



"If there is the tiniest reality-shaping power in our perception and choice of reaction, we choose to visualize all of us together again in gratitude." P2

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news from the mothership

**"When right is wrong, and left is left,
It's best that you walk straight ahead
Past the past and in in the present
Surely there it will be pleasant
Glance behind at moments gone
But do not linger for too long
Look ahead but not too far
Remember always where you are
Hope and dream and do and see
But do not wish elsewhere to be
For life is now and you are free
To choose your own reality"**

//Noddy @ Bereklauw

This "message in a bottle" from the 2014 Official Aftermovie recently washed ashore the festival's FB page, and it's timeless. It fills us with a bit of extra warmth, and much needed visions of love and light, so that we remember what we stand for, who we are, and where we're heading, always, even when the tidal waves carry us off for a while off course... Keep your eyes on the shore, the light. Yes, there at the end, whenever you feel like in a tunnel...

because one simply cannot exist without the other. It's the dual nature of our universe. So, despite the limitations and darkness of this metaphoric tunnel, towards the light we keep on going...

One step at a time:

VISUAL DESIGN: is undergoing a makeover to reflect the present and mark the next chapter. Transformation reveal coming this weekend.

OPEN CALLS: reactivation at the beginning of 2021.

MOVIE: Though there was no festival to make an aftermovie about this year, the crew is working on a documentary to mark these strange days too, and our overall journey so far. You can expect more news on this project as we progress.

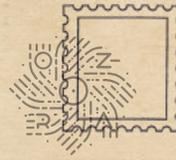
TICKET PRE-REGISTRATION: We wrote about this in detail in our previous edition.

For more info: ozorafestival.eu

ONE DAYS: We're keeping all fingers, toes and wings crossed that the new year brings the possibility of safely held two One Day events before summer. The moment we can tell you more about these plans, will also be the moment when we can breathe a huge sigh of relief... that it's over. Or rather, that something is beginning. Another exercise in visualization. But first of all, be well, stay connected and hang in there!

POSTCARD

All the many beautiful things that you created here and left behind, imprints of you all, mean so much now. These are wild times. Jackals, foxes, rabbits, the many birds, stags, deer have taken over the land now. Some of them have moved into the Valley's buildings and art installations for wintertime. They are all quite camera shy, but who would want to disturb them anyway... Imagine, just the other day there was Fox coming down the steps of the Microcosmos. The long-eared Owl Family lives in the Dragon's Egg, the Mirador also seems to be a top nesting choice. The ravens' favorite hangout is the upside down tree above the Main Stage. They share their dancefloor hunting ground with The Cat, who has just moved in under the stage. The Valley awaits you.



from Paradise
to You Niverse

P.S. "The owls are not what they seem..."

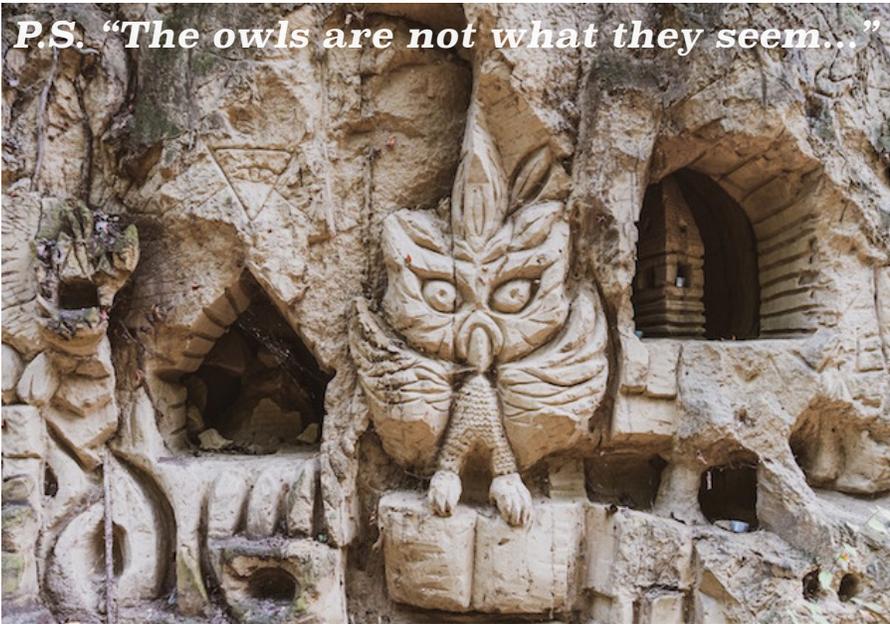


photo by kun laszlo twindaa

IN CASE OF REALITY... VISUALIZE!

In the quantum world, two contradictory realities can exist at the same time. "[Wigner's Friend](#)" thought experiment from the 1960s based on the idea that a particle of light can exist in two possible states has recently been demonstrated in practice, and disputes fundamental questions about physics, suggesting there is no objective reality ([read more here](#)).

Taking this into consideration, however you are experiencing the present period – as damnation, global reorganization, experimentation, transformation, and so on, you are right. But whatever you believe to be the truth can coexist with another reality that might even contradict it. This, on one hand, reflects the uniform uncertainty of our lives, but also points to our individual responsibilities and choices in our lived experience.

In any case, as an Ozorian entity, we can report to you about at least three coexisting

realities at play that define our Now and After.

'Hibernation', while we [Keep Calm and Carry On](#) with whatever we can do, until springtime comes and we can finally "thaw out". 'Murmuration', staying Connected and One, like the huge starling flocks we see in swooping patterns in the wintry sky. Because, you see, in highly uncertain environments, with limited, noisy information (mhm... media?), starlings interact with six-seven of their closest neighbours for optimal balance between group cohesion and individual effort. This is how they can fly as one for the benefit of all ([read more here](#)). And of course, heavy-duty 'Visualization'. If there is the tiniest reality-shaping power in our choice of perception and reaction, we choose to visualize all of us together again in gratitude.

– The Caretaker

A CHANGE IN TONE

by Pony

While I still see heated arguments online and some of us lose their calm in certain situations in public, I also noticed a change in the tone we interact with each other. The shop owner tells me in a sincere voice "Take good care of yourself". The official dialog with a state worker ends with a friendly "Hang in there". And the butcher greets me each time with smiling eyes above his face mask and calls me consistently "my friend" now.

Surely, we can't all have the same experience and can't see only the good stuff around, but I'm telling you, it feels to me that a kind word, a friendly question gets more positive responses from "strangers" than before. It feels as if knowing that we are all going through the same struggle brings us closer, makes us feel like we know more about each other.

Wouldn't it be great if we could keep this mindset even after the pandemic passed? We could finally embrace the fact that we are all living the human experience and we are going through pretty much the same struggles in any given time. Details and reactions change but the fundamentals are very much the same in the vast, elaborate picture.

