



photo by thour gulyas

HARVEST TIME IN PARADISE

Dear Friends, Nature knows, whatever the weather, seasons change, come and go. We have paradise within us. We are the seeds to sow and grow. "With life as short as a half-taken breath, don't plant anything but love." /Rumi/

NEWS FROM THE MOTHERSHIP

WHAT HAPPENS TO MY TICKET? WHY REGISTER?

This year has challenged us in many ways, uncertainty became a daily companion, together with having to find answers to questions we haven't heard before. For nearly 3 months we held our breath, hoping it wouldn't come to it, but in the end, after 15 years, an edition had to be postponed.

2020

Those of you who bought your tickets for 2020 have a valid entry for the next festival and your updated tickets will be sent to the same email address where the original tickets were sent.

2021

For the rest of the tickets that are still available (within the limit of presales), we opened a registration process that will allow you to buy-in during a 7-day-window before tickets go on general sale. If the registrations reach the maximum ticket sale limit, we will not launch the general sales at all. When you register, you will receive a voucher – do not forget to check your spam folder;) Then later this year, you will get a notification about when you can pay online. Your voucher only becomes

valid after payment. We are in the process of renewing our sales system and the first step is to introduce a split payment method. This means that you only pay part of the price when you buy a ticket online: 85EUR (+9EUR service charge) and 100EUR at the gate. We hope that paying in parts will make it easier to fit this cost into everyone's budget.

Please keep in mind that while the festival offers countless free additions to the music program, it takes no sponsorships to create an advertising-free space for our gathering. This is the main reason behind the no refund policy, which is a key to the continuous operation of our organisation.

As staggering as this year has been, we are looking ahead with humbleness and very much hoping to see each other smiling in our magical Valley next summer.

To register or for more info on tickets, ticket transfer and registration, visit our website:

OZORAFESTIVAL.EU.



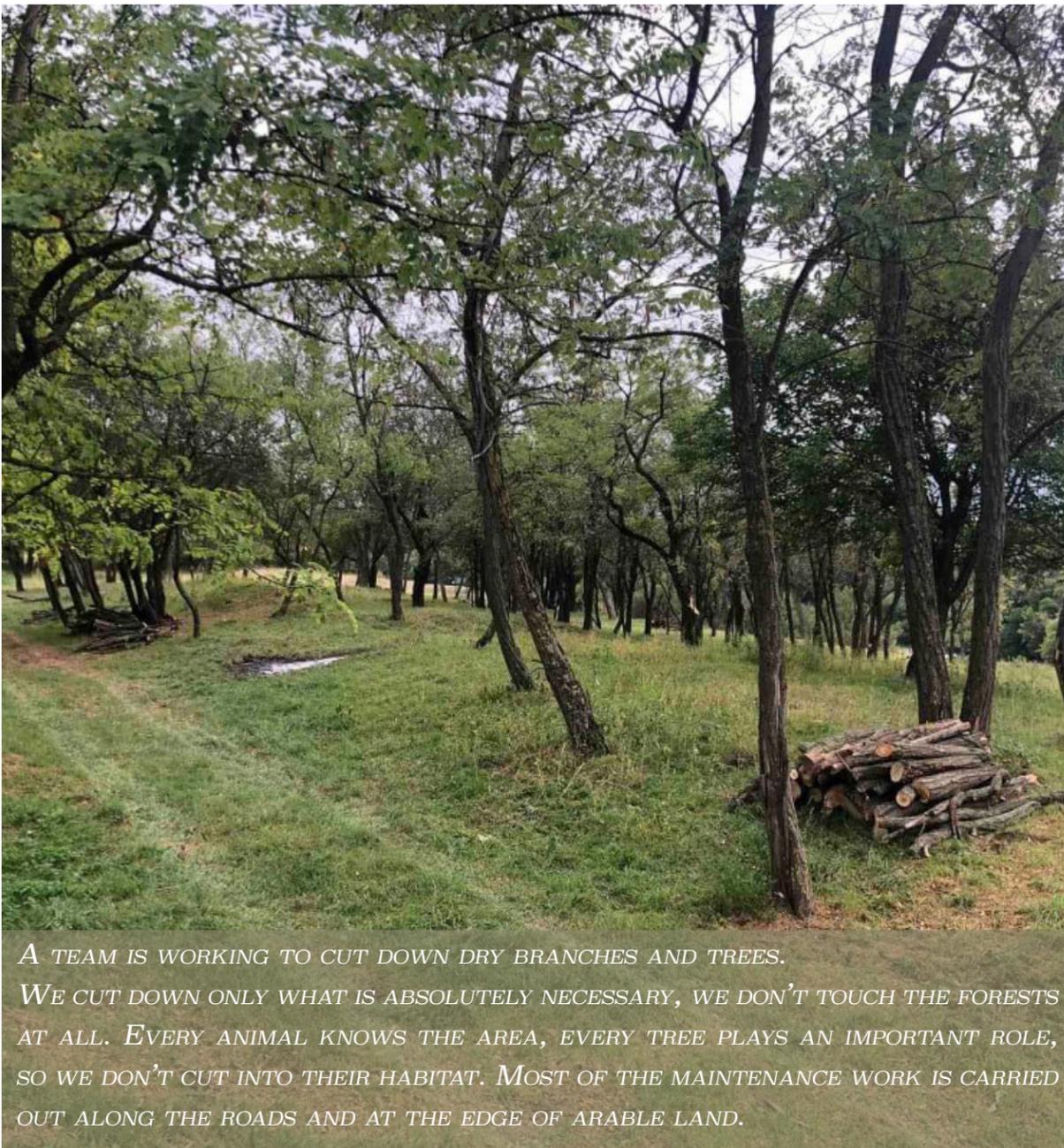
photo by gal bonamanti

postcard from paradise

HARVEST TIME



IN AUTUMN DÁDPUSZTA GETS READY FOR ITS WINTER SLEEP, JUST LIKE OTHER LANDS LIKE THIS. WE TRY TO TAKE CARE OF ONLY WHAT IS NECESSARY, AND LEAVE THE REST FOR NATURE TO DO. THE GREATEST EMPHASIS AT THIS TIME OF YEAR IS ON HARVESTING THE CORN. SEVERAL WEEKS BEFORE THE HARVEST, THE MACHINES ARE INSPECTED AND PREPARED, FOLLOWED BY THEIR CONTINUOUS MAINTENANCE. AT HARVEST TIME, DRY WEATHER IS BEST, WHICH WE DIDN'T GET MUCH OF THIS YEAR, SO THE HARVEST IS NOT GOING EASILY, THE PRE-WINTER TILLAGE, MULCH CULTIVATION, IS GETTING DELAYED. MOST OF THE PERMANENT EMPLOYEES WORKING ON THE LANDS HELP WITH THE HARVEST. HOWEVER, THERE ARE OTHER IMPORTANT TASKS AT HAND.



