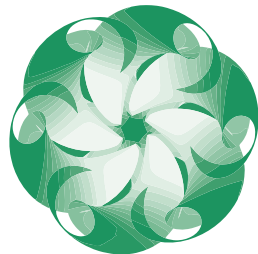


Ozorían Prophet



Universally Owned

Thursday, August 8, 2013

Independent and Free

O.Z.O.R.A. FESTIVAL 2013

Festival Blast Off



PHOTOS: PETER NEMESHAZI



By novishari

It's happening again! And it's worth all the energy and belief every one of us has put into making our shared dream come to life, despite the numerous obstacles that we had to overcome. They all made it even more precious. The opening ceremony and opening concerts at the O.Z.O.R.A. 2013 saw the Valley fill up with life, thousands of smiles and radiant faces yet again. Ozorians rocking and throbbing together as one to the tunes that Shponge tranced us into festival mode with at the

Main Stage. Beats Antique on the Dragon Nest stage, more and more prominent each time we enter it again, bursting into the minds of Ozorians with their incredible live performance. Powerful and tribally empowering feelings that flowed on and erupted into the night, we became sparks in the night, glowing as the myriad of stars above us...

And all around... We have arrived, we are here - enjoy, love, care, share, create, unify, beautify, dance and have the greatest time ever!

INTERVIEW

Painting the Festival Pink

By Yemanja

Many have seen the pink man roaming festivals around the world, illuminating dance floors with his pinkness, and bringing laughter and smiles to all those who catch his eye. Dressed in little but the paint that colors his skin, mr pink's exuberant presence plays a pivotal role in the festival as a collaborative creative performance. Throughout the years I have seen him in green, gold, blue, yellow, embodying the rainbow and bringing its hues to the festival space, becoming an active element in the festival as a magical experience. But it is not up to me to describe and define what he does - I was lucky enough to have the opportunity to talk to mr pink about his performance, and I leave his articulate insights to speak for themselves.

How do you describe your performance / what you do in festivals and public spaces? How do people react?

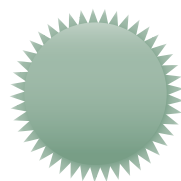
My performance is an interactive piece. I basically get into costume and roam around the festival grounds. If I catch someone's eyes, I go to them and have fun. When the person looks away, it tells me the interaction is over. I leave it up to the people to define what I do, and how long I do it. If someone "invites" me by looking, I believe I've been given permission to go with it as far as they let me. They are the ones who define the boundaries of the interaction. Within those boundaries, anything can happen. I don't try to force myself on anyone, if they don't look, I don't go toward them. So the people I interact with have given me their tacit approval... so it's always a great reaction. **P3**

WEATHER FORECAST

by Trixx Weatherman

Thursday-Friday

The Ozorian Valley will see no dropping of temperatures this Thursday, except in the cool of the night. What's more, it might be just ever so slightly hotter, climbing to 39 C with occasional southwestern winds, the propheteers of the storm on its way toward us... but we still have a few more days of scorching heat till it cools us down. Water, shade, water, shade, water, shade is your mantra for today too.



INTRODUCTION

Staying Visionary: Visionary Minds Art **P4**

MAGIC GARDEN

Lectures at the Chambok House **P2**

DAILY COMICS

Creating **P4**

ASTROLOGY

Daily forecast **P4**

GOA - 20 YEARS OF PSYCHEDELIC TRANCE

Cosmic Dancing

By Graham St. John

"Once I saw people applaud the sky". It was March 7, 1970, and later maven of integrative medicine Andrew Weil had become witness to an extraordinary life-changing event. Under a clear Saturday morning sky, Weil had observed villagers and local indigenes crowding into the market town of Miahuatlán, Oaxaca, Mexico, where they were exposed to a total solar eclipse. Marveling upon

the sky, the locals are reported to have broken into a "spontaneous ovation of the heavens". In his *Marriage of the Sun and Moon: A Quest for Unity in Consciousness*, Weil offers the immediate background for the excitement: "with great drama, a nebulous darkness grew out of the west - the edge of the umbra, or cone of shadow, whose swift passage over the globe traces the path of the total eclipse."