We spend a great deal of energy and thought trying to fit in, we search desperately for a community we can call our own, we dream of a better future, sometimes we gain, sometimes we fail, and sometimes pain teaches us the lessons that we need to become wiser and stronger. We learn to fear, to love, to be vulnerable and strong, and to say no, even when all we really want is to belong. Slowly we learn to appreciate a kind word and to not fall apart by the anger others feel.

Our life is given to all of us to learn, to fall down and get back up again and to hopefully form our being into a version of ourselves that we can love and be proud of at the end. We are all connected through this incredible experience. We have so much more in common with each other than we have differences. It's something I hope we can learn to live by, not only during a pandemic but through our entire existence. All we really have is our journey and we can only share it with each other.



photo by steve maltais



HELLO FELLOW OZORIANS,
DR. SALLY HERE TO INTRODUCE YOU TO OUR SECOND WoW PRESENTER, VICTORIA ANITA KITA. AS A BRIEF REMINDER, INSTEAD OF OUR REGULAR WoW PROGRAM LAST YEAR, CANCELLED DUE TO COVID-19, WE INVITED THREE ADVANCED INITIATES TO RESEARCH AND CREATE PRESENTATIONS FOR ONLINE ZOOM SESSIONS, HELD FOR ALL OTHER INITIATES. ADDITIONALLY, WE ASKED THEM TO WRITE ESSAYS FOR THE PROPHEET, GIVING YOU THE RESULTS OF THEIR WORK AS WELL.

VICTORIA'S ESSAY IS A LITTLE DIFFERENT, INSTEAD OF A RESEARCHED PAPER, IT'S A PORTRAYAL OF HER PSYCHIC CAPACITIES, PRIMARILY HER POWER OF VISUALIZATION. IF YOU TAKE WHAT VICTORIA'S WRITING ABOUT TO HEART AND TRY IT YOURSELF, YOU WILL SEE HOW YOU TOO CAN VISUALIZE YOUR FUTURE. I VISUALIZED TEACHING ABOUT THE NATIVE AMERICAN MEDICINE WHEEL. I DIDN'T KNOW EXACTLY HOW IT WAS GOING TO HAPPEN. I JUST BUILT AND USED MY OWN SMALL WHEELS ALL OVER THE WORLD FOR MANY YEARS. AND, AS IF BY PROVIDENCE, WE WERE INVITED TO BUILD A WHEEL FOR THE OZORA FESTIVAL. SO, I INVITE YOU, DEAR READERS, TO BOTH REMEMBER TIMES YOU HAVE 'VISUALIZED' (AND IT DOESN'T HAVE TO MEAN A LITERAL IMAGE, IT CAN JUST BE WHAT YOU MIGHT CALL THOUGHTS, WISHES, OR PRAYERS) AS WELL AS TO PRACTICE VISUALIZING WHAT YOU WANT FOR YOURSELF, WHAT YOU ARE WILLING TO WORK FOR, (NOT LIKE GETTING BIRTHDAY PRESENTS), YOU TOO WILL BE ASTOUNDED AT THE AMAZING CAPACITY OF YOUR MIND.

IF YOU ARE INTERESTED IN READING MORE ABOUT THE HUGE CAPACITY FOR ALL KINDS OF PSYCHIC PHENOMENA OF THE HUMAN MIND, PLEASE READ: *IRREDUCIBLE MIND: TOWARD A PSYCHOLOGY FOR THE 21ST CENTURY*, BY EDWARD KELLY, ET AL., NY: ROWMAN & LITTLEFIELD PUB., INC. 2007.



"A wheel I made from rubble. The glass in this one came from glass found at an entrance to a wilderness trail where countless cars had been broken into." — Dr. Sally Torkos

VISUAL VISITATIONS

by Victoria Anita Kita

MY NAME IS VICTORIA ANITA KITA, AND I WAS LUCKY ENOUGH TO VOLUNTEER FOR THE WHEEL OF WISDOM DURING OZORA FESTIVAL 2019. AFTER ATTENDING THE FESTIVAL IN 2018, I BECAME INSPIRED TO EXPLORE MY OWN VISUAL ASTRAL PLANE, WHICH HAS LED ME INTO VARIOUS AWARENESS PROJECTS AROUND THE WORLD. I HAVE WORKED IN DEVELOPING MEDITATION WITH MOVEMENT FOR SURFERS AND YOGIS IN LAGOS, PORTUGAL, AND CONTINUED THIS QUEST TOWARDS A HIGHER CONNECTED CONSCIOUSNESS THROUGH COMMUNITY BUILDING WITH SUSTAINABLE RESOURCES IN LAKE ATITLAN, GUATEMALA. I AM SHARING MY OWN EXPERIENCES WITH VISUAL VISITATIONS FROM REALMS I DO NOT YET FULLY UNDERSTAND, BUT THAT I HAVE EXPERIENCED THROUGHOUT MY LIFE. I HOPE TO SHED LIGHT AND CLARITY UPON A COMMON EXPERIENCE FOR HUMANKIND FOR THE PAST THOUSANDS OF YEARS, WHICH CONTINUES TO PERPLEX US.

For this essay, I will share my own transcendental experiences with visions. In doing my best to describe these visual glimpses of higher awareness in my own consciousness, I hope to open the floodgates for others to enter a higher realm of understanding their own visual intuitions, or to just open the doors of curiosity in another's mind.

I have experienced glimpses of visual power throughout my entire life: I have memories of my two-year-old self dabbling in this practice. When I was afraid or things did not go my way, I would 'imagine' my reality in a different way—create a movie or new, more pleasant storyline in my mind, and reinvent this as my own truth within my head. I was aware my imagined world was separate from the earthly realms that other beings could relate to—but, I always found safety and solace in my own invented magical lands of wonder; creating better, bitesize versions of reality, ones that enabled me to digest the chaotic world around me.

Some of the things I would imagine would be completely outlandish: I would become a flying mermaid, traveling the world and space, escaping all reality. But most of the stories in my head were not a fairytale escape—rather a new version of a tale to tell myself, one that better explained the circumstances I had ended up in. Perhaps it also was a way to alleviate myself from a deep inexplicable guilt I held inside as a Catholic school girl my entire childhood. Better yet, I learned how to fluctuate reality with my own perception; giving me this sense of control that made me feel safe in a world telling me I was a sinner approaching the endless fiery pits of hell. In return, I 'accidentally' learned how imagination becomes visualization, and how visualization actually can change reality.

I became a gymnast at 6 years old, and advanced to a professional level of competition by 8. I practiced 5 hours every school day and all day on the weekends: my entire life was gymnastics. I kept this schedule until I was 13. I was travelling to national competitions across the United States, sleeping barely 4 hours on any given night because my schedule was so intense. I never fell in competition. I took home gold in most events and scored perfectly and consistently. I attribute all of this to one tactic: Visualization.

