

The Ozorian Prophet

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**"A HERO IS
AN ORDINARY
INDIVIDUAL
WHO FINDS
THE STRENGTH
TO PERSEVERE
AND ENDURE
IN SPITE OF
OVERWHELMING
OBSTACLES."**

Christopher Reeves
Superman

Once
Upozora
Time...

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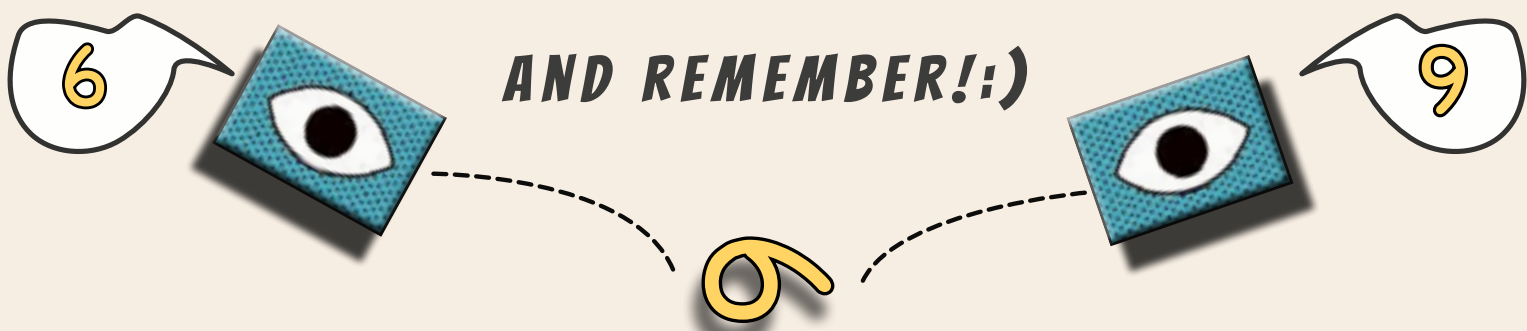
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SPRING IS DRAGGING IN SLOWLY, AT LEAST IN THESE PARTS, WITH JUST AS MUCH UNCERTAINTY, IT SEEMS, AS THERE IS ALL AROUND US. ALMOST AS IF IT WAS ALSO A BIT ON HOLD, NOT SURE YET HOW EXACTLY TO GO ON UNFOLDING. NO WONDER. WE SEE FACTS AND TRUTHS ACTIVELY BUTTING HEADS ALL AROUND US. SOME OF US SUFFER, SOME OF US SUFFER LESS, AND SOME OF US ARE TRANSFORMING EVERY BIT OF SUFFERING EXPERIENCED SO FAR IN LIFE INTO MUCH MORE DEFINED AND SOLID FOUNDATIONS TO REBUILD ON. NOW THAT WE HAVE BEEN FORCED TO TIME-OUT (GO TO YOUR ROOM! YOU'RE GROUNDED!), THERE HAVEN'T BEEN AS MANY DISTRACTIONS, WE HAD PLENTY OF GROUNDING TO CLEARLY SEE THE PATH WE'VE MADE SO FAR, AND THE TRAILS WE LEAVE BEHIND, AS INDIVIDUALS AND AS COMMUNITIES, AS SELF-CREATED UNIVERSE.

SO AS WE MAKE OUR TRANSITION - IT'S HAPPENING (BEND OR CRACK), WE LOOK FOR WHAT IS CERTAIN, THE STEPS WE CAN TAKE 'NOW'. NOW THAT WE KNOW BETTER WHAT ARE THE THINGS THAT ARE MOST BASIC AND PRECIOUS. ...FOOD ON OUR PLATES, SMILES ON A FACE, DANCERS EMBRACE... AND EVEN IF OUR REALITIES MAY DIFFER, GOOD INTENT BRIDGES ANY GAP. SO KEEP YOUR INTENTIONS KIND AND YOUR VISIONS CLEAR. DO WHAT YOU CAN, WE'LL BRING IT THEN TOGETHER. IF WE WERE SO GREAT AT SHARING OUR UNIQUE TREASURES TO CREATE A REALITY WORTH LIVING, AND LIFE WORTH CELEBRATING, IMAGINE WHAT WE CAN DO AFTER HAVING THE TIME AND FOCUS TO DIG EVEN DEEPER WITHIN, FOR THE BENEFIT OF THE 'WITHOUT'. WE ARE THE SUPERHEROES.