The unearthly light endured for over three minutes, a tempo-

rality expanding into a prolonged present. Weil explained that there was "a quality to those minutes within the umbra that must be like the feeling in the eye of a hurricane. After all the dramatic changes of accelerating intensity, everything stopped: There was an improbable sense of peace and equilibrium. Time did not flow." Indeed, it was three-and-a-half-minutes of clock time incomparable to any duration he'd previously known. "Then, all at once, a spot of blinding **P2**



PHOTOS: PETER NEMESHAZI

GOA - 20 YEARS OF PSYCHEDELIC TRANCE

Cosmic Dancing

yellow light appeared, the corona vanished in the glare, shadow bands raced across the landscape once more, and the dome of shadow melted away to the east." It was then that all of Miahuatlán broke into applause.

The people of Miahuatlán were getting high. Real high. At this privileged juncture in time and space they shared in the perfect alignment of earth, moon and sun with their own bodies. And subsequent to this moment, our mesmerised observer sought to understand why this cosmic synchronicity had such a transfiguring impact on those who experience it. According to Weil, "to participate in that moment of uncanny equilibrium is to have one's faith strengthened in the possibility of equilibrium and to experience the paradox that balance and stillness are to be found at the heart of all change". Furthermore, the union of the sun and the moon is recurrent in philosophies and myths world-wide, that are "symbolic of the union of conscious and unconscious forces within the human psyche that must take place if one is to become whole." Typically accessed via meditation, drugs, hypnosis, Trance and other techniques, those hidden realms of consciousness occulted to us in our daily lives, are said to be perfectly represented by the corona of the sun in union with the moon, which is also recognized as a union of masculine and feminine energies. Thus, a total solar eclipse signifies an alchemical exchange of solar and lunar phases of consciousness, with totality contextualizing something of a peak psychocultural experience.

If we hold that there is truth in this reasoning, it then figures why such cosmic events are significant moments in the world of Goa-/Psytrance, whose participants, following the path Weil trailblazed in the early 1970s, would become totality freaks. By all accounts, the first "eclipse rave" was held near the coastal city of Arica at the edge of the Atacama, Chile, on November 2nd and 3rd 1994. Held in the

immediate years of transition from Pinochet, that event was organised chiefly through a Chilean-German partnership, and was sponsored by outfitters Pash and filmed by MTV. With no more than 300 freaks converging (many of whom had been travelling to Goa), the occasion featured Derrick May and for the first time in his homeland, Ricardo Villalobos.

Eclipse chasing has a long and interesting history. Historically, the experience of totality associated with a total eclipse of the sun has been a cause for celebration or alarm, and has been interpreted according to local cosmological systems. Scientists have shown great interest in total solar eclipses since the 1700s, but it was in 1836 when solar physicist Francis Bailey had founded the industry of eclipse chasing while generating popular interest in solar physics. From that period, populations were known to travel from locations outside the line of totality to observe the spectacle, with multinational scientific expeditions mounted over the next century. Eclipse chasing eventually became a recreational pursuit with help from the Pedas-Sigler family of educators who, from the early 1970s, initiated eclipse tourism on cruise ships. These entrepreneurs had, in fact, attempted to stage a rock festival ("Eclipse '70" in March 1970 at the same time Weil had experienced his epiphanies in Mexico), in the line of the moon's shadow in a tiny fishing village in Suffolk, Virginia, called Eclipse (so named after a total eclipse there in 1900). But the proposed event was opposed by the townsfolk who condemned the potential "freak-out" on their turf only months after Woodstock.

These eclipse tours, which began with the "Voyage to Darkness" cruise off the north Atlantic coast of Canada in 1972, demonstrated that it was not only subscribers to Sky and Telescope that were gravitating to remote regions where shadow bands stalk the Earth. From the early 1970s, the 100 mile wide shadow has drawn many into its

path. While the eclipse failed to be drawn into the orbit of the counter-culture in 1970 in Virginia (when the dance music eclipse festival idea was abandoned for lunar liner cruises), with the aid of cheaper travel, electronic music technologies and the internet, it would take another 25-30 years for the dance music eclipse event to materialise. By the late 1990s, as a cavalcade of spiritualists, astrologers and psychedelic big-game hunters found themselves in the playing fields of the HierosGamos, scientists and hippies found themselves proximate to one another in social spatio-temporal scenarios planned according to the alignment of celestial spheres at sites anticipated as optimum observation points on the line of totality. Despite the growing presence of those determined to record the experience using photographic equipment, Psychedelic Trance festivals accommodated those who implicitly recognise that a total solar eclipse is not merely a "cosmic event" to observe remotely, and nor just a personal alchemical experience, but a wild social event in which one was immersed totally. Like a daytime Full Moon party, or a dozen turns of the New Year celebrated at once, the alignments affected a licentious atmosphere among the crowds gathering in the totality.