My coach understood this power within me, and would spend extra hours with me every day after practice on visualization techniques. He would have me sit down, close my eyes, and as he spoke through each event's routines, I would visualize myself doing the routine perfectly, without flaw, down to every distinct detail. I would imagine the scent of the sticky hairspray particles on my bun—not one hair out of place, every toe pointed perfectly as every flip and move was executed

with perfection. No matter the distraction, exhaustion, drama—whatever else was present on competition day faded away the second I began performing. Whatever I visualized in my head, would happen. I did not yet meditate or understand universal life force energy—during this time period I lived in my own mind's crippling fear of God's retaliation against my sinful soul. Yet I understood how to control the outcome of my own reality with focus and visualization—a technique I began to play with as heavily as I could understand at that age.

In a similar way, as I entered into my teen years, I remember a time I went camping in the mountains with a group of friends. All went well until my friend who had the keys to open the van, realized he had lost them. Of course, he did not realize this loss until the sun had gone down, it was pouring rain, and absolutely vital for us to open the vehicle for food and shelter for the night. We had just run down from our hike to the top of the mountains back to our campsite and then received this unpleasant discovery—let's just say morale was low, there just really weren't many options to fix this problem. So then, I closed my eyes and began visualizing.

I imagined walking up the mountain. A headlamp appeared on my head, and warm pants on my legs, as I began to imagine finding the steps taken on our hike through the darkness and rain. I was calm in this vision, scanning the brown leaves for a twinkle of car keys. In my visualization, I caught a glimmer of a small blue colored item through the leaves and went closer to inspect it. I picked up a cartoonish whale keychain. I then opened my eyes and told everyone to give me five minutes to search for a headlamp so we could head up the mountain and look for the keys—many rolling eyes met mine! Yet I felt so sure, and determined, from the felt-sense of the reality that I had just visualized, that I headed away from our campsite. I couldn't see much and began shivering, but I just kept following the trail. I ran into another group of campers and explained to them our situation—before I could even ask, they offered to lend me a headlamp and warm pants for my journey in finding the keys. I told them I felt sure I would find the keys and would return these items to them later in the night.

I made my way back to my friends and our campsite, and announced our hiking journey back up the mountain. The rain and darkness were tricky but I was able to lead us back up the



mountain successfully with the headlamp. As we walked, I asked my friend who had lost the keys from his pocket, what the keys looked like. As he described a blue whale keychain, I knew exactly the steps I needed to follow and the space I needed to go to that would parallel the hike in my vision. As I approached the spot where I knew the keys would be and shined my light, the cartoonish blue whale peeked out at me just as I had foreseen. When I grabbed the keys from the leaves and tossed them to my friends, the utter confusion of how I just made the journey happen, overcame them and also overcame me.

To this day, I cannot explain why I was so confident in my endeavors. But at that moment, for the first time, I felt that I did not control the visualization's storyline when I began imagining. Rather, the details that popped into my perception—the headlamp, the warm pants, the blue whale keychain—made themselves available to me, when I needed them most. My focus was deeper than ever in this situation. I used visualization techniques as a last resort to calm me down so that I knew what to do for survival—as I had done my entire childhood. This was the first time I learned it was possible to open up my mind to an external intelligence to guide my own consciousness into visualizing future realities.

(...)

TO BE CONTINUED...



photo by kun laszlo twindaa

Among the many magical species that reveal themselves only in our summer-warmed Valley, there is always a large number Ozorian Fairies.

We reported in the previous edition that 'Hungarikums'—collection of outstanding values of Hungarians, officially from now also include 'Hungarian Folk Tales' (Magyar Népmesék), an animated series of 100 cartoon episodes directed by Marcell Jankovics. This series, for your inner child and the kids around, will feature some of these folk-cultural gems in English translation. And as we've missed out on some proper dance-trance recently, and because the starry-eyed shepherd is the true superhero of any Ozorian fairytale too, here's our first pick to share with you...

THE SLIPPER TEARING PRINCESSES

The Slipper Tearing Princesses

Once upon a time there lived a king who had three daughters. Each of them wore and tore twelve pairs of slippers every single night. Finally the king could not supply them any longer with footwear so he issued a declaration across the land. He declared that anyone who could tell him where his daughters wore out their slippers every night would receive a very attractive payment as reward.

The king had a young lad who worked as a shepherd. As he was grazing his flock of sheep one day he suddenly decided to visit the royal palace. When he arrived, he told the king his reasons for coming.

"Your majesty, I shall find out where your daughters go every night."

"All right, go ahead, and if you are successful, you'll get a rich reward."

The king sent the shepherd boy to sleep in the same room where his daughters slept. The lad laid down on the floor with his bag and stick and pretended to be asleep.

It was around midnight when he saw an old witch flying through the window. She produced some kind of cream or ointment, which the princesses rubbed on their knees and arms. As soon as they were done, they all hopped on a broom, took all their slippers and flew out the window.

The shepherd boy watched carefully, and finally he rubbed the ointment on himself and his stick. As soon as he was done, he whooshed right after the princesses, never letting them out of his sight.

It wasn't long before the girls reached a silver forest where they all settled down to rest. In the middle of the forest there was a silver well with three silver goblets standing next to it. The three princesses each had a sip of water. When they were finished, the shepherd boy collected their silver goblets and put them in his bag. He even broke off a silver twig from one of the trees. The twig rang out loud when he snapped it from the branch. The smallest princess was very frightened.

"Why are you so scared, silly? Nobody can follow us here!"

So after a while they all got on their broomsticks and flew off.

They finally reached the middle of the golden forest. There was a well made of gold with three golden goblets standing next to it. Each girl took a sip of water. The lad even broke a golden twig from one of the trees. The twig rang out loud when it snapped from the branch. The smallest princess was very frightened.

"Don't be such a coward, there's nobody here! Who could it be anyway?"

They flew off but the shepherd was still following them. They soon arrived at the diamond forest where there was a well made of diamonds, with diamond goblets on the side. When the princesses all had their fill, the shepherd collected the goblets, broke a diamond twig. The twig rang out loud and the smallest princess was very frightened.

"Stop being scared all the time, there's nobody following us!"

They got on their brooms and continued their flight. Suddenly a huge gate opened up before them from somewhere below the ground. Inside there were twelve young he-devils waiting for them, and there was music playing from the attic. The shepherd boy quickly hid beneath the table, and he kept a close watch on everything.

The he-devils and the girls started to dance. As the shepherd was watching a bit more closely, he noticed that the floor of the room was covered in razor blades. It was no wonder that the slippers of the princesses were worn and torn since they were all dancing on the razors' edges. When one pair was torn to shreds, they just threw it away and put on a new one.

When the twelve pairs of shoes were all danced to shreds, they sat down at a table. They all had a golden spoon and a fork to eat with. When one of them dropped her golden spoon, the shepherd boy quickly picked it up and put it into his bag. The other princess dropped her golden fork, and the shepherd boy picked it up and put it into his bag as well.

When the girls were finally satisfied, they all hurried back home. But this time the shepherd boy flew faster because he wanted to get home first. By the time the princesses reached the royal palace, the shepherd boy was already lying in front of their beds, pretending to be fast asleep.

"He never even moved," the girls said.