A TEAM IS WORKING TO CUT DOWN DRY BRANCHES AND TREES. WE CUT DOWN ONLY WHAT IS ABSOLUTELY NECESSARY, WE DON'T TOUCH THE FORESTS AT ALL. EVERY ANIMAL KNOWS THE AREA, EVERY TREE PLAYS AN IMPORTANT ROLE, SO WE DON'T CUT INTO THEIR HABITAT. MOST OF THE MAINTENANCE WORK IS CARRIED OUT ALONG THE ROADS AND AT THE EDGE OF ARABLE LAND.

THE SAPLINGS (WILLOW TREES AROUND THE LAKE) HAVE BEEN GIVEN A SUITABLE PROTECTIVE FRAME AROUND THEIR TRUNKS, AS THE FRESH, TENDER TREE TRUNK IS THE DEER STAGS' FAVORITE PLACE TO CLEAN THEIR ANTLERS ON, AND THIS CAN COST THE TREE ITS LIFE IF IT GETS WOUNDED DEEPLY. THE DEER BELLOWING STARTS IN SEPTEMBER AND LASTS ESPECIALLY LONG IN THIS AREA, UP UNTIL DECEMBER. DURING THE PRE-WINTER PREPARATIONS WE CAN ADMIRE THEM FROM CLOSE UP.



Another kind of Ozorian deer, created by Otto Da Vince, natural habitat: Art Plain

THE ZIMANYI FAMILY ARE STAYING IN TOUCH & SENDING US PICTURE POSTCARDS AT: DADPUSZTAOFFICIAL.

"The frost which kills the harvest of a year, saves the harvests of a century, by destroying the weevil or the locust. There is a tendency in things to right themselves, and the war or revolution or bankruptcy that shatters a rotten system, allows things to take a new and natural order. The sharpest evils are bent into that periodicity which makes the errors of planets, and the fevers and distempers of men, self-limiting. Nature is upheld by antagonism. Passions, resistance, danger, are educators. We acquire the strength we have overcome."

— Ralph Waldo Emerson, philosopher, poet, transcendentalist

music & arts

PETER GOLYAN'S DESOLATE SHINING

By novishari

WE KNOW YOU THINK IN SOUNDS, RHYTHM AND HARMONIES, YOU'VE BEEN ACTIVE MUSICALLY FOR ALMOST TWO DECADES AS LANK, MORTINARÉ, COLOURBLOCK. MORE RECENTLY I ALSO FOUND OUT YOU'RE INTO CINEMATIC CREATING TOO, WHEN I SAW PART 2 AND 3 OF YOUR 'DOMESTIC DIARIES' AMBIENT MOTION PICTURE... WHAT CAME FIRST, IMAGES OR SOUNDS?

They might have come at the same time, in awe of 90s music videos. I think my first memories lead back to the tribal beats, energy and unrestrainedness of The KLF – 'Justified and Ancient', and Depeche Mode's 'Enjoy the Silence'. The latter's lyrical atmosphere, artistic imagery and extremely likeable Mr. King's restrained, contemplative rambling around the best spots was what totally glued me to the tiny black and white TV screen for those minutes. Afterwards it was the theme songs of contemporary Hungarian TV shows, like Delta, Panoráma. Süsü the Dragon from a Tesla record player, then the absolute shock of watching Jurassic Park in the cinema, in my sister's lap. There are some memories from early childhood of whooshing down the M7 motorway in a red Skoda on our way to the summer holiday by Lake Balaton and listening to 'Lambada' or the soundtrack of 'Mutiny on the Bounty' from the latest Top Hits! cassette tape.

WHAT DO YOU CONSIDER YOUR FIRST CINEMATIC STEPS? HOW DID YOU GET INVOLVED IN MAKING FILMS?

If you can call it filmmaking at all... but I think I made the first similar compilation about my dog, when I was around 10-12 years old, with a Sony camera I had borrowed. I also made end credits, for which I wrote music on my synthesizer that I had recently got from the 'Polish market'. My mom might still have these recordings at the bottom of some drawer. Later in my highschool years, we used to take the camera everywhere with my friends, taking dumb and dumber shots. We experimented with stop-motion, therefore the sled climbed up on to the ceiling by itself, and I managed to run through the garage wall. This was also when electronic music became an important part of my life. I started writing my own tracks and DJed wherever I could, this is what my life was mainly about. Much later, at the end of my twenties, I got hold of a decent camera and started filming again, during my little tour of Argentina in 2015.

WHICH MOTION PICTURES HAVE MADE THE BIGGEST EFFECT ON YOU? IF VANGELIS, JEAN-M JARRE, FOLLOWED BY THE CHEMICAL BROTHERS, THE FUTURE SOUND OF LONDON, HOLDEN, SASHA... WERE AMONG THE FIRST TO INSPIRE, SHAPE YOUR MUSICAL TASTES, WHICH FILMMAKERS HAD A SIMILAR IMPACT ON YOU?

For a long time I wasn't really paying attention to what I was really seeing in films, to who was making them. Movies just sucked me in with their atmosphere or imagery. In contrast to my musical journey, where I looked up the maker



of every one of my favorite remixes, albums or singles. This was when I used to buy tracks on vinyl or cd and I loved reading through the footnotes, booklets to get some background information. With films, this process started a bit later, when I was around 18-20. I had been DJing around the country by that time and had made loads of new friends from the world of arts. I remember that there was a point when I started drawing parallels between various art trends, like the possible symbiosis of motion picture and sound/music. The world opened up and I started grasping the meaning of movies I had not truly seen until then. In this respect, I think the works of Francis Ford Coppola, Ron Fricke, Danny Boyle, or Quentin Tarantino had the greatest influence on me. Or Péter Bacsó and György Pálfi from Hungarian filmmakers. I watched and rewatched movies like Koyaanisqatsi, Baraka, Apocalypse Now, Blade Runner, Taxidermia or The Witness from a totally different viewpoint, again and again. And I keep doing it to this very day.