SO THIS UNCERTAIN SPRINGTIME ISSUE INTENDS TO BRING YOU SOME OF OUR SCENE'S AND COMMUNITY'S CERTAINTIES AND HEROES - THE AMAZING SOUNDTRACKS TO OUR PRESENT FROM OUR ARTISTS, WHO KEEP ON WEAVING THE SONIC FABRIC OF OUR REALITY (SHOW THEM YOUR SUPPORT!), THE (HIDDEN AND UNHIDDEN) MESSAGES AND WISDOM WE CAN SHARE TO CARE FOR ONE ANOTHER WITH SOUL-IDARITY, AND THE INSPIRATION OF OUR STORIES TO KEEP CALM AND CARRY ON. THE SHORELINE IS VISIBLE. WE JUST NEED TO MAKE SURE IT'S A SAFE LANDING FOR US ALL.

take care, play nice
novi



IT WAS A DANCE OF MASKS AND EVERY MASK WAS PERFECT BECAUSE EVERY MASK WAS A REAL FACE AND EVERY FACE WAS A REAL MASK SO THERE WAS NO MASK AND THERE WAS NO FACE FOR THERE WAS BUT ONE DANCE IN WHICH THERE WAS BUT ONE MASK BUT ONE TRUE FACE WHICH WAS THE SAME AND WHICH WAS A THING WITHOUT A NAME WHICH CHANGED AND CHANGED INTO ITSELF OVER AND OVER. /LEONARD COHEN/



**A LITTLE LARGER THAN THE ENTIRE UNIVERSE
BY EGON'S EMBRACE**
SANGOMA RECORDS



**EMME YA
BY THE NOMMOS**
AVATAR RECORDS



**RELEASE THE FREAK
BY MANMADEMAN**
NANO RECORDS



**AKAASHA
BY IRIIDIAN**
TIP RECORDS



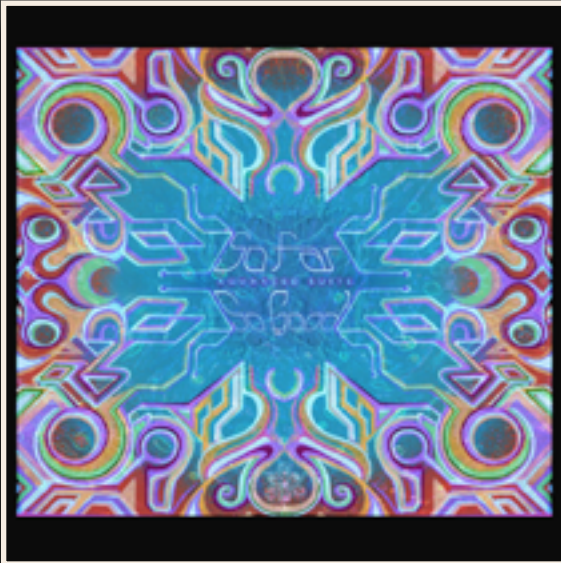
**HEAR NO EVIL
BY DISOBEDIENT PERCEPTION**
PARVATI RECORDS