Morning came and the shepherd went to see the king. The king asked him: "Well, son, have you seen anything? Have you found out anything?"

"I have, your majesty. I have seen things and I have found out things."

At that point in time the king summoned his three daughters, and the shepherd started to speak: "First they went to a silver forest and here is my evidence." He produced the silver goblets and the silver twig. Then they flew on to the golden forest where they drank from their golden goblets. With that, he pulled the golden goblets and the golden twig from his bag.

"From there they flew on to the diamond forest where they drank from another cup. Finally they stopped in a palace where they danced with devils, and that's how they wore and tore their slippers. In the meantime, they ate and drank too. One of them dropped her spoon, the other her fork. And here is the evidence, your majesty.

"Well done, son."

The king ordered that the two elder daughters be locked up in the tower each night, gave his blessings to the youngest one who married the shepherd boy.

And that is how the slipper tearing came to an end.

CREATE YOUR OWN REALITY

THE PSYCONTACT RELOADED PARTY HERE IN HUNGARY THIS AUGUST SEEMS A MILLION LIGHT (OR RATHER HEAVY) YEARS AWAY, BUT IT WAS THE FESTIVAL-LESS SUMMER'S HIGHLIGHT FOR SURE, TO FUN-BLAST AWAY THE OTHER REALITY OUT THERE TOGETHER AGAIN, EVEN IF FOR JUST A DAY. BRAINCELL WAS THE ONLY FOREIGN ACT MANY OF US COULD HEAR LIVE IN A WHILE, HE SAID IT WAS HIS FIRST TRAVEL ANYWHERE IN LONG TIME TOO. HE ALSO SAID SOME UNKNOWN REALITY WAS COMING, AND SURE ENOUGH, IT'S HERE:

CREATE YOUR OWN REALITY.

interview w
Ralph Knobloch
by novishari

– Next to the psychedelic trance of Braincell, or the 'progressive' Solar Spectrum, Unknown Reality is your version of chill and your debut album *Gaia* came after realizing your family dream and traveling around the globe with your wife and kids, "breathing the magic of our planet while making recordings and mapping new ideas on a portable studio setup, laying the foundation for this epic ode to the one that nurtures us, Mother Earth in all her glory". Does this second album carry some leftover inspirations from that family trip? Or is this a whole different chapter?

– It's a next chapter, or a follow-up if you like. Most of the ideas for the album were created in the lockdown beginning of this year and evolved into a new album over the last months. As I was extremely missing the dancefloor and the crowd, which is one of my main inspirations, I was not really inspired to produce trance music at that time, I had several ideas to express my feelings otherwise with more down-tempo music. So this is the result.

– Anything you'd highlight about the creative process, which you said was a time to experiment and try new ways of making music?

– What I tried here is catching and recording jam sessions I had in the studio and then leaving them almost untouched for creating the story out of those moments. I used mostly hardware for all the sounds and also for the mixing part, I tried to get into more analog territory, which was challenging but loads of fun too. And all that tracks came out from feelings during that and this weird time we are all in, trying to transform them into uplifting vibrations and spread a positive vibe.

– Many of us agree that whatever you create, sounds you touch, there's almost like a sonic watermark hidden in it, one that you can follow with the spiral waves of your wrist: Is there a conscious, deliberate Ralph theme or is this simply some instinctive sound signature that reflects through all your "compositions"?



– Mh, I guess it's just me and how I express myself – so in your words, my instinctive sound signature. But this all is not by purpose a rule or a specific structure I follow to have a "signature" sound. But thanks for that compliment, highly appreciated.

"AT ONE POINT I REALIZED IT'S ALL ON US, HOW MUCH WE CONSUME ALL OF THAT WEIRDNESS HAPPENING AROUND US AND HOW WE WANT TO GO FURTHER, SO I DECIDED TO CRAWL OUT OF THAT HOLE AND CREATED MY OWN REALITY."

– The overall message of the album cannot be clearer... "It's all on us to decide how we receive the world and how we want to express ourselves. So, let's create our own reality!" (And extra thanks for the message of the closing track titled 'Things Clearing Up' for example, super soothing now, sound- and thought-wise.) But how about you, how are you managing reality and creating your own within or around it nowadays? How are you tackling the challenges?

– Well, for me (and I guess for most people) it started with a shock and it was crazy to see how a "stable" system can fall apart so easily and it was quite overwhelming in the beginning and I got stuck in a hole for a while... At one point I realized it's all on us, how much we consume all of that weirdness happening around us and how we want to go further, so I decided to crawl out of that hole and created my own reality.

Beside that, I started livestreams, got more familiar with video editing to push my music support business and tutorials, tried to gain some side jobs

for different companies, worked as a gardener again and am trying to stay positive all around. And I enjoyed the lockdown time with my beautiful wife and my two amazing kids. It was almost the first summer in our family life that we could enjoy all together and it made, especially the kids, happy that daddy was not travelling and therefore just around. So, as a family we turned the situation into a pretty enjoyable time with a lot of nature experiences;

So, I try my best to stay flexible about the situation and keep on making music to inspire the world, and I deeply wish for everybody that we can meet up and celebrate together soon again.

– Besides *Unknown Reality*, you've been active with some of your other projects as well. Tell us a bit about what else is fresh, what else is coming?

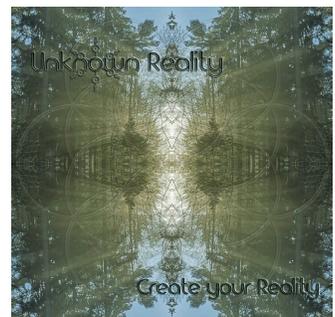
– I just had a [single release](#) on NANO Records with my psy project Braincell and I'm on some remixes at the moment for several artists. Besides that, I started a new project where I experiment with some more techno-related grooves and tracks;) So stay tuned for this and hopefully I can get my debut with it at the Ozora Festival, would be awesome! What's for sure, I will keep on making music and be creative – following my passion without questioning that.

– You had a surprise birthday friend not so long ago, Angus Mandala, with whom you're doing *Undercover Babas*... What's up with that collab and others like *Driftsetters* or *Melting Point*...?

– Yeah, that was an amazing surprise and it meant soooooo much for me especially in this special time – as travelling is so demanding and difficult. And you know what, there was even more magic behind that. It was one of my best friends who brought him over as a birthday present for me – can you imagine that? And then above all that, Angus and I got a surprise booking from Simon (Silent Sphere) and Adrian (Mystic) for their *Flying Mystic* parties. And that was our debut gig with 'Undercover Babas'! All in all, an unforgettable week with so much love and friendship!

As Angus and I had almost 10 days in the studio together, we also talked about doing an album, so we will keep on going, excited about that process. And for sure I will be doing more tracks with Matheus (Earthspace) when the time is right, as he is busy with some rock music and his second album at the moment. *Driftsetters* are a bit slow at the time, cause Maluns started a new business and we don't have many jam sessions right now... Last but not least, *Rastaliens* are back too, we are re-releasing all of our discography at the moment thru *Memo64* over *Bandcamp* and other platforms.