"In Old Hungarian "Salgó" means 'shining'. For me, personally, it's some kind of healing, tranquility, and creative energy."

From the storytelling aspect, I am a big fan of comprehensive and grandiose, but at the same time experimental and more ambiguous things. I like simple tales told from the human perspective, just as they are, but also slowly unfolding fiction based on mysticism. And visually, that grainy atmosphere of cinema films from the 70s and 80s. Then there's another very important thing, pure humor. You can't always put emphasis on drama and a developing storyline in music either, but also on just simple entertainment. Like what the British Monty Python troupe have always managed to provide me with. Twisted, absurd, but totally logical situations, when you're slapping your knees laughing and wondering why you hadn't thought of it.

What's more, I believe Terry Gilliam's animated interludes foreshadowed elements connected to the stream of consciousness and its artistic imaging within all-time contemporary electronic music too. How to lead your listeners zigzagging through all kinds of music styles without them even noticing it? Just watch Monty Python's Flying Circus! Naturally, these states had a big influence on what I had ever interpreted as electronic music. Thus, I always tried to build into my musical stuff what I had experienced through the screen.

In connection with this, I must mention that my first experience connected to Baraka, for example, is tied to a friend of mine who has recently left us and unfortunately I didn't have a chance to tell him how grateful I am for this... **Thank you, Karez!**

WHEN DID YOU START YOUR DOMESTIC DIARIES?

When the "stay at home" hit us in March, I moved from Budapest back to my hometown, Salgótarján. I grew up here, lived here until I was 18 and, as it later turned out, I have quite strong ties to the place. I hadn't spent this much time in this mountainous ex-industrial city that has seen better days for about 15-17 years. So, after the capital's mad hustle and bustle, I suddenly found myself in the neighborhood of oakwoods and slowly started rediscovering all those nature-given opportunities that had come naturally to me before my 18th year. With my mother



and my old friends, we started roaming the nearby places that we had often visited in my childhood again. And then I started filming the budding nature and slowly a stream of motion pictures, a film idea started coming together in my mind...

PART 2 AND 3, DESOLATE AND SHINING, WHERE DID YOU SHOOT, WHAT CAN YOU TELL US ABOUT THE FILMING PROCESS? WHAT THOUGHTS, FEELINGS DID YOU WANT TO REFLECT AND EXPRESS WITH THESE TWO ATMOSPHERES, WITH DESOLATE AND SHINING?

The main aspect was to present Salgótarján and its surroundings from a less usual visual and musical perspective. Show things in a way that would feel novel for locals too, from a perspective that could be from anywhere, yet still significantly characteristic of this region. There's a lot of volcanic formations here, there was intense mining too in the last century. Actually, this is what the city's infrastructure was built on about 100 years ago, as well as other branches of heavy industry from the 50s and 60s, like steel production, glass manufacturing, later heating construction. There are many untended, abandoned places in the area, which were simply left behind for decay after the regime change. During my wanderings, through these buildings and mines, I experienced passing and solitude.

The liparite tuff formation you can see at the beginning of "Desolate" once gave work to many miners, a railway ran next to it, and it used to be the prime example of production. Nowadays, an old couple live there, for them time had stopped about 40 years ago, but they are very happy to welcome tourists coming to see the formation. In this episode I highlighted these left-behind, once busy places, like the slag heap on the outskirts of the town, or the dilapidated, once glamorous Karancs Hotel, standing vacant in the city center. In itself, this is truly quite depressing. Unfortunately, this is how things are around here. But you can't ignore the beauty of the forests and mountains surrounding the city. As a long distance runner when I was younger, I ran many-many trails in the vicinity of 15 km, and I think I have a lifelong attachment to the area. I tried to catch the beauty of it in the "Shining" episode. In Old Hungarian "Salgó" means 'shining'. For me, personally,

it's some kind of healing, tranquility, and creative energy. Based on my experiences, this isn't the only place like this, but I do feel it as my own and can identify with it and the people living in it at the same time. Actually, thinking back to every minute spent making this short film fills me with good feelings. In many cases, I had concrete ideas about locations, but I also went out on one sleepless night's morning to shoot anything that came my way. A careless, bohemian vacation, the images of a summer holiday, one like I hadn't had since my childhood. And I try to convey my love for the place, in my own roundabout way.

DO PICTURES COME FIRST OR THE MUSIC THAT THEN DESIRES VISUAL EXPRESSION?

Music and images totally complement one another, in my view. It varies. As a musician I'd say that I more often imagine pictures to music. If I hear something, I can easily associate it to what I had seen as a motion picture or had recorded, so we can say that for me, music creates the images. At least, this is what I've noticed, this is how my so-called audiovisual stuff come to light. In connection with the Domestic Diaries, I had loads of time to search for, to use elements from the music of my favorite artists as some kind of starting point. I did think of writing my own music for it, but to be honest, I really enjoyed playing around with the pictures, and shaping the possible storyline to complete complex pieces of music. This is how I eventually ended up with Apparat's "Neruvola", and my friend, Tamás Fodor aka Coloboma's unreleased ambient music (listen to the live set he made for radiOzora:).

WHAT ELSE ARE YOU UP TO, HOW HAVE YOU BEEN ADAPTING TO THESE CRAZY TIMES?

DID YOU TURN BACK TO FILMING DUE TO THIS PERIOD OF SELF-ISOLATION AND LITTLE OR NO GIGGING...?



That's right, though I have just recently put together a new studio mix with many of my newer favorites for listening, in a mashup style, to make up for live performance a bit. I cut up the tracks, took them apart into layers, and reassembled them in a new way into an hour-long flow. I really love doing things like this, even remixing the remixes of remixes. Right now, I am creating the abstract visual material to go with it, and as soon as it comes together, I'm going to release it.

WHAT ARE YOU WORKING ON, CREATING NOWADAYS?

An ambient-electronica material has been in the works for a while now, with about a hundred versions already. In any case, from time to time I get closer to some final form, sound. I'm trying to shape it into something memorable both musically and content-wise. It's the soundtrack of an imaginary movie, which is not that imaginary after all. Sometimes I also write, mostly in the far-out genre that best fits this atmosphere, science-fiction stuff. One day, it would be great if all of this came together wrapped in my vision, and underscored with my own music I could tell the dystopian story that I have been forming since my first Mortinaré album. But I have loads to learn until then. At present I am also working for a Budapest-based company producing foreign movies, as an art dept production assistant, so I can gain lots of experience connected to the practical side of film production too.

