; he and our friend Gary, who lived with us, were on their way home when they were hit head-on by a drunk driver. It was literally the worst night of my life. My Elders and Teachers, Benito Rael and Carlajo came to help me as I drove back and forth to the hospital in Los Angeles where Rex had been transferred. They helped in too many ways to

name and I remain eternally grateful. And, yes, I danced! I know with certainty that dancing with my dancers the year of the accident saved my life and the life of the work at *Rainbow's End*.



Rex died in February 2011. Rumors flew around that I was not going to continue the work here, that I was taking a very long vacation, that I was selling the land. Of course, the work continued; it was because Rex said 'yes' to purchasing this property that we're all still here dancing and following our Hearts and the Rainbow.

*St. Francis welcoming the desert creatures*



*Heart offering altar*

*all photos courtesy of Valerie Eagle Heart Meyer*



## **Barefoot Dancing**

**recommended by Marina Budimir**

Growing up I was told to “wear sensible shoes” so for my first Sun Moon Dance in my Croatian homeland I chose what I thought were just that. A nice pair of rubber sandals, light, easy to dry should it rain, and with enough breathing space for my feet. The first day of dancing was scorching hot with no rain in sight, the soles of my feet were burning from the heat, my legs were starting to swell, I was stumbling to the tree and back.

And then our Moon Mother Gail whispered in my ear: “You could always take them off and try that out”. Pure bliss is what happened, joy and relief! I spent the rest of the dance dancing barefoot and I have been dancing barefoot ever since.

The dance is a place I go to be myself, to release and in many ways to come out of my comfort zone. In my years of dancing barefoot what I have found to be true for me is that by taking off my shoes I have the possibility to be myself in a different and more liberating way. Dancing barefoot, I consciously choose to let go of the known way of walking my path, liberating my feet so they can breathe and connect to the land and Mother Earth.



Shoes serve to protect me from the outer world, but in the dance I know I am protected by Spirit.

Dancing barefoot allows me to be in the here-and-now and to seek placement more easily. There are no rubber barriers blocking the energy that passes between my feet and the earth, the grass, or any other surface. It also allows me to feel the vibration of the drum, the heartbeat of my dance. By treading lightly and with intention I can manifest my vision more directly. When I stand or walk barefoot, I have a different balance in my body, and a different posture from which I see and perceive myself and the world around me.

And it is not only in the dance that I walk barefoot. I am sitting here writing this barefoot. And, yes, in winter I wear socks and slippers to keep my feet warm. But often enough I somehow manage to lose the slippers on the way and end up walking just in socks. Well, that's just me... But what do you think? Are you ready to try out dancing barefoot, or are you already doing it?

*photo courtesy of Marina Budimir*



## ***In Memoriam of Fritz Duminy***

### **A Tribute from Andrew Macdonald**

Fritz Duminy will always be remembered as an extraordinary wonderful person for his dedication to humanity and the spiritual well-being of all.



We first met Fritz at the Birdsong Chamber, Pennsylvania, when Kristen and Tom Bissinger hosted the Chamber and Dance Gathering on their property in 2011. He and Elba immediately established their identity and presence, since they came all the way from South Africa, a country with such diverse cultures and religions, to understand and discover Beautiful Painted Arrow's philosophy and teachings.

Great Spirit led them to the Gathering they, not knowing what to expect, left with the task of undertaking to host the next Chamber and Dance Gathering in 2014 on their land in Johannesburg.

*Chamber Gathering 2011 Fritz left with Elba seated.*

The land is just 20 minutes from Johannesburg, and there they have built an extraordinary Sound Chamber, named *Wind Walker*, which is used for many spiritual gatherings including those for the healers, called 'Sangomas', who are practitioners of traditional medicine in Southern Africa, spiritually and physically. These healers are effectively South African shamans, highly revered and respected in society. Elba is officially recognised as a Sangoma teacher and healer with the title of 'Gogo'.



*Sound Chamber – Wind Walker*



For Fritz, being an active participant, this background fitted like a glove with Joseph Rael's path of spiritual understanding and healing, and this was all too evident at the 2014 Gathering, which was led by Fritz in a most extraordinary and delightful way. He shared his vast experience in all walks of life, but always focusing on the divine in us.