So, as you can see, creating my reality somehow and I deeply wish that I could inspire as many people as possible to create their own reality – let's stay united <3



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"THANKS AND LOT OF LOVE."

"Music blends with the heartbeat universe..."

STRAIGHT OUTTA SPACE

AFTER MORE THAN A DECADE OF [DR SPACE](#)-ING US OUT ON DANCEFLOORS AND [LABIRHYTHM PARTIES](#) ORGANIZED WITH DJ TSUBI, MISKA HAS UNLEASHED HIS COSMO-COMIC ALTEREGO, THE BOOGIE KNIGHT, DEBUTING WITH A 4-TRACK EP [STRAIGHT OUTTA SPACE ON FORESTDELIC](#)



– "It's a mystery when exactly and which planet he came from", you say about the Boogie Knight... but I am sure you remember that feeling when he started scratching to get out, the first itch, when a DJ also wants to produce his own sounds. What do you consider the very first steps that lead to this 4-track debut EP?

– This thing actually did not come straight from DJing only. About 10 years ago we had a band, we played a kind of mixed psy-dub-dance-space music, but after some years and changes in life, I wanted to learn how to create music myself at home, alone:) Djing was the guide to what kind of music I was going to create, once I was ready. But there was a weekend I spent with my label, Forestdelic's manager, Darko Kala... I already had some basic knowledge about the basic production tools, but I think this was the very first time I saw an experienced artist and performer in production action, tried to understand his method, and learn some of his tricks, which really was the trigger to start writing tracks instead of only making sounds and loops...

– Which is the first Boogie Knight track ever?

– Funny thing, the very first one I ever started after this weekend with Kala 4 years ago is "[Chardonnay](#)" from my EP. I hadn't been able to finish it then, only recently this October. Once I showed the half-ready track to Ralph Braincell, and he instantly liked the mood, and the groove, even with its poor quality, so we agreed to finish it together. He helped me and taught me a lot, to end up with an acceptable, let's say, "market-ready" sound. I'm really happy that on my first release my very first track that I ever started ended up as a collab with one of my first psy superheroes.

– What did you need to learn, improve, develop or discover to get here to a debut?

– Everything from scratch. From the very basics. Of course, I already had an instrumental and technical



background from what I learned in the band, and as a DJ, but that's really far from all you need to learn in order to create and realize music. I know what kind of music makes me fly and swim, but we have to find the theory and psychology of why and how it all works. So, from basic music theory to sound engineering, as well as sound physics, you need to learn... and learn and learn. And I have to learn more and more, and much more.)

"THE BOX CONTAINS US, THE BOX CONTAINS EVERYTHING, AND INSIDE THAT BOX IS ANOTHER BOX..."

– Do you remember, back before producing, hearing some amazing psy, then thinking how you would put your own twist to similar sounds? Has anyone especially inspired this first adventure Outta

Space? (let's not forget that your alias is Dr. Space?)

– Most of us probably have their own inspirations, but I felt it bit differently as a "receiver". Music digs your emotions, and based on your personal taste, some musicians touch your emotions and senses deeper than the rest. Listening to their music makes you feel, you hear the right sound at the right moment, and even the random sounds fit your own inner rhythms. My main inspirations are all the artists I've played music from during my 10-year DJ career, so if you check which tracks I've played most often, there's your answer.)

– How much of your musical background in playing percussion, traditional South-African music, then psychedelic space rock in a band surfaces in the Boogie Knight's voice?

– I feel like it had and still has a very remarkable impact. A good example of this is that there are times I find myself editing and cutting and chopping and arranging sounds in the rhythms that I learned while I was

playing in a djembe band. I can still hear the backup songs we learned and played, and I can sing all my music's percussive elements in the traditional African way like we learned playing them...kakatuu-kakatu-kakakutu-klaakigidaa-klaakigidaa-klaakigidaa)

And I think, it's from the band, where I also played electronic percussions, that the bit-of-free-style attitude came into my music. No strict rules to keep, no specific psytrance genre-related sounds to use. Let's go into different directions, melodies and rhythms, staying inside the genre's boundaries.

– Did you have a clear concept once you set your mind to making an EP. Or was it a 'grow as you flow' process?

– I don't want to pretend there was more concept than in reality. These are the very first tracks that I've actually started, and then finished. And as the guys behind my label, Darko Kala, and Ogi Yudhisthira followed me from the very first sounds I made, they reassured me to finish the tracks, and release them as an EP.

– What do you especially like about each track? Any stories connected to that you'd mention? "The box contains us, the box contains everything, and inside that box is another box..."

– I have my own stories for all the 4 tracks. The one you've mentioned "[The Box](#)" is the deepest, most claustrophobic and melancholic track... It is a very precise imprint of a harder period I've had earlier this year, and it reflects the anxiety and emotions I had at the time... The rmx from [Kala's Lucky Lu](#) is the first one I've already played out for big festival crowds, like Ozora, Modem or Wao... and I don't know yet if you can ever get used to those moments when you see the crowd perfectly fol-

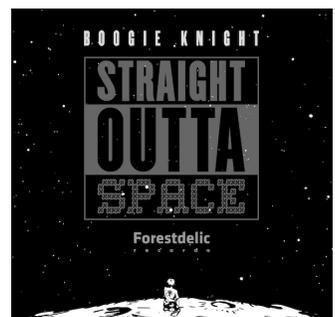
lowing your groove. Chardonnay had its long story, as I've already told you, but yeah, what to say, as a first release, and at such an early phase of the producer life... Everything I learned and did was for the first time.

– Many artists try out some of their tracks on the dancefloor before they release it on an album... Have you been able to do this, considering...?

– Yes, as I mentioned, the rmx I've played since last summer in several DJ sets... And I hear it in other sets as well, from DJs to whom I've passed it on... It's great, like, I've seen videos, listened to sets from Giuseppe Parvati, who plays it, my friend DJ Tsubi plays my tracks too. Fun fact: I once heard it in a "Second Life" Forestdelic party, the interactive virtual kind for the lockdown age. Ralph Braincell also played our collab at some local party in Switzerland. So... because of lockdowns, party cancellations, I haven't played much, but I had one proper underground outdoor party by [Darth Frog Collective](#), where I had the chance to play my favourite slot, sunrise. There I got some reflections on my music and what I would like to share...

– What's next? Do you already feel like going back into the studio, or you'd lie back a bit and enjoy the momentum?

– I'm already in the studio, working on a collab with Yudhisthira, and I've got 2-3 tracks from fellow artists to rmx, but of course, without the stress and pressure to finish something for a deadline.)



"...and we forget the brain beat." – Jack Kerouac

JANGRUA an introduction RECORDINGS

"WE BELIEVE WE CAN OFFER A FRESH ALTERNATIVE TO THE INCREASINGLY TECHNOLOGY-ORINETED, BUT AT TIMES, FORMULAIC ASPECTS OF PSYCHEDELIC MUSIC WITH THE HANDCRAFTED QUALITY OF OUR ART."