WHAT ARE YOU LOOKING FORWARD TO THE MOST? WHAT HAVE YOU LEARNED OR RELEARNED IN THIS TURNING POINT PHASE IN OUR LIVES?

I'm most looking forward to travelling again. Personally, what I've learned from this situation is how important it is to stay in close contact with friends, family. In the past half year we always call each other, share what has been happening, arrange online meetings, and this wasn't so typical before. If I am busy with something, I tend to get wrapped up in it, totally forget about everyone around me. If I had to choose some wisdom to live by, I'd say that everyone should be a little more patient. For a little while longer now, because it is necessary, and afterwards just because it is good to live like that.

KALA'S GROOVE BREWERY



Forestdelic Records' Darko *Kala* (aka AntHill w Ogi Yudhisthira) has just released the latest sounds that he cooked up in his *Groove Brewery*, which is also the title of his 4-track EP fresh out on the label. A great occasion for The Prophet to find out more about "what's happening when it's not" in those parts of the forest...

So, tell us, when was the last gig or psy-activity you did right before the global lockdown? How was the summer in so many years 'without a season'?

Ahhh, it's hard to describe this... Until now each summer there were a lot of gigs, traveling, going around, and when you already have everything planned ahead and then suddenly everything is canceled, it is not the best felling:(The last official gig was in June. I had luck and I played in Serbia. Otherwise, no other gigs since March, and I don't know when the next one will be:(

How have you been adapting? Many artists have caught up with studio hours, started experimenting or finding other creative outlets... Were you in your laboratory brewing the grooves the whole time?

In the beginning I said 'ok, now I have real time to spend in the studio' because before, with a lot of gigs and traveling, it was not possible. Then I worked hard, I did my EP and also worked on some other tracks, but as time passed and there were no gigs at all, I started to lose the feeling for music... It was sad actually, since you are already used to going to parties and traveling, to the feedback from the public, and then suddenly you find yourself in the studio, just working without any feedback. It is hard to decide if you are on the right path, so I also started to experiment with some other audio productions, besides psytrance, and I'm now open to learning some other stuff so I can keep myself busy just with audio production.

What comes to your mind in connection with each of the four tracks on your EP...?

I'd just like to share the release info from my EP here, because it is a perfect expression of what I feel, and it goes like this:



'Groove Brewery is futuristic, yet retro at the same time, like an easy ride in the morning glory, where old rusty machines are fine-tuned to groove smoothly. It's all about mixing old and new at the place where Kala magic happens'

1st track – *Easy Rider*, a very groovy track, the name says it all, it goes easy and it rides super nice:D

2nd track – *Morning Glory*, here I'm trying to bring back the old school melodic vibe, and also for this track I invited and recorded very nice ethno vocals with my good friend Ana Kostadinovska from Macedonia.

3rd Track – *The Brewery*, the name comes from the EP title because it was actually the first track that I started for it. It has a nice and strange drive melody followed by very nice rhythm grooves.

4th track – *Smooth Groovers* (Yudhishtira Rmx), an original song from my Smooth Groovers EP done back in 2016, remixed by my colleague from Anthill and my best friend Ognen. He adds super nice spice, such a nice Yudhishtira filling on top, and while we are here, I'd like to say a big thanks to him for making this rmx so nice.

The last track you just mentioned, the remix by your brother from your ENT MOTHER... Did he or you especially want this track remixed by him on the release...? Why did you choose this one?

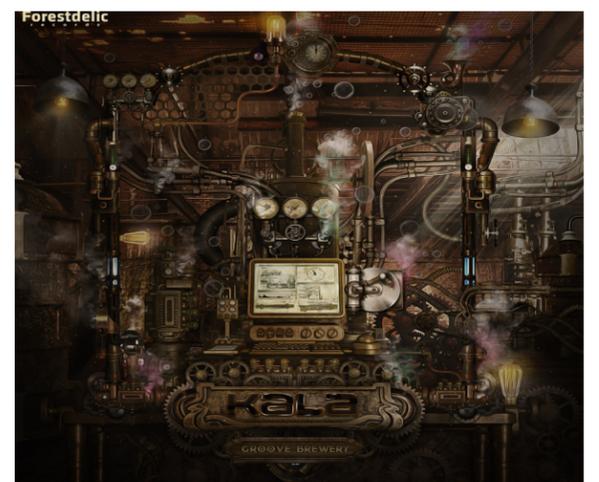
Hehehe, my brother from the Ent mother sounds so nice, thanks! Once we were at some gig, I don't remember where, together with Ogi (Yudhisthira) and I came up with the idea and asked Ogi: "Bro, what do you think about remixing some Kala track?" Ogi liked the idea, then we talked about which track to remix and we ended up at Smooth Groovers. We both agreed this track was nice to remix since many people have already heard it. He started remixing the track quite some time ago,

completed a good part, then he let it brew for some time and went back to finish it later, and delivered such a nice remix for the EP. Again I'd like to dedicate a big thanks to him for doing this amazing remix. Fala Brat Ogi :)

Do you consider this release, these grooves a testament to the Kala sound evolution so far, or a forecast of where you're heading?

Ahhh, you know me so well, I see:) Such a good question, thanks. But you already know the answer, I think:D With this new EP I am really trying to continue the Kala saga, trying to improve the already known sound of Kala, again to bring the grooves and also the hype... It is like a testament, as you said, this sound is written under my skin, it is really hard to get away from it, almost impossible.

And the steampunkish, historico-futuristic magical cover...?



The cover, aah, such a nice one! Made by Fellipec Gesh, a BIG thanks goes to

him, he did such a nice job.

Actually, the name for the EP comes from Miska:D (Dr. Space), that gave me some ideas about the cover, which we talked through and then I went with the final idea to Felipe and he did his magic. He came up with a very nice and unique cover I love it <3

**WHAT ELSE HAS BEEN BREWING?
WHAT ARE YOU WORKING ON,
WHAT PLANS DO YOU HAVE...
DO YOU DARE HAVE PLANS AT ALL?**

Now after this EP I will need to finish one track for a compilation for Harmonia Records, then I will work with Ogi on the new Anthill EP. All the time I'm trying to keep myself busy with Forestdelic Records.

ANY OTHER FORESTDELIC NEWS YOU'D LIKE TO SHARE?