So, as cosmic cowboys, prophets and prospectors joined the hunt, a whole new social event came into being as a highly specialised traveller phenomenon. Following the Eclipse Rave in Chile, the totality attracted travellers to events in Siberia/Mongolia, Venezuela/Columbia and South Asia from the mid to late 1990s. Subsequent to their witnessing of an eclipse in India in 1996, Simon Posford and Raja Ram produced their ethnodelic "...And the Day Turned to Night" (the closing epic on their 1998 debut album *Are You Shpongled?*). Toward the end of the millennium there was the momentous Solipse Festival at Ozora, Hungary, which attracted some 15,000 people and has been the site of festivals ever since. There was another Solipse in Zambia in June

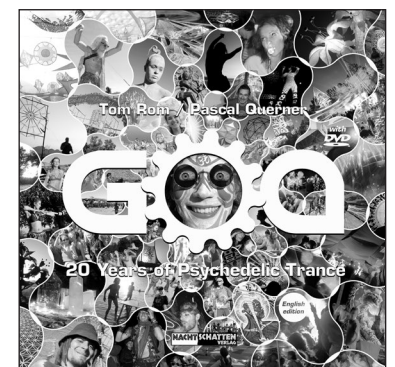
2001 and in early December 2002 festivals were held on the path of totality near Lindhurst, South Australia (Outback Eclipse), and in South Africa. By that time, these events had accumulated a large following which was observed in 2006 at Soulclipse in Paradise Canyon on the fast flowing Koprulu Canyon River in Southern Turkey. At mid-afternoon on the day of the main event, the sky changed wrapping the 7-8,000 present in strange shadows. At that moment Hallucinogen flicked the switch, the sun was occulted by the moon and Venus burned high in the mid-afternoon sky. It was a three minute cosmic snapshot whose dark flash left an imprint on the multitude of naked retinas belonging to the howling massive. These massives have continued to grow and howl amid this daytime nightworld. Recently there have been smaller, exclusive and limited events in Siberia, Japan and on Easter Island. While the much vaunted Honu Eclipse festival on Easter Island was apparently plagued by difficulties and a small turnout (competing for the title of the "Greatest Party That Never Happened"), the concurrent Black Pearl Eclipse adventure to the Cook Islands in the same line of totality in July 2010 was a glaring success. The 50-60 intrepid adventurers (myself included) who boarded the island trader Tekou Maru II (fitted out with sound system and DJs) to intercept with the cosmic shadow off Mangaia in the Southern Pacific were treated to two minutes of blissful Shadow Time. Beyond that, international totality freaks are looking to Cairns, Australia, in November 2012.

The style of music that has been performed at these events is as diverse as that which is accommodated within the shifting soundscapes of psychedelia. In 1998, the compilation *Eclipse - A Journey Of Permanence & Impermanence*, released by Twisted Records in advance of the eclipse festival in Venezuela, included a few Goa and ethnodelic anthems such as that produced by Nomads of Dub (Simon Posford and Nick Barber)

whose revelation in deep space "Spirals" sampled a radio communiqué from a remote observer reporting "vivid colours, different colours, glittering colours, ... colours that are really indescribable, I've never seen colours like that". The same album featured Doof's "Balashwaar Baksheesh" which attempts to sonify the unheralded awe associated with something akin to a collective birth. A woman sampled announces that "I've never ever seen anything like it before in my life, the energy that everybody felt, they were grabbing onto something for the first time... It was amazing, the happiness that everyone felt". Around midway, the track ascends in waves of ekstasis with females and males screaming like it's 1963 and they're being exposed to The Beatles live. Over ten years later, the compilation released by Rockdenashi Productionz, *Black Sun - Eclipse in Japan* for the July 2009 eclipse in southern Japan featured local darkpsy artists who, according to the liner notes, expressed their "understanding of the world in creative darkness".

The common thread between these different psychedelic styles? The shared experience in a cosmic event: a cosmic vibe. In his memoirs, Bailey wrote of his total eclipse experience in 1842 when he mounted a telescope inside a building at the University in Pavia, Italy: "All I wanted was to be left alone during the whole time of the eclipse, being fully persuaded that nothing is so injurious to the making of accurate observations as the intrusion of unnecessary company". Bailey was expressing a concern common to the singular research scientist, yet remote from the experience of the eclipse festival. For while the presence of other people may disrupt scientific measurements, in the immeasurable landscape of the vibe, "company" is paramount. And it's not only one's close friends or family, but those others who've journeyed from far and wide to celebrate the event. Disembarking from a multitude of countries, speaking many languages, their heavenly bodies occupy that sacred space between the speaker stacks on board main floor motherships where they ascend to make interception with the sounds, the planets, and each other. On the line of totality, and in the direct line of astonishing music, solar eclipse festivals attract international habitués to a multicultural freak out of the kind that are unparalleled planetwide. With the continuation of these events, the cosmic vibe carries through to the Psychedelic Trance events of the present.