We're originally a group of friends sharing a fierce passion towards music, and a desire for finding efficient ways of self-expression. After years of working together, forming friendships, attending incredible parties, gaining experience in DJing/performing live, and founding strong collaborations, we became a sort of creative collective consisting of gradually more and more distinctive sounding music acts, and visual artists with characteristic vision. By learning from each other, from time to time we reached new stages of evolution. The last few years were spent with developing our projects further with the magical name of our crew constantly on our minds, charging us with its otherworldly power.



The work has now come to fruition: our first release is a psytrance compilation with 14 tracks on it – exotic journeys, each has a vibe of their own. Sometimes it's cunning and groovy, other times it's deep and unstoppable; there are even parts of it which many would consider experimental. Almost all of the projects starring on this album are obscure hungarian producers and collaborational acts; some of them are stepping into the limelight the first time. Mastering and the artwork was also done by artists in our circle.

This VA is the first part of a planned trilogy – the upcoming episodes would showcase different sides of Jangrua's musical universe: Volume II. will focus on psychill and downtempo, while on Volume III. the emphasis will be mainly on techno. Both will be released next year.

Meanwhile however, we won't stay idle! Totem Hotel's debut EP is due the 21st of December; nightpsy duo Anoma Integrity's first album and an EP by experimental producer Dr. Sinapsis are both coming next January. We're also moving forward with another psytrance compilation (with a February release date) – this time the mood will be darker and more aggressive.

Finally, we have solid plans for further into the future: we want to introduce a twist in the format of compilations. Instead of building them as a loose collection of tracks, we'll think of a concept; a central theme, or even a strong narrative, and the acts would start the writing process from scratch, with this concept in mind. These story-driven albums would also transcend genres, proving that once the message and the vision is powerful, it isn't so important to keep the music rigorously within the boundaries of certain styles.

Many ideas are brewing inside the forges of Jangrua. We believe we can offer a fresh alternative to the increasingly technology-oriented, but at times, formulaic aspects of psychedelic music with the handcrafted quality of our art. We hope, everyone will find something worth exploring after stepping into our mythical world!

release picks

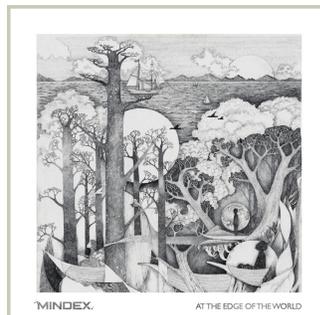
RADIOZORA HEAD DJ TSUBI'S NEW MONTHLY MUSIC HIGHLIGHTS



"Sangoma Records presents the rise of Superluminal, duo project of Kabayan and his partner, muse, and wife Yasmin. Superluminal is the next logical step and the result of both their energies and their love for each other, as well as for psychedelic culture. The soundtrack for your sanity."



"Five years after the remarkable release of the prologue, the narrative continues within "Digital Force 2.0". We find ourselves in an even more disconcerting version of our future, wistfully blinking back to the "good old days" and facing a world, harsher and wilder than we imagined in our most dystopian dreams. Yet some brave digital activists gather in the underground, waving the flags of a artistic revolution and dancing like it would be their last dance, to the sonic waves blasting out of the systems."



"This EP is inspired by the concept of the edge of the world and the experience of chasing it - an embodiment of a calm, peaceful place to escape to, away from the routine of existence. A place that everyone seeks to find, deep down in the soul, but can't quite get to. All tracks were created in 2013, during a very interesting period of my life, saturated with love, travel and nature explorations. These four compositions are meant to take you on the journey towards that ethereal space of tranquility, the edge of the world."



"In all chaos there is a cosmos, in all disorder a secret order... It's hard to believe this is Youth's debut electronic trance album. It all started with the legendary Butterfly Studios in Brixton, the original home of trance where so many labels and artists formed and defined their acts... Flying Rhino, TIP, Twisted... not to mention of course the seminal Dragonfly Records, with the first definitive trance album series Order Odonata. This album is a soundtrack to that 40 year journey of experimentation and pioneering recklessness."

"Music gives a soul to the universe, wings to the mind, flight to the imagination, and life to everything." – Plato



"Classic tracks don't get old, they simply evolve. The new Vini Vici remix album titled "Life is a Remix" pays testament to this natural cycle of re-imagination with a breath-taking list of remixes from some of the world's leading psy producers. Life is a Remix – Life is a Tribe."



"The 3rd EP of Orbita Parvati, the sub-Label of Parvati Records. We are thrilled to present to you here "RobaitVarp" the work of Delhi-based producer Shantam!"



"From way above or down below, from the inside or all around us... we are often mystified by the inexplicable. We spend ages trying to decipher and transform it into mind sized tales and myths, yet what we rely on more than our instinct is our trust. So here we are painting and swinging our way into the future creating the story of us, our planet and universe."



"Volcano On Mars, Jimbo and Chicago teamed up to create the second part of 'Goa On My Mind', hosting a special guest, Sitarsonic, adding ethnic feeling to the track. 'Goa On My Mind - Part 2' is an intergalactic psychedelic blaster, pure funky & chunky vibes and beautiful melodies, catching inside the entire essence of Goa."

5 YEARS OF HYPNOTIQUE

HYPNOTIQUE RECORDINGS IS CELEBRATING THEIR 5TH ANNIVERSARY, THE PROPHET CAUGHT UP WITH LABEL HEAD SHINE TRAILOKA TO MARK THE OCCASION WITH A BIRTHDAY INTERVIEW.

– You must have had plans for celebrating this 5th birthday, and unfortunately not everything is going as planned... How is the label celebrating in this present reality?

– We had big plans to celebrate the anniversary with our annual workshop in the mountains of Italy along with parties around the world. Because of the current restrictions we had to move our celebrations virtually. We managed to do a series of live streams over the last few months which featured our label DJs/ artists and our good friends from around our region and other labels. Once things get back to normal, we have plans to make our 6th year birthday the big celebration!

– How was the journey so far? How has the label grown, what challenges has it faced and overcome, what do you consider some of your successes, or personal rewards of founding the label?

– Initially the label was launched to be a support system and showcase for artists in Arabia. But over the years some of our artists have left the scene to focus on their careers and families. I had to improvise and look outside the region for fresh new talent and 5 years later the process has worked well and I am very happy with the results. I now have a global label family of very talented DJs and artists who all have immense potential that stretches from Brazil to Australia.

Running a label from this region is always filled with challenges, as there are not many parties or festivals to properly promote our artists. That being said, all our past releases have been received well and played regularly at festivals around the globe. Our DJs and artists have also found success in terms of bookings in their home countries and internationally.

– Has the concept or range of Hypnotique sounds changed over the years? How has the roster grown, who are some of the DJs and artists you'd highlight, newest members?