**SPARK
BY JAMES MONRO**
DIGITAL STRUCTURES



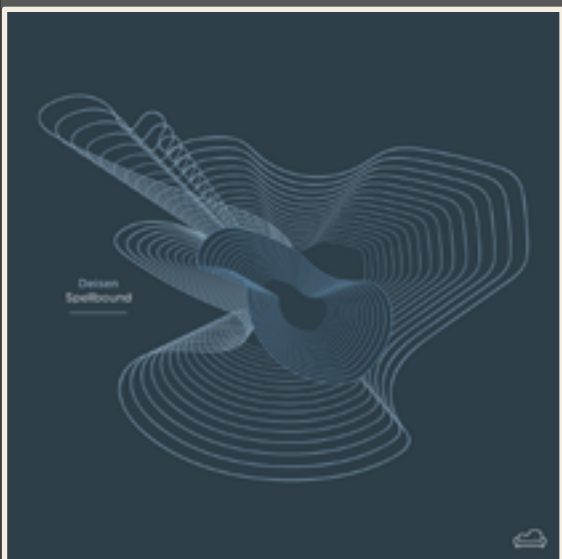
**INNERSCAPABLE ODDYSEY
BY ADAY**
DIGITAL SHAMANS RECORDS



**SO FAR SO GOOD
BY ADVANCED SUITE**
PSYCHEDELIC JELLY



**BEEN THERE?
VA COMPILED BY PERFECT STRANGER**
IBOGA RECORDS



**SPELLBOUND
BY DEISEN**
SOFA BEATS



**ANCIENT FUTURE
BY DEKE**
STEREO SOCIETY



**REFLECTIONS AND REFRACTIONS
BY MIRAMORF**
MERKABA

RAJA RAM INISCENCES

YOUTH... {MARTIN GLOVER} AND THE AMAZING BUTTERFLY STUDIOS

Youth had a great house in Brixton, South London, across from the River Thames...

These studios and Youth's house became the central hub of our world... the world of trance, and experimentation, and super cutting edge music. Juno Reactor Total Eclipse... and many many others... met there, as it was very social, and the three or four floors were a tangle of artists creating and making new sounds and groups. It was a wonderful melting pot, with an evening meal served up every night. Mrs Kahn would cook for 20 or 30 people, whoever happened to be around, and it was such fun to talk and change ideas... And this of course is where I met the famous Mr Simon Posford... He was a top engineer first, and quickly rose to be one of the highest and most acclaimed engineers and productionists working on the scene /but that didn't last long, as his talents were far more than making a good cup of tea, and he produced and collaborated on many projects there/.

Graham and I were allowed some studio time, and we quickly got into "The Infinity Projects" tunes, which we pumped out, at one a day or every two days... a lot of time spent huddled over green and red flashing lights... we worked long and hard writing "I am Feeling very Weird", and then later, at Si's pad, we wrote "Stimuli"... with the mike gaffer taped on a broomstick handle... we didn't have mike stands... and we had to wait for the 435 Bus to pass... every 9 minutes between takes... As soon as the bus pulled away from the stop, we continued recording... and we did a lot tracks. Binary Neuro Naught... Squidgy Atomica... and so many more... all on the broomstick and simple synths...

On the other hand, downstairs at Youth's, he had the killer premium studio with the giant Genelec Speakers and a comfy couch {I always judge a studio by the couch} and we created "The Mystery of the Yeti" and "Mystical Experiences"... and the whole time Youth's place was buzzing, with so many artists and so many different types of music, and it was Youth who kept it together, and advanced so many careers, with his help and guidance. We thank Youth for giving us the breaks we needed. And he is rocking harder today than ever... live gigs with Killing Joke... and working with the fabulous Dave Gilmour of the Floyd... and Paul M., etc... We had parties there, we did dmt in the garden outside, one time... And out of this came TIP Records...

It was obviously better to own a company, and then get to release whatever one wanted to... It was so easy... And it was here, after meeting Si at Butterfly Music, that we made in 1996 our first Shponge track... downstairs in the good study... "Rumours of Vapours", and I had just bought a brand new red Nord... NUMBER 03... just awaited from Sweden, so we took it downstairs, found an Alien voice and off we went... and that was released later on Tip. Chicago, my best mate was the guy who first heard the potential of Shponge... and when he heard it, said "you gotta release it", and so that was the beginning of Shponge... a long time ago... and here we are now... excited as the first day, with so much yet to do...



It's the silly things about gigging you remember... Like the time I was going up to Hull, to play a Polytech or something, and I left on the train... my full stage gear /bells, Indian shirts, scarves, head dress, beads... the lot/. I just forgot them on the luggage rack, so I appeared on stage... wearing my work clothes, brown corduroy trousers with a belt and a straight shirt and tie, and weird shoes... and came out looking like an accountant on holiday. I felt dreadful... vanity is a horrible thing... The worst gigs ever...