Forestdelic is really busy right now, a lot is happening. Since this pandemic

happened, we have been active a lot, each month we have a release, and we have many more interesting stuff coming. There are also new additions to our roster, very nice new acts upcoming. After the Kala EP, Dr. Space is coming with a debut EP from his new project Boogie Knight, followed by our Master Yudhisthira with his New Album, and so on. I wouldn't like to reveal everything:D

LASTLY, HAVE YOU COME TO ANY CONCLUSIONS ABOUT WHY THIS PERIOD CAN BE USEFUL FOR US, HOW CAN WE COME OUT OF IT WISER? WHAT ARE YOUR EXPECTATIONS, HOPES OR MESSAGES?

I'm thinking all the time since now I have a lot of it, and actually I'm not used to it if I'm honest. So, I thought, maybe it is a good idea to leave my comfort zone and try something different for a change. I'm trying to expand my knowledge learn some other things, experiment, and also I'm preparing

to have new fresh music for when parties and festivals come back to be ready to rock:)

IF EVERYTHING "GOES WELL", WHAT'S YOUR FIRST GIG DATE WHERE THE CROWD CAN HEAR YOU LIVE AGAIN?

The hardest question for the end:D I really don't know. Gigs and dates change all the time, so I really don't want to reveal any dates because I don't know if they will happen. So let's surprise ourselves, I really hope soon.

For the end, I'd really like to dedicate a big thanks for this amazing interview, to The Prophet, the whole radiOzora team, and Ozora Festival for the support throughout all these years. Thank you guys from bottom of my heart <3 I miss you all!

more music

RELEASE PICKS

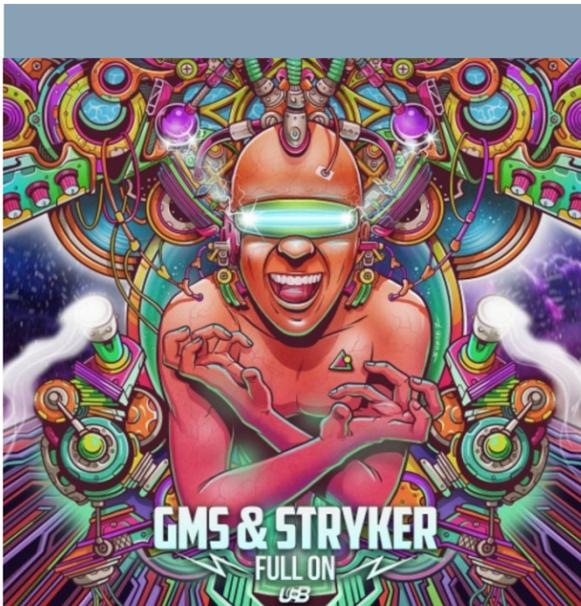
COSMIC TRIGGER "SHPONGLE REMIXED" OUT ON TWISTED

"With a fusion of skilful storytelling and impeccable engineering, Jamie Grashion has produced six tracks that are more like recompositions than remixes. Different facets of beloved jewels from Shpongle's output are illuminated through each number's organic structure, varied tonal palette, and pronounced percussive undercurrents. The atmospheres, rhythms, and styles are as diverse as those of the originals, each moment so creatively crafted that it feels like listening to something paradoxically new and familiar."



SHPONGLE
REMIKED

WE ASKED RADIOZORA HEAD, DJ TSUBI, TO CHOOSE JUST THREE OCTOBER RELEASES TO HIGHLIGHT, AND THESE ARE SOME OF THE NEWEST, DEEPEST, CRACKINGEST, PSYCHEDELICEST SOUNDSCAPES OUT THERE FOR YOU TO DISCOVER...

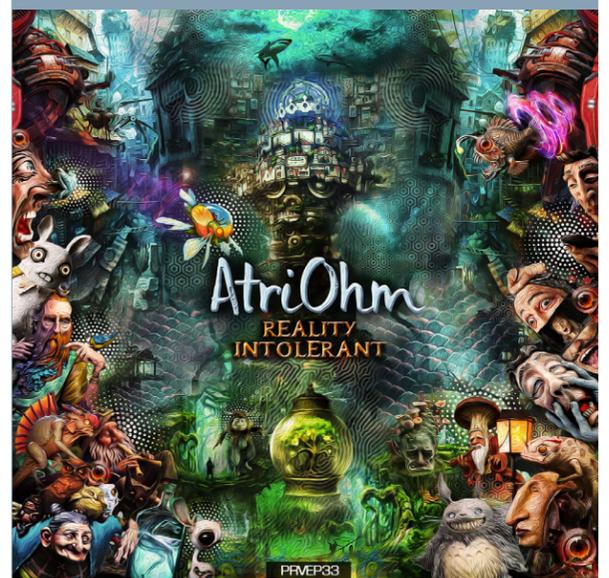


GMS & STRYKER "FULL ON" OUT ON UNITED BEATS

An 8-track collaboration album from two studio masters, blasting 'full on' back to the future with top level quality fuel for dancing feet. Special extra, Mekkanikka and Sonic Species joined in for the Album Mix track and drive the ultimate message all the way home: Party On!

ATRIOHM "REALITYINTOLERANT" OUT ON PARVATI

This new EP from Sashe Golchev, 4 years after "Million Years Dance", is a long-awaited psytwister, guaranteed to take you back down that darkly comforting rabbit hole, where the sacred sounds of AtriOhm purge our body-souls of any intolerance. Besides the 3 brand new tracks, mastered by Onkel Dunkel, the bonus is Farebi Jalebi's remix of "Shimer Dose", one of his favorite tracks, mastered by Electrypnose.



RAJA RAM - INISCENCES

NOW WHERE WAS I...?

Ah, yes... New York was buzzing, 24 hours. You had to stand up, holding on tight to the strap, at four in the morning. Everyone was in a rush to go somewhere, and the clubs... every night you could hear Monk or Miles in a small intimate venue... and for a green horn from Toorak Melbourne Australia, this was beyond heaven.

I got a job in the village, from a Jewish Guy I knew, who had a shop in a great position, where he sold...get this: RABBIS. Yes, paintings of Jewish religious men with the prayer robes, but in hundred of different colour combos and poses...It turned out he had a fleet of local artists doing them, and my job was to sell them to the Rich Ladies who came in from the suburbs to buy a nice painting, that they could match for their opulent laundry room. So, I sold tons of Rabbis and paid the rent, and we took our guitars everywhere, and played where we could... even running into Bob Dylan at the beginning of his fame.