Graham St. John



You can buy the GOA - 20 Years of Psychedelic Trance by Tom Rom and Pascal Querner in the Main Bar

DAILY OFFERINGS

DAY #2 - WEDNESDAY

THE PEAKING GODDESS COLLECTIVE with Ajja and Flooting Grooves is giving us another live performance with guitars, laptops and flutes on stage opening the third night, and whether you missed their latest recording @ radiOzora or not, a Trance Concert is not something you witness a lot. This time Ozora even spices it up with another amazing live painting show by

ALEX GREY during the beats of the collective. After the opening concert DRUMATIK, nightpsy at its best, prepares the dancefloor for the creme of dark psychedelic tunes tonight with MEGALOPSY, KASHYYYYK, Parvati Records labelhead dj GIUSEPPE and later some funky-psy by KALUMET, who also runs a monthly radio podcast "The Shiny Whale Show" on radiOzora. The dayshift is a no-brainer again starting with a live set from BRAINCELL, also known as Solar Spectrum and Rastaliens, and ending with psy-progressive afternoon featuring AVALON,

E-CLIP and Iboga's very best ACE VENTURA.

One of the most awaited unique performers in the Chill-out Stage this year is GUY CALLED GERALD, another electronic music pioneer from the 1980's Manchester acid house scene who plays in the Dome at 9pm. An interesting tip from the Dragon Nest Stage in Magic Garden is to check out WILD MARMALADE, coming all the way from Australia to present its cutting edge Didgeridoo Dance Grooves fused with some of the finest beats from the rising Australian drum culture. In the Chill-out



this afternoon DUBWAR, KAYA PROJECT and SOLAR FIELDS play right after one another but if you were lucky to be here for earlier legendary Son Kite/Minilogue performances at Ozora, you probably won't want to miss another big

surprise this year: MINILOGUE live - with the amazing new album material "Blomma", which we have also written about in the Prophet - starting at 5pm on the Pumpui Stage.

Sue

INTERVIEW

Stay Visionary

Visionary Mind Records lands in Paradise for this 2013 O.Z.O.R.A. edition. The Italo-Hungarian label, born 2 years ago in Budapest from the union of 3 Italian friends and a group of local young inspired producers, is massively present with a full showcase on the Pumpui Stage Friday morning and with the 3h live act of Iketa & Subroute Roots, who chilled the dome on the opening night. A mixed blend of dreamy soundscapes, drifting away along emotional paths, magic vibes that cross borders of styles and genres, taking the listener to a state of grace made of deep feelings: this is the key of the journey the visionaries call you to start with them. The flow encounters many styles and contaminations: from classical to deep bass music, from psychedelic rock to crispy, cinematic electronica. Roots that feed a new sound research, bringing the djs and the artists of the

label to play around in important festivals in Europe.

Even if the visions are being taken to stage mostly in psychedelic events, the label touches more music environments: straight after its foundation, the first EP Visionary Mind Records releases (Iketa- "Glass") calls attention to big names like Nick Warren, Max Cooper and Dominik Eulberg who get in touch with the visionary minds to congratulate and propose collaboration in future projects. Max Cooper's remix of Iketa's Burn is considered one of the top quality releases of the year and the "family" definitely captured international attention.

This is the first time that the label does so many acts together playing in a row, a nice occasion to start the day with something different.

Stay Visionary!

marco



PHOTO: NEKOPIX

PUMPUI STAGE FRIDAY

- 6:00 Maat djset
- 7:00 Decomposer live set
- 8:00 Modern Errors live set

- 9:00 Utero live set
- 10:00 Vitrion live set
- 11:00 Borealtrophica live set
- 12:00 Mental dj set
- 13:00 Aleister Blawatski

- <http://records.vmind.net/>
- <http://www.facebook.com/VMindRecords>
- <http://soundcloud.com/vmindrecords>

INTERVIEW

Painting a Festival Pink

Why do you choose festival spaces for your performance?