Well, we did some real shockers over the years. Most of the gigs were sort of unsatisfying, but some were truly horrific... Like the one we did with the GRATEFUL DEAD, up north, at a place called funnily enuf 'Woodstock'... not the same one obviously... but a large outdoor fest, with us supporting the Dead. Now I have always listened to their music, and they were one of the most psychedelic bands around, and it was so exciting to be able to play next to them... but Allan and Shiv had a Barney... uptight vibes... and then we went on stage, and we started to play "Giants" but Shiv came in early, on the wrong beat, and Allan just wouldn't play... he just stood there glaring... not playing a note, while Shiv repeated endlessly the first line "Once there was a land..." over and over, without Allan coming in, and so from that opening the gig descended into pure chaos... My flute was out of tune, and we stumbled through some material, and it sounded like three angry cats wailing... and finally, thankfully, we got off the stage, to no applause or reaction... but then, the walk of shame... We had to get to our caravan, which was next to the Dead trailer, and there they were... all leaning on the side of their trailer, and we had to walk slowly in line past them... ashamed... my heroes... and us... pathetic. It was really a bummer to see Mickey Hart, the drummer, catch my eye, and there was Jerry Garcia looking at us in a quizzical sort of way. So we went back to the van, almost in tears, got in and drove home... Awaiting our next surprise.

art&words by raja ram

**"TAKE, IF YOU MUST,
THIS LITTLE BAG OF
DREAMS,
UNLOOSE THE CORD,
AND THEY WILL WRAP
YOU ROUND."**

/WILLIAM BUTLER YEATS/

WE'RE TALKING WITH HUNGARIAN PRODUCER ATTILA GÁL AKA CORD, WHOSE HUGE DREAM CAME TRUE WHEN MERKABA MUSIC RELEASED HIS EP "MAKTUB", IN OTHER WORDS: 'IT IS WRITTEN'...

WHAT WAS THE FIRST SOUND? DO YOU REMEMBER THE FIRST MELODY, THE FIRST SONG THAT MADE YOU FALL IN LOVE WITH MUSIC?

I was 5 years old when my father noticed that I tap my feet to music, which prompted him to decide that the kid's place is in a primary music school. It was an outstanding decision, I got the blessed imprints of the Kodály-method running through my veins, which has been serving as a lifelong foundation to this day. I discovered the beauty of music in the school choir: that's where my love for polyphony began growing, along with a deep admiration for music.

WHICH GENRES OF ELECTRONIC MUSIC HAVE YOU EXPLORED, WHOSE INSPIRATIONS HELPED SHAPE YOUR OWN SOUND?

The first music of appreciable quality that I made was atmospheric drum and bass, then I turned towards breakbeat, followed by a few dance music attempts, then after a longer break came (psy) glitch-hop, like the last two of my more serious releases. I was always inspired by music with some kind of twist, hearing which might stop me in my tracks, and with a grin on my face I'd be thinking: "OMG what is this?", and 'nooooo, how in the world do you make a sound like that?' or 'how did he come up with THIS'. Dave Tipper, Shpongle are absolutely masters of this kind, at the beginning of the 2000's, many years ahead of their time, they've conveyed many-many values that are customary in traditional musicality (themes of melody, harmony, rhythm) while propping them with technologically progressive, innovative electronic musical tools.

HAVE YOU EVER FELT LIKE 'YEAH, THIS IS SOMETHING I'D LIKE TO ACHIEVE' OR 'SOMETHING LIKE THIS BUT IN A DIFFERENT WAY'...?

I much rather try to discover abstractions or individual solutions, which are eventually expressed through my style or sound. I also have a few recyclable meta-tools, which I apply to different base materials, so the results are always totally varied, you can't tell that they were all made with the same "tool":) There were also many times when I heard something exciting in some piece of music that I started thinking about how to make. I started trying to imitate it and ended up with something totally different, but unique, this is how you get something creative out of the intent to copy:)

WHAT ROLE DID CHI, THEN ADDICTECH PLAY IN YOUR MUSICAL JOURNEY, AND HOW DID YOU END UP AT MERKABA, YOUR DREAM LABEL? ARE THERE ANY OTHER LABELS THAT YOU VALUE AS HIGHLY?

I can't stress the role of Chi enough. It's mostly their approach that pre-cushioned my endeavors for the later years. At Chi the goal was never the sales statistics or staying alive, but supporting authentic, quality music and/or music that represented progressivity, and introducing it on an international scene. I was overjoyed at 20 when at a party Kevin mentioned signing me on, and besides this, I managed to learn so many things from Ambrus too. Addictech came after a long break, also not a sad story. I've always played music, but I hadn't got anything finished for about 10 years until 2014, around the time I discovered glitch-hop and started taking it a bit

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more seriously, switched music editing platforms and started getting music ready at last.