But then disaster struck. I fell in Love, with a girl who had an IQ of 192, and knew everything. She was like a walking master mind, and a wonderful teacher about the arts, and most of the time I spent in galleries anyway... but, I digress...

TO TANGIER

We hopped on a tramp steamer, leaving for Tangier, \$100 bucks a person, a 10-day-journey. The ship was full of hippies, and beatniks, and travellers, and dead beats, all wanting to escape New York for whatever reason, and everyone had an enormous stash, and quickly the ship became full chaos... with people going missing, the food crawling off one plate and trying to stab it with a fork, people in dark cabins for days without coming out and lot of trading and blasting... Then the ship ran out of food for the last 4 days. It was hell. But finally we arrived in Tangier. What a good place to arrive...

BACK HOME

Fast forward now... Got married in London... Slowly went back to Australia, 1962, through India, and Angkor, Cambodia, till I finally reached home, Melbourne...

And then something totally unexpected happened. As I was walking down Collins St in the city of Melbourne, I passed a music shop, and was stopped dead in my tracks as I heard this Jazz Flute being played...The sound was so amazing. I had goose pimples on the goose pimples, it was like a lover calling me from a distance, the sirens wailing...

I had been such a failure at all my attempts to learn an instrument...Violin for a few years, piano...hopeless... the teacher had terrible breath... the drums... drove my mum mad... trombone in the school band... they wouldn't let me play... just fake it and move the slide... and it was heavy... Anyways. ALL USELESS, terrible, but when I heard this flute, I immediately made a promise that I would learn to play it, and the next day bought one, the best I could afford and got into the Melbourne Conservatory... And started to take things seriously... And practice hard and learn the notes to get into classical music...

MELBOURNE 1962

Kennedy was shot. I grew some weed in my back garden. Though I had a job selling real estate, I used to take extended lunches, and go down to a bridge over the Yarra River, have a toke and practice jazz riffs. My first wife, by this time, had run off with a saxophone player. She loved sax players, {her name was Ligeia named after the Edgar Allen Poe story} Anyways...

It was this time I fell in love with Lennie Tristano, a famous Jazz Pianist who resided in New York, and I wrote to him, and asked if he would teach me, and he said to come over for an interview... 10.000 miles, a long way for an interview. However, I packed up everything I owned, quit my job and took a plane, a very slow one, to New York, and finally met my hero, and started lessons in improvisation with him.

Every week... and man he was hard. If you hadn't practiced enough, he would send you home, and it took a couple of hours to get to his studio as he lived outside of Manhattan, but those couple years, studying with him, really put me on track...

Although I hadn't played a professional gig ever, and I was in my late twenties, but full of zest, and his lessons were more about life than anything...

GREECE PARADISE

But New York was Unhealthy... Up all night, bad diet, and my Uncle Tom, who was a writer, and living on a Greek Isle called Aegina wrote to me, and told me how fantastic it was and that I should come over. It sounded super, so again I packed up everything and booked a date for a few weeks in advance, but then...

The doorbell rang, and there was this beautiful girl, asking me something or another... and I fell in love with her... and after 53 years am still with her... Nita. Love at first bite... And we had a meal... So I asked my Uncle what I should do, as I was leaving, and he said "don't let her out of your sight", so I asked her whether she would throw away her apartment, and piano, and job, and follow me out there, to the magic Greek isle, and she said yes.

For the next two years we lived in Greece. Painting all day long, playing music... in a house with 100 pistachio trees, overlooking the ocean. It was a paradise. Practicing the flute all day in a deserted windmill along the beach, painting the wild poppies and then taking all our paintings back to London and selling them.

LONDON 1968

And it was in 1968 in London, but it was hard to make a living selling paintings, so I had an idea, put an ad in Melody Maker, the music paper of the time. It said "Wanted Jazz Musicians into Indian and Rock Music". I didn't think anyone would reply, but 200 people did, and I spent the next weeks listening to terrible drummers and screaming guitars, thought of the name "Quintessence", the essence of all things, and got a few friends together. And then we practiced in a basement in Portobello Rd for 6 weeks and got our first gig in April 1969 in Drury Lane. That's when the music career started... on the night we played as a 6-piece in London... a strobe... a black light... and a plate of chocolate fudge that Narada had made us... and everyone got out of their gourds... more of that later... It was London, in the Sixties...

What a time.....

after four months of lockdown let me share some memories with you

to be continued...



THE WoW PROGRAM WITH DR. SALLY TORKOS AND PROF. BÉLA TORKOS IS A 5-DAY-LONG PROGRAM DURING THE FESTIVAL, INCLUDING LECTURES, AND THE RITUAL BUILDING OF A 18-METER-WIDE STONE STRUCTURE, THE WHEEL. WoW DEMONSTRATES THE HISTORICAL EVOLUTION OF HUMAN CONSCIOUSNESS AND INTRODUCES PARTICIPANTS TO DEVELOPMENTAL STAGES OF CONSCIOUSNESS POSSIBLE THROUGHOUT OUR INDIVIDUAL LIFETIMES AND TEACHES WAYS TO ADVANCE OUR OWN EXPANDED CONSCIOUSNESS THROUGH A MULTIDIMENSIONAL LEARNING FORMAT. AN IMPORTANT PART OF THE PROGRAM IS ALSO INSPIRING PARTICIPANTS TO CREATE SELF-SUSTAINING, PARTICIPATORY LEARNING COMMUNITIES. IN 2019, PROFESSOR BÉLA HAD THREE ADVANCED INITIATES (ANTHONY HESZBERGER, VICTORIA ANITA KITA, AND ROBERT OLAH) WHO WERE TO PRESENT THEIR INDIVIDUAL RESEARCH MATERIALS BEFORE THE REST OF THE ADVANCED INITIATES IN 2020. AS THIS COULD NOT HAPPEN, WoW WENT ONLINE, RESULTING IN THREE PRESENTATIONS AND FOLLOWING ESSAYS THAT YOU CAN READ IN THIS WoW SERIES. DR. SALLY AND PROF. BÉLA HOPE IT WILL INSPIRE OTHERS TO WANT TO BECOME AN INITIATE ONCE WE CAN GET BACK TOGETHER AGAIN.