– The concept has not really changed much since its inception. The focus of the label has mostly been various interpretations of the so-called forest music. All our artists are greatly inspired by this sound and they add their own unique flavour in terms of storytelling. The label sound varies from night music that is deep and atmospheric, to frequencies which are lighter and energetic for the early hours of the morning.

Our roster has been growing slowly but surely. I would also like to mention that our DJs [Keertana](#), [Psamida](#), [Cyan](#), [Dursita](#) and [Gahabbi](#) were all busy playing at parties and festivals consistently before the global lock down.

On our artists' side, we have released debut EPs that showcase very original and unique music from [Vahati](#),



[Banjhaks](#), [Seraburayka](#), [Kacid](#), who are all home grown label artists. The last addition to our family is [Chypno](#), a very promising project from Greece who is currently working on an EP release for the later half of 2021.

– What are some of the latest releases, 5th anniversary specials? What's in the pipeline?

– Our last release was [Electryceed in Dub - Magic Island](#), which happens to be our first venture into the down tempo side of psychedelia. My plan is to end 2020 with EP releases from [Simia](#) from Serbia and [Mana](#) from Brazil which are scheduled for mid December. We will continue to introduce the rest of our roster with more debut EPs, including mine next year. 2021 will also see a few VA Compilations in collaboration with some of our favourite labels.

– We could recently hear your techno avatar [Signal 77](#) on the chill channel of [radiOzora Connecting Homes](#) program as well... What's your musical focus at the moment? What else are you juggling or would love to experiment with next to your projects?

– Signal 77 is my new project that focuses on producing and playing deep, hypnotic techno which I also happen to find very psychedelic. I have been working on a few tracks to debut the project, but I would like to take some more time before I release anything. As of right now, my focus is to finish a one hour live set for my [Trailoka](#) project which is mostly night time forest music. I have been busy in my studio for the last two years working on a total of 9 tracks for the project. The set includes 3 collabs with [Searburayka](#), [Banjhaks](#) and [Kacid](#) and a remix of my own track "[Fabric of Nature](#)", which was my first release way back in 2012

– What's the vision you're manifesting right now?

– I intend to continue working closely with my label family to keep on improving our individual and collective sound. I hope that eventually all our DJs and artists will become household names in the global psytrance scene.

I also hope they all will be super busy in terms of bookings at parties and festivals internationally once we get back to normal, and I really hope that it will be soon.

RAJA RAM-INISCENSES

by Raja

FLASHBACK TO LIVING IN GREECE, 1967

Both of us wanted to seek the spiritual life, and we had a strange attraction to go to India, and find some holy man or something to guide us on our journey. So, we were working on the idea when we found out, Nita, my wife was pregnant... and we didn't know what to do, but we made an appointment with a doctor in Athens who said he would "take care of things" and we thought this was the best thing. However, My Uncle Tom (the writer) took me for a walk, onto the jetty in the Marina of Aegina... I remember the beautiful red sunset... and he put his arm around my shoulders and said: "Ron, this is the most important thing EVER", and "you must have this child".

So I went back to the house we had, overlooking those blue mountains, and thought about it some more... the appointment was for tomorrow and we didn't quite know still what to do. So we decided to throw the coins of the I Ching, the ancient manual of prophesy, and such, and we threw the coins, and turned to the page, and it said "Do not cross the water to see the doctor". Both of us nearly fainted... and confirmed what we felt. Yes, we were going to have the baby, in London, and



that meant giving up this lotus-eater life on a Greek isle, leaving our 12 peacocks, and all the great memories of sleeping on the roof under that warm Greek sky... and the India idea... a foolish dream? But little did I know what lay ahead for both of us heading to London, UK to get a pad and set up for our new life... It was 1968, and we left Greece on a steamer with all our stuff to start a new life and have a baby.

DOWN AND OUT IN LONDON...

Late '68 we arrived in London. How to get a pad? and we hit upon this scheme. the "Evening Standard", which had all the ads for pads, came

out at 5pm on the news stands, BUT if you went outside the factory in Fleet Street, actually the first edition came out at 10 O'clock in the morning, if you were exactly in the right spot on the corner when the first bundle hit the pavement...? I was ready with coins in my pocket, and a red marker pencil, and I would run to the nearest phone box, unfold the paper to the ad section and then scour the page for properties in the West 10 area, the Fabled Porto Bello Rd area of West London, home to Rastas and artists and beats and rich and poor.

Anyways, I would look down the list, checking the area and rentals, and I did this every

morning for 10 days until one morning, at three minutes past ten, I spotted an incredible offer, £5 a week, self-contained flat in the grove. The gentleman, Mr. Gainsay wanted to meet late in the day but I begged him to see the apt straight away, which we did, and Loved it. It was perfect, and we paid him a year's rent in advance, £250 (my dad helped me a bit here), and we were set.

Then something truly amazing happened. My Friend Paul Gyss... I mentioned him before... wrote from India, saying he had met the most unbelievable man, who was now living in London, and Paul gave me his number, and said maybe it would be a good idea to give him a ring, which we did. His name was Swami

Ambikananda.

Now at this time in the late sixties London and the world was swarming with Gurus' cults and holy men, shamans, fakirs, prophets, and fakes... mainly fakes. and I didn't really want to get involved with any Guru-like scene, but for some reason I gave Swami Ambikananda a call and it turned out he worked as a pancake cook at the Royal Free Hospital, and he asked me straight away if he could visit me, us, at home in the grove.

I was expecting a Swami would have a grand opulent palace with a lot of devotees and such but he lived alone in Balham South London and we agreed he would come round the next Sunday... which he did. There was a ring at the door and when we opened it, a very tall handsome Indian man was there, wearing a black rain-coat, and I thought 'o-no... not one of these... sorta square guys', but he had flashing eyes like coals, and he came into the hallway and took off his dark overcoat, revealing a brightly embroidered Afghani coat with flowers and swirls and patterns, and he seemed to transform as he looked into my eyes and said: "From now on you will be called 'Raja Ram'", and I thought... 'who is this guy, telling me to change my name from Ron Rothfield... to RajaRam.'

He said: "This is your name from now on... and it was... and for the next 25 years we had the good fortune to hang with this man of love... and learn a few things...

WE HAD A BABY GIRL... and her name is Saskia... Nov 11, 1968. The Joy of our life...

"WHO IS THIS GUY, TELLING ME TO CHANGE MY NAME FROM RON ROTHFIELD... TO RAJA RAM?"

"I THINK THAT ONE OF THESE DAYS," HE SAID, "YOU'RE GOING TO HAVE TO FIND OUT WHERE YOU WANT TO GO. AND THEN YOU'VE GOT TO START GOING THERE. BUT IMMEDIATELY. YOU CAN'T AFFORD TO LOSE A MINUTE. NOT YOU."

— J.D. Salinger, *The Catcher in the Rye*



photo by max ambio

everything's
gonna be
olrajt

PROPHETISHU – souldessert with a pinch of bitter

“WE CAN'T STOP HERE, THIS IS BAT COUNTRY!”

— Hunter S. Thompson, Fear and Loathing in ...