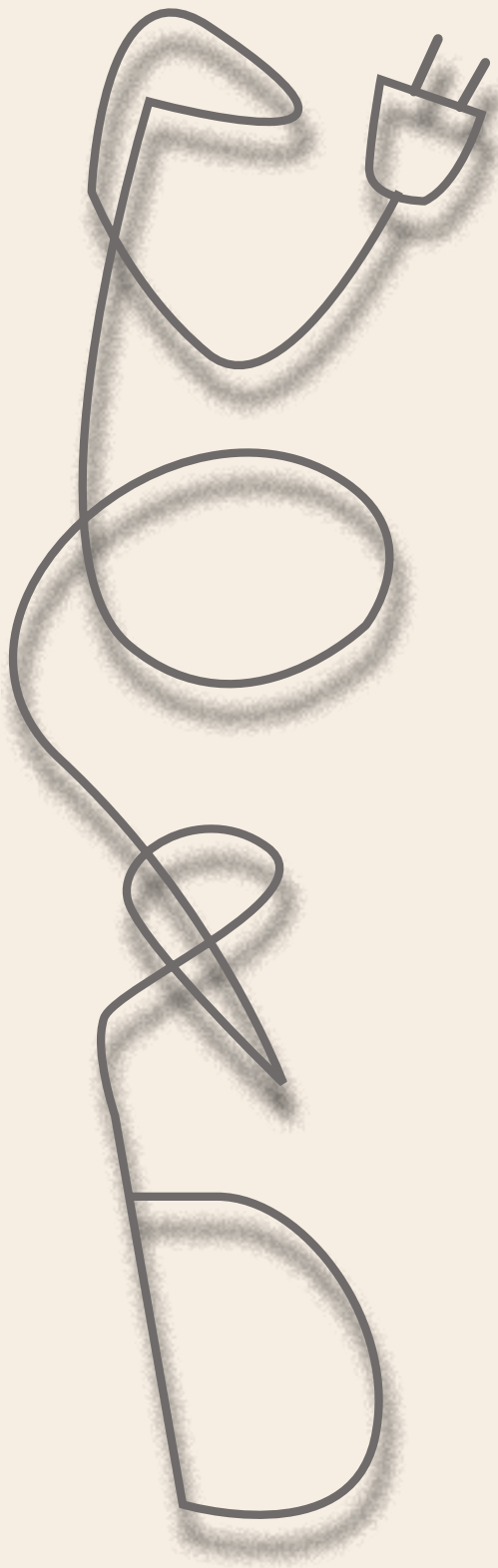
I asked Kevin where I could send it, and he recommended Addictech, which counted as a very cool label in the glitch-hop / experimental electronica scene, listing names like Tipper. So I sent them the music and the response came immediately: "great, let's do a release". Unfortunately, this had less of an resonance than I expected, given that bass music isn't that popular in this part of the world, even if its psychedelic varieties occur on the chill stages of festivals. So I just got professional accolades from other musicians for the quality of the music. A year or two later, I sent a demo to Shanti Planti, which was thrown back, I'm not even surprised by this anymore, but instead of being discouraged, I compared my music to what's on Shanti Planti and Merkaba. So I identified the areas I needed to improve on, I started working hard and the result was the Maktub EP.

The way this came true is also completely typical of me. Unfortunately, I have / have had long-standing shortcomings in the matter of self-confidence, so straight from the outset, I thought 'whatever will be, will be', but I still have to go ahead and send it to Merkaba too. In the worst case, they won't want it, then it will get released somewhere else, and the music after that will come out there eventually. Well, how this turned out was that one morning, a few minutes before starting my course teaching, I saw I'd got an email in which the label head, Merkaba Scintilla talks about how brilliant the music I sent them is, and he would be the happiest if they could be the ones to release it. At this point I apologized to my students with a huge smile and went out to the washroom to shed a few tears :)

MAKTUB EP 2020. IF IT'S TRUE THAT EACH OF YOUR PRODUCTIONS TELLS A STORY, WHAT CAN BE SAID ABOUT THE MAKTUB RELEASE, WHAT STORY DOES IT TELL? AND WHAT NEW AVENUES HAS IT OPENED UP FOR YOUR FUTURE WORKS PERHAPS?