I choose festivals for my performance mostly because just by being there people are on one level giving me permission to do what I do. I tried in Camden Garden in London as well as Mauerpark in Berlin, and I felt I had to hold back a bit as the people there aren't in a festival environment, they may well not be ready for the performance I do. I have found over the years just by being at a festival, I am given permission to do my thing. I see the festival culture as the modern equivalent of ancient pagan/tribal culture. It's a phenomenon that resonates deeply with those that attend. Mostly on a subconscious level, it is tribalism come full circle into the modern society in which we live.

To what extent does festival culture contribute towards global human society?

I believe the festival culture represents what society should move toward as a model of interaction. When at a festival, as the days go by people begin to

drop their guard and remove the mask that tends to be worn when they are going about their daily lives. People tend to become their genuine self. For me this is magical, it is a model for the way society should operate. Just by being at a festival and interacting this way without the need for a mask is a great way to further this way of being. Those who come to a festival for the first time will see this and will possibly bring that into their own lives. I look upon festival participants as role models for those who come initially for a good time. For me the festival experience is so much more than a party, it is a way of life that can be incorporated daily, outside of the festival experience. The importance of this can't be over emphasized. I do believe we as active participants help bring about this change.

On a personal level, the festival matrix is how I view my way in this world. In my dreams I am invariably at a festival, going to a festival, having issues at a festival, etc. It's such a deep return to tribal roots that resonates with me. I have sometimes wished I could just be at a festival that never ends. In my life

I try to bring this energy into my day to day living. It is one of the most transformative experiences available to us living in a 21st century technological culture. I truly believe everyone should experience this at least once in their lifetime. If they go once, they will probably go again.

Ozora in particular has all the ingredients for an amazing experience. Not only is there ample music of different genres available (as dance is a key ingredient), it also incorporates different arts as well. A very well rounded event that will guarantee an experience that could change ones life. This may not be apparent while attending Ozora, but a seed will be planted that can only grow over time.

Thanks for the opportunity for me to express my deeper philosophy of "the pink guy".

Thank you for your insights, and for sharing your understanding of festival culture. Your colourful contribution to the festival is crucial, and I hope that in expressing the deeper philosophy behind what you do, more people will be inspired to participate with the same vivacity as you!

Yemaja

The body is a paintbrush

Our bodies are our primary tools for action in the world. We walk, talk, and act through our bodies, they are vehicles for creative expression and for experiential alteration. However we conceive of the relation between mind, body, and cosmos, we all have physical bodies, and what we choose to do with them makes a difference.

In festivals, people use their bodies in especially creative ways. Not only do we dance, play, interact and have fun, but body art like tattoos, piercings, hairstyles and clothes, body paint and jewellery, are ways in which people express their creativity. Whether we use our bodies for a planned artistic performance, or a spontaneous artistic expression, all forms of bodily expression demands creativity, and what we do with our bodies is a form of art.

The festival itself can be seen as a collaborative art performance, with thousands of people contributing to a spectacular human installation, organic and dynamic, inspirational and revolutionary. It is a form of social art that acts as a social commentary and critique, and is also the enunciation of a social alternative. As individual participants we are performers and artists, while as a whole we become an art piece in itself, a large-scale performance that challenges normative society by articulating an alternative and creative way of being in the world.

The festival then is a symbiosis - an interactive whole that comes to more than the sum of its parts. And in our symbiotic participation we are all artists and performers, we all collaborate in the manifestation of the festival as social critique and social alternative, as well as an exuberant celebration of life. Our bodies, as our primary vehicle for action, are also our primary site for artistic production. They are our experiential and expressive antennae, and the frequencies we tune into, as well as the frequencies we put out, make the festival symbiosis the colorful performance it is.

MAIN STAGE	CHILL OUT STAGE	PUMPUI
6:00 Electric Universe	9:00 Aurofood	8:00 Manatracadabra djs
7:00 Mindfold	11:00 Green Beets	12:30 Grabanc
8:00 Dejavoo	13:00 SYNC 24	14:00 Master Margarita
9:00 DJ Zen	14:30 Birds of Prey	15:30 D-WaUw vs MantisMash
11:00 Symbolic	16:30 C.B.L.	17:00 EVIL OIL MAN vs Dirty
13:00 Simon Posford vs Raja Ram	18:00 Brando Lupi	18:30 Hippy
14:00 Ritmo	21:00 A Guy Called Gerald	20:00 Na-Ti
15:00 Zentura	0:00 Josko	21:00 Kryptamine
16:30 Close	3:00 Nuno	6:00 Cinema
21:00 Peaking Goddess Collective	6:00 Antonio Giampietro	7:00 Maat
22:00 Celli	9:00 Tale	8:00 Composer
0:00 Beardy	12:00 Jon Sangita	9:00 Modern Errors
2:00 Drumatik	14:00 Nick Manasseh	10:00 Utero
3:15 Megalopsy	16:00 Dub War	Vitron
4:30 Kashyyyk	19:00 Kaya Project	DRAGON NEST
5:45 Guiseppe	20:30 Solar Fields	17:00 Yogev Haruvi
7:45 Kalumet	22:00 Tripswitch live	19:00 Sardinelli
9:00 Braincell		22:00 Airtist
10:30 XP Voodoo		0:00 Wild Marmalade
12:30 Avalon		