THIS IS THE SECOND PART OF THE ESSAY WRITTEN BY ANTHONY HESZBERGER BASED ON A COMBINATION OF RESEARCH AND DIRECT EXPERIENCE. YOU CAN READ PART 1 IN THE SEPTEMBER ISSUE.

THE FORGOTTEN MYSTIC CULTURE OF HUNGARIANS

By Anthony Heszberger

Researchers and members of the awakening Táltos movement are trying to track down and decode the original meanings surfacing in what has until recently been believed to be only children's rhymes and tales. They have also discovered several old carvings and small paintings in which one can discover references to this once so rich and important tradition.

Some very important knowledge comes from Ipolyi Arnold, a 19th century Christian priest who collected the folk traditions of his time in a book: "Hungarian Mythology" (1854). According to these, the Táltos is already in connection with the Spirits as an embryo, getting that little extra (a plus tooth or finger or any extra bone) that points to his or her Táltos nature. They are also often claimed to receive their calling through dreams or signs. However, some say their powers are inherited. In traditional societies shamanic training varies in length, but generally takes many years.

It helps in understanding the past that there are still active Shamans in the world today: Native Americans, Central Asia, Siberia, etc. Studying these living traditions, one can find many similarities, but of course, differences too. However, the similarities are so widespread that you can deduct that they were probably part of the Táltos tradition too. A few of these are: the use of drums, talking to spirits, traveling the worlds that exist beyond our own, etc. It's also helpful to know that several tribes of Hungarians had come from the East, so

studying the traditions there can show how and what the Hungarian Táltos did too. In many western societies even the trace of shamanic belief has been lost, and although most of this ancient knowledge has also disappeared from Hungary, luckily, we still have many places to turn to in search of it.

There is an awakening movement in Hungary trying to find the real roots of Hungarians, to revive ancient traditions. It is interesting to see how close this still seems to be to the Hungarian soul, so perhaps all is not lost. Maybe the exact words, songs, and actions are, but its roots are preserved in folk tales and songs. For example, the new Táltos of modern times are going to the East to study the Mongols, and some are studying about Native American Indians. They want to learn about their Shamans' practices and bring them back to Hungary. Some of the traditions in common are: sweat lodges, vision quests, the role and power of fire, yurts, power animals, the cult of ancestors, and the Tree of Life. Many of these traditions and practices are still a very important part of Hungarian folk tales.



photo by kum laszlo twinda

*"Humans are a part of creation and shamanism is our way of connecting with the whole."
– Will Adcock, Shamanism: Rituals For Spiritual Journeying And Creating Sacred Space*

cont from p6

The Tree of Life is a good example. It is a tree connecting the different parts of the world. The lower part of the tree is situated in the Lower World, the trunk is in the Middle World, and the greenery in the Upper World. Between the branches of the Tree of Life, you will find the Sun and the Moon. Several Hungarian tales talk about these mystical places, you can find them if you read behind the storylines.

In the Upper World live the good and ancestral spirits, the Middle World, (our physical world), is the home of humans, terrestrial organisms and some metaphysical beings, in the Lower World live the demons and familiars. The Upper World is the afterlife mainly associated with ancient and teaching ancestors, accessible by soul journeying through a portal in the sky. The Lower World (the “world below”) is the afterlife primarily associated with animals, accessible by soul journeying through a portal in the earth. In shamanic cultures many animals are regarded as spirit animals. The Táltos evoke animal images as spirit guides, omens and message-bearers. You can also travel between these worlds if you are in an altered state of mind. This concept is very common throughout the different shamanic beliefs. In Hungary we have a special word describing this: “*révülés*”. Although it probably shares many similarities with common shamanic roots, “*révülés*” seems to be very Hungarian and unique to Táltos. While in this special state of mind, Táltos can cure from long distance, their soul can fly far away, even among the stars and between worlds, by stepping out of their body. It is a bit like dreaming, but you can somewhat direct the dream: the soul steps out of the body, time and space cease to exist, and one enters a different state of mind. The traveler carries out what his work is, then returns. Whatever they bring back from the other side is used to help in everyday life. An important element for entering this state of mind is the drumming, so no wonder the Táltos drum became a forbidden object. (“*Révülés*” is best described and preserved in the Hungarian/

Székely folk tale called “Mirkó királyfi”.)

The Táltos has several spirit guides: for example, an animal (different animals have different abilities and qualities, such as: eagles that fly high and see far, mice that are small and can get into small places). These spirit guides energize the Táltos, helping him enter the spirit dimension. A Táltos can return lost parts of the human soul, thus healing within communities and the spiritual dimension. They also claim to cleanse excess negative energies, which are said to confuse or pollute the soul. Táltos act as mediators in their cultures and claim to communicate with the spirits (spirits can be benevolent or malevolent) on behalf of the community, including the spirits of the deceased. They can communicate with both living and dead to alleviate unrest, unsettled issues, and to deliver gifts to the spirits.

There is an important difference between Táltos tradition, shamanic views of life, and modern religions, that there are no God’s commandments, just one order, to preserve harmony in all areas of life. The concept of God through symbolism connected to heaven is more abstract, mystical and mysterious than with the personalized Christian God. In the world of the Eurasian Steppe’s people, the main God is Tengri, the abstract spirit of the Universe.

On the sacred land of Ozora (though only in our souls right now), we can easily compare the Táltos tradition with WoW teachings, which are based on ancient American Indian beliefs (in fact, the wheel symbol predates them by over 40,000 years), and it shares several similarities with the shamanic and Táltos traditions.

The Wheel (Circle of Life) itself is a Transcendental Object and plays a common role in both traditions. All directions: East, North, West, South, Up, Down, and Sacred Center, have an essential element, meaning, color, quality, knowledge, tales and connected level of consciousness. Every direction has its

The Committee for Hungarikums – a collection of outstanding values of Hungarians – unanimously declared the animated series ‘Hungarian Folktales’ (Magyar Népmesék) a “Hungarikum”, in October. Each one of the 100 cartoon episodes, directed by Oscar-nominee for 1974 animated short film ‘Sisyphus’, Marcell Jankovics, is based on a Hungarian folk tale and reflects the decorative art and folk culture of the countryside region the tale originated from. A collection of ancient wisdom handed down by word of mouth for centuries, and each a magical tapestry of folk art and music, spicy folk humor. Remember

wondering what the horses, “táltos”, stary eyed shepherds and tehir cleevr dogs have to do with an Ozorian Opening Ceremony? Wondering about the unique art-chitecture you see in the Valley? Our alternate reality is infused with the knowledge and culture we inherited from our ancestors. To show you some of the magic preserved in folk tales, to bring to life something that reminds us of our own Ozorian fairytale, The Prophet will be sharing some of these ‘Hungarikum’ folktales in English translation in the upcoming editions. After all, winter is coming... and what else would you do on long, cold nights but tell each other stories?

wheels of wisdom

teachings for both the mystical and everyday life, reflecting on one’s individual life and on the life of the society at the same time. In my personal experience, the exploration of consciousness is somewhat stronger in the WoW concept, but let’s not forget that it is based on a still living Native American Indian tradition, while the awakening Táltos tradition is still only exploring what it had once meant. Therefore, it could very well be that once Táltos also had this expanded wisdom.