This edition is a special one. It took longer than any of the previous monthlies so far to get ready. I guess, it was because November is The Prophet's month...

Not because it's the newspaper's birthday – that's a 'killing us softly' summer day, but because it's his.

Prophet-turned Prophet-founder 'Geri', our real-life, hippie-hop-loving Spider Jerusalem, who could cook like yo' grandma too, was born on World Tolerance Day, and accordingly could not tolerate a large number things. But he had a heart as big as his brains. When we were woodtsocking in Goa, locals would call him Gergelee, and his favorite was Baba's chicken biryani without the chicken, and anything at Paulo's. We had one fight, ever, the year we stayed across the street from the Chapora Parvati shop in the Yellow House, because he was fuming so loudly about some moo-food (fruit leftovers for holy cows) in the otherwise empty fridge that he woke me up in my room, where I had not yet slept off the previous Shiva Valley expedition. We agreed, screaming, that what he considered to be mid-day, which was already appropriate for being extra pissed off about something, or extra pissed, was still early morning just a few steps, and a door slam away. That evening he won a huge poker championship on a boat.

You'll hear about this when you read 'chemical's bit too, which she wrote for the birthday newspaper that friends and love made for him, about him, for his 40th. And another one from 'LindaSub2Sci', is equally proof of a universal fact, that everyone had, and has, their own very BFF Geri.

Gereli, thanks, man, for still sticking with us, nudging here and there, I catch the signs... You'd have a wild laugh, to see how reality is pushing it to the limit nowadays.

I also get that you would protest right now, but here's the thing. This page is all yours, like it or not. It was your month, after all, 'november rain' and such, this is the best cake I could bake for'ya this year. I think you'll like the filling, though, and can almost see your smug smirk. Here's some gonzo wisdom to feed the guests for dessert. Reality punch has been already served. Loveya, novi

“WE ARE ALL WIRED INTO A SURVIVAL TRIP NOW. NO MORE OF THE SPEED THAT FUELED THAT 60'S. THAT WAS THE FATAL FLAW IN TIM LEARY'S TRIP. HE CRASHED AROUND AMERICA SELLING “CONSCIOUSNESS EXPANSION” WITHOUT EVER GIVING A THOUGHT TO THE GRIM MEAT-HOOK REALITIES THAT WERE LYING IN WAIT FOR ALL THE PEOPLE WHO TOOK HIM SERIOUSLY... ALL THOSE PATHETICALLY EAGER ACID FREAKS WHO THOUGHT THEY COULD BUY PEACE AND UNDERSTANDING FOR THREE BUCKS A HIT. BUT THEIR LOSS AND FAILURE IS OURS TOO. WHAT LEARY TOOK DOWN WITH HIM WAS THE CENTRAL ILLUSION OF A WHOLE LIFE-STYLE THAT HE HELPED CREATE... A GENERATION OF PERMANENT CRIPPLES, FAILED SEEKERS, WHO NEVER UNDERSTOOD THE ESSENTIAL OLD-MYSTIC FALLACY OF THE ACID CULTURE: THE DESPERATE ASSUMPTION THAT SOMEBODY... OR AT LEAST SOME FORCE - IS TENDING THE LIGHT AT THE END OF THE TUNNEL.” – H.S.T.

O NCE UPON A TIME...
THERE WAS A SO-CALLED
ALLEY PRESS HIDING IN
THE DEPTHS OF THE OZO-
RIAN VALLEY... (THE DARK
SIDE OF THE ARTIST CAMP:)
IT WAS THE BIRTHPLACE OF
THE FIRST EDITION OF THE

OZORIAN PROPHET, THE MOST INSPIRING PROJECT I'VE EVER GOT TO WORK ON IN MY ENTIRE LIFE. THANK YOU, GERI FOR THE OPPORTUNITY TO BE A PART OF SOMETHING THAT TURNED OUT TO BE SUCH A BEAUTIFUL, PRECIOUS AND LOVE-ABLE PHENOMENON THAT IT IS TODAY.

IMAGINE WAKING UP IN A STRANGE NEW PLACE WHERE YOU HAVE NEVER BEEN BEFORE WITH A HORROR HANGOVER. ALL YOU ARE CAPABLE OF IS THROWING UP INTO THE WASHBASIN (AND THEN INTO OR AROUND THE TOILET) THEN FALLING BACK TO SLEEP. WHEN YOU WAKE UP AGAIN AND DECIDE TO CLEAN THE MESS, YOU FIND A BOTTLE OF DOMESTOS IN THE MIDDLE OF THE BATHROOM DEDICATED DIRECTLY TO YOU. GERI USES PLAIN LANGUAGE. FRIENDS FOREVER.

FACT DID YOU KNOW THAT THE VERY FIRST BUNDLE OF OZORIAN PROPHET WAS DELIVERED FROM THE GATES BY A SLEAZY WHITE MITSUBISHI? EDITOR IN CHIEF -OLRAJT- WAS TREMBLING FROM THE EXCITEMENT...

SPORT IT WAS SAID TO BE AN URBAN LEGEND THAT SOME PEOPLE CAN PLAY POKER DRUNK AND WIN. IT IS NOT. THE VERY BEST CAN DO IT EVEN IN INDIA. OLRAJT BECAME A LEGEND WHEN HE QUADRUPLED HIS MONEY IN 5 MINUTES AND SAT OUT NOT EVEN REMEMBERING.

— CHEMICAL

W hat makes the differences between us is the way in which we look at and how we see the same things and each other. Our Geri's ability, thinking in contexts, eventually leads him to telling a story even when he's asking a question. His thought process is constant and continuous, so we're not really astonished to see him sitting with an umbrella under a beach sunbrella, as we can clearly see, the thought sitting next to him as well.

It's no coincidence either that in 2010 at Ozora, a few meters from the Rock, he hands me a bottle of whisky when we meet for the first time. I am sitting next to him when he's writing his first article about Mango Tree on the tiles of the Royal Star, and he's sitting next to me in the Iskola when there's only just a few of us left.

On the afternoon of my 29th birthday we're playing the top 10 hits of all time back to back, and finally reach 30. A year later I do too. He's there cooking among us. For us.

A true Scorpio. Relay-type, reflecting on everything. But mostly a reflector. He sees you even if you're standing behind his back, he knows, even if he doesn't talk about it. Because he's square. Because he loves you. Because he's Geri, Friend, Family, Critic. For us. Again it's the day that runs out, and not the story to tell... I won't be ending this article either. How could I? It will always keep on writing itself.

— LindaSub2Sci

“NO SYMPATHY FOR THE DEVIL; KEEP THAT IN MIND. BUY THE TICKET, TAKE THE RIDE...AND IF IT OCCASIONALLY GETS A LITTLE HEAVIER THAN WHAT YOU HAD IN MIND, WELL...MAYBE CHALK IT UP TO FORCED CONSCIOUSNESS EXPANSION: TUNE IN, FREAK OUT, GET BEATEN.” – H.S.T.