*Teachings in the Sound Chamber during 2014 Chamber Gathering with Fritz and Elba*

It was during this Gathering that the idea of a Sun Moon Dance on their land grew, encouraged by those who attended the event, having seen the enormous potential of these hosts to spread the word of Joseph throughout Africa. This Gathering was also the birth place of the Council of Elders of which Fritz was a very active participant, especially using his marketing talents by editing and producing the first *Seeds of Peace Newsletter*, a publication which continues to this day.

The first Sun Moon Dance in South Africa took place the following year, under the very able coordination of Elba and Fritz. The year after that the second Sun Moon Dance in Johannesburg was held, and though Fritz was actively participating, moving around on his four wheel buggy, it was clear that his health was failing, but despite this obvious suffering, he never failed to support and guide the Dance, and especially the persons present at the Dance, whatever their job or function.

At the end of 2018, I visited Fritz and found him very frail, in a wheelchair, and frustrated that he could no longer speak, but even so he actively participated in the discussions about the next Sun Moon Dance set for May 2019. He communicated with us using a computer with digital voice reproduction system, and during these meetings his dedication and desire for peace on earth shone through. He never complained about his suffering but sought to



Fritz loved to photograph Elba - taken in 2014

encourage us to go forward and work with Great Spirit for a better world, full of love and understanding, and, of course to keep Dancing.

We shall all greatly miss dear Fritz, we have Elba and the family in our prayers and we also pray that many Dancers will dance with joy and fulfilment at the May Sun Moon Dance on the land he loved, nurtured and constructed, so as to follow and support his dream of joining the indigenous Spiritual culture of South Africa with the teachings of Native American, Joseph Rael, Beautiful Painted Arrow.

all photos courtesy of Andrew Macdonald



### Brother and Sister Stars

from *Being and Vibration, Entering the New World* p.101-102, by Joseph Rael

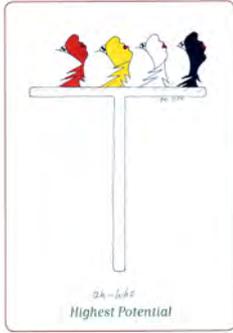


We, as humans, are slowed down (cooled down) energy that has crystallized us into ideas that came from the blowing blackness. We, as humans, will have tendencies to get stuck in the forms that we create because it is in our nature to do so. It is in our nature because we are made of energy that has the potential to be a liquid, solid, or gas. We become moon-sun dancers, long dancers or drum dancers to break the crystallization - to unstick ourselves from our self-imposed limitations.

We were made in the same way or image as the earth was made by blowing blackness. Consequently, when we dance we do it for the earth as well as for our personal selves. And this is how we serve the earth.

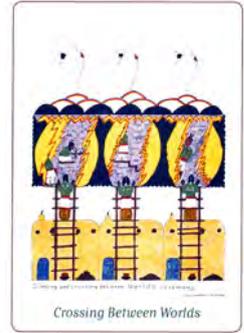
reproduced here, as in the book but with an added border, *Brother and Sister Stars*, a Beautiful Painted Arrow artwork, (copyright © Joseph Rael). text on the picture: *'Being and, Vibration, of the Brother, and Sister, Stars.'*





~~~ A heartfelt thanks to those who have contributed to this and previous issues of the newsletter. ~~~

We invite ALL our readers to write about their thoughts, feelings, experiences and insights, the -ah,-eh,-ii,-oh, of inspiration, so that, through sharing, we can reach a deeper understanding of the transformational power of these Teachings and work to manifest Highest Potential for the benefit of All.



pictures: *Highest Potential* and *Crossing between Worlds*, two of the *Beautiful Painted Arrow Visionary Cards: The Path of the Red Road* (copyright © Joseph Rael)

NEXT ISSUE *Seeds of Peace Issue 14*, publication target date: August 5th 2019

The issue will focus on “metaphor alongside experience” in the Teachings of Beautiful Painted Arrow, Joseph Rael

If you feel inspired to contribute an article, please email submissions to stellalongland@btinternet.com before July 5th, 2019

about submitting articles

Anyone who has been studying Joseph’s Teachings is welcome to submit an article, with accompanying photos and images. The editorial committee will also be actively seeking articles. In either case, the editorial committee reserve the right to decide if submissions will be included.

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editorial policy

Seeds of Peace seeks to connect people who love and follow the Teachings of Joseph Rael, Beautiful Painted Arrow; creating a space where ideas and experiences generated by his Gifts can be shared.

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