LABYRINTH

The Labyrinth Bulletin

TEA PARTY in the Labyrinth with its creatures 6pm-8pm every day! Where exactly? All you have to do is find it:~)!

"...and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge. In another moment down went Alice after it, never once considering how in the world she was to get out again." / Lewis Carroll/

Who knows what exactly you will discover among the corn stalks, but if you get to the Teaparty, you must also find the Sound Machine... The only question is - will you know how to turn on the music? Think outside the box and you may hear wonderful sounds. It all depends on you and the power of your creativity:~)

Today's key-pointers:

So the first set of keys are in their places, a Labyrinth creature just whispered it in my ear. You have probably guessed the first two locations by now (see previous edition for the first two riddles), but remember, the key belongs to whoever finds it first! And if you're impatient and excited to find out about the treasure, you have every reason to be:D! Crossmyheartandhopetodie, anybody who finds the key that opens

the treasure box, will be very happy. Hang on to the keys you find! Here's some more help for the treasure hunt.

The Panda Factor

Pandas munch bamboo, so how does one get in the corn?

"In China, people have believed for thousands of years that pandas are special. It is said that ancient emperors of China kept giant pandas as pets. People thought that they could ward off evil spirits and natural disasters and had mystical powers. Today, pandas are believed to be a symbol of peace and good fortune."

And remembering the mind-blowing moment when we got the greatest very very very last minute news of getting the license to launch the festival, I'm sure there's a huge panda shield around us.

And as for the fresh riddles for finding the KEYS -

- 1 - There is a key panda in every pandemonium.
- 2 - Not every moon is as it seems, but make sure you find the Magic one's beams.
- 3 - In Paradise sitting tall, he has the biggest big toe of us all.

novishari



PHOTO: GABOR GOTTWALD

Please DOs and DON'Ts

- 1) Those of you parking down- or uphill, on any kind of slope, **DO NOT FORGET** to set your parking/emergency hand-brakes and find some wheel chocks, rocks, bricks, logs, etc to put behind or in front of your tires to make sure your car doesn't roll free and cause an accident.
- 2) Our fire safety team is asking everyone **NOT TO LIGHT LAMPIONS** due to the extremely high fire risk caused by the heat. Help in keeping ourselves safe.
- 3) Fireworks only allowed with permission. You need to request permission from the fire safety crew on site. (For the same reason as mentioned above.)
- 4) Setting any kind of fire or using open flames is strictly forbidden and highly dangerous. (For the same reason as mentioned above.)
- 5) Take care of each other and watch out for your friends, fellow Ozorians!

ASTROLOGY

By astrology.hu

8 August 2013

Sun rise	05:35
Sun transit	12:52
Sun set	20:08
Moon rise	07:14
Moon transit	13:10
Moon set	20:26
Moon phase	3

The Planets	Rise	Transit	Set
Venus ●	08:39	15:03	21:27
Mars ●	03:01	10:53	18:44
Jupiter ●	02:29	10:19	18:09
Saturn ●	12:39	17:57	23:07

There is a possibility of deep connectedness, a gentle breeze calming our hearts in the midst of the inner and outer battles that we fight. We are inspired to find our people to express our uniqueness. We need to do this with balance, as tensions are present. Listen, and strive for inner silence so that you may hear and experience the blessing that is bestowed upon us during this auspicious week through the Water Grand Trine in the sky. Let the festival be a place of growth commencing with the Leo New Moon. Plant those seeds that you would like to grow.

DRAGON GOA TURISMO - CHAPTER #21 - MODERN SCIENTIFIC - CREATION

dragona-comics.blogspot.com

written by novishari & olrajt - illustrated by torajo

TO BE CONTINUED