My own knowledge is based on a program called “Path of Ancestors” run by a Hungarian Shaman/Táltos named Oguz, who has been trying for more than 25 years to discover and practice these almost forgotten traditions. Exploring and finding the missing links to the Táltos roots could support an evolution of consciousness. To reconnect to ancient tradition helps us live in balance with Nature, helps people find their soul and their true self.

Being personally involved in both, I can find many other elements that complement each other very well, and it gives us a chance to rediscover some of the forgotten Táltos consciousness, which is still there waiting to be found. One of the main similarities between these two concepts is that it awakens in you some primordial, pristine force, and the recognition that you are one with nature, and you have to live in balance and harmony with it. This just confirms that deep in our roots we are all united, we are all one.

Art illustration by Marcial Arts (aka Ambyss DJ Boodoo) – Fehérlófia / Son of the White Mare, a Hungarian folk fairytale animated by Marcell Jankovics (1981)



psyritual



photo by vera feher

and this is what the spider said:

ROUND AND ROUND

SPIDER IS GOING AROUND
AND ROUND
TO WEAVE ITS WEB.

HUMAN IS GOING AROUND
AND ROUND
TO CREATE NOTHING.

NOTHING THAT LASTS. OUR WEBS
BREAK, YOUR HOUSES STAY.
DO YOU UNDERSTAND?

FAR YOU MIGHT GO, IN ONE DIRECTION
YOU ALWAYS SHALL RETURN HOME.
YOU MUST.
LIFE IS ROUND.

GRINNING IS LIKE RAPING A SMILE
STRESSING IS LIKE HIJACKING LIFE.
WITH WHATEVER YOU GIVE,
YOU MAKE SPACE TO RECEIVE.

WE HOPE YOU GOT RID OF IT ALL,
ALL BELONGING TO THE PAST.
A NEW AGE IS COMING, IT'S HERE.
BETTER NOT BLOCK IT WITH SHAME.

THE MORE NAKED, THE MORE LOST
YOU ALLOWED YOUR MIND TO WANDER
TO UNKNOWN INSECURITIES OF HUMAN EXISTENCE
TO THOSE MIGHTY CAVES INHABITED BY SHADOWS,
SCREAMS AND DEAD FETUSES, AND ROTTING PLANTS.
THE MORE YOU FOUND THE BEAT OF YOUR HEART,
YOUR SACRAL RADAR, YOUR DIVINE GUT GUIDING YOU,
THERE MORE YOU WILL SURVIVE.

YOU MIGHT SUFFER MORE, BEWARE.
BECAUSE IT IS NOW OR NEVER FOR A WHILE.
MAYBE YOUR GOOD FRIEND DOES NOT MAKE IT.
OR YOUR CHILD. BE PREPARED FOR NEW KINDS OF LOSSES.

MORE LOSSES OF THE SOUL AND CONNECTION.
IT WILL BE HARD, HARDSHIP OF THE SOUL,
BUT AMAZING ENERGY AND FORCE IN ITS PHYSICAL FORM.

CONTEMPLATE YOUR NEW POWER AND
WASH THE GRIEF OVER YOU.
WEAVE IT INTO YOUR LIFE
AROUND AND ROUND.

*translated from arachnid into
verse by our spider-whisperer,
Zsuzsa Bakonyi aka Spiderosa*

"This is absurd don Juan."

"I want to appeal to your analytical mind. Think for a moment, and tell me how you would explain the contradictions between the intelligence of man the engineer and the stupidity of his systems of beliefs, or the stupidity of his contradictory behaviour. Sorcerers believe that the predators have given us our systems of belief, our ideas of good and evil, our social mores. They are the ones who set up our hopes and expectations and dreams of success or failure. They have given us covetousness, greed, and cowardice. It is the predators who make us complacent, routinary, and egomaniacal."

"But how can they do this, don Juan? [Carlos] asked, somehow angered further by what [don Juan] was saying. "Do they whisper all that in our ears while we are asleep?"

"No, they don't do it that way. That's idiotic!" don Juan said, smiling. "They are infinitely more efficient and organized than that. In order to keep us obedient and meek and weak, the predators engaged themselves in a stupendous manoeuvre – stupendous, of course, from the point of view of a fighting strategist. A horrendous manoeuvre from the point of view of those who suffer it. They gave us their mind! Do you hear me? The predators give us their mind, which becomes our mind. The predators' mind is baroque, contradictory, morose, filled with the fear of being discovered any minute now."

Don Juan continues: "I know that even though you have never suffered hunger... you have food anxiety, which is none other than the anxiety of the predator who fears that any moment now its manoeuvre is going to be uncovered and food is going to be denied. Through the mind, which, after all, is their mind, the predators inject into the lives of human beings whatever is convenient for them. And they ensure, in this manner, a degree of security to act as a buffer against their fear."

"The sorcerers of ancient Mexico were quite ill at ease with the idea of when [the predator] made its appearance on Earth. They reasoned that man must have been a complete being at one point, with stupendous insights, feats of awareness that are mythological legends nowadays. And then, everything seems to disappear, and we have now a sedated man. What I'm saying is that what we have against us is not a simple predator. It is very smart, and organized. It follows a methodical system to render us useless. Man, the magical being that he is destined to be, is no longer magical. He's an average piece of meat."

"There are no more dreams for man but the dreams of an animal who is being raised to become a piece of meat: trite, conventional, imbecilic."

– Carlos Castaneda, *The Active Side of Infinity* (1988, pp.213-220.)

**"The true harvest of my life is intangible - a little star dust caught, a portoin of the rainbow I have clutched."
Henry David Thoreau**