Well, I don't figure out the story in advance and then express it through music. It just means that I try not to follow simpler, mainstream dance music structures. I like to present several longer themes that react to one another, to implement arches of flow process music. In the end the story

takes shape in the mind of the listener, if one listens attentively. What kind of a story this turns out to be, depends on the listener's personality. The new paths become methods "invented" during the completion of an EP, which I continue polishing in the future, and result in new sounds and themes.



YOUR PERFORMANCES AND LIVE SHOWS ARE A BLEND BETWEEN A DJ SET AND A LIVE ACT... HOW DO YOU BUILD UP YOUR PARTICULAR SETS, HOW MUCH OF IT IS PRE-PLANNED-ORGANIZED AND SPONTANEOUS, EXPRESSIVE? WHEN IT'S POSSIBLE, HOW MUCH DOES A GIVEN AUDIENCE INFLUENCE AN ACTUAL PERFORMANCE YOU'RE PUTTING ON STAGE?

The time, place, purpose of the performance, and the warm-up broadly determine the musical arch,

what genres I choose from, what sonic stops I want to make/ show with the set. I have a self-invented Ableton Live setup that I have been refining over the years, of which I control approx. 25-30 parameters, even completely intuitively. With these, I can control a bunch of effects, but instead of the usual crossfade in DJ sets, I tend to give a taste of music that isn't "on" yet in other ways too. I also started using text samples for the Christmas Merkaba online, and even a piece from a János Pilinszky poem found its place:)

I am absolutely influenced by the set-setting and the audience. If the first two tracks of a started block don't work, I switch, or vice versa: riding the positive reactions, I extend it with new pieces.

THERE WAS A LITTLE BREAK IN THE LIFE OF THE CORD PROJECT, CAN YOU TELL US ABOUT THAT, OR MORE PRECISELY, HOW DID THE RESURRECTION COME, HOW DID THE NEW CORD CHAPTER MANIFEST, DIFFER FROM THE FIRST WING FLAPS PERHAPS?

Before 2015, there was a break of almost 10 years, if that counts as 'little'... I never put down music totally, I kept trying new technologies, but the result of my family and work situation at the time was a pretty disorganized personality who simply did not bother to go through with finishing music with order and persistence. I have no idea what exactly brought about the resurrection, maybe I'd just had enough of only "playing around" and wanted to show what I create in a wider circle.

BESIDES THE CORD PROJECT, WHAT ELSE DO YOU DO, MUSICALLY AND OTHERWISE?

I earn my living as a programmer, I spend a lot of time alone nowadays reading. What interests me a lot is how I can enhance my performances with visuals. Last year, while waiting in line to get a drink at a party, I met Rat, who (after having successfully discussed a few ontological issues) turned out to be involved with filmmaking and VJing. A couple of weeks later we were already getting ready for the Merkaba online stream, which went amazingly well, for the first time without any practice beforehand. It's great working with him, his ideas support my music world perfectly, we have really ambitious plans for the future.

HOW ARE HANDLING CONFINEMENT, HOW ARE YOU TRYING TO TURN IT INTO AN ADVANTAGE PERHAPS?

A more confined life due to the pandemic came at the best time for me, along with the inevitably intensifying feeling of loneliness. I'm living perhaps the most important period of my life, as the problems that have popped up one after the other in recent years have amplified the wounds acquired in the first half of my life. This is in no way pleasant, but it is useful: I've clearly seen what and how I have to work on myself. Because of this, I do a lot of personality-shaping and strengthening, I practice Vipassana meditation on a daily basis, but what's even more important is

that I relentlessly stick to the things that help me stay in balance. I try to spend a lot of time outdoors and among people that are more inspiring than demotivating, and I also try to pay more concentrated attention to my family. Music production is temporarily on hold, though I've paddled on to new waters in recent months, and I have started several pieces of music that are waiting for their promising completion.

**CHECK OUT CORD
IN MM ONLINE
SHOWCASE #6 //
VISUALS BY RAT HERE!**

WHAT DO YOU THINK ARE THE PROSPECTS FOR OUR SCENE, AND DO YOU THINK THE PRESENTLY EXPERIENCED TWIST OF FATE WILL AFFECT THE FUTURE OF OUR MUSIC WORLD AND FESTIVAL CULTURE IN ANY WAY?

A year ago, I thought new party habits would emerge, afternoon parties would become regular, or the online paid content model would become a trend, but there wasn't much of a breakthrough. Pragmatically, I think the restrictions will be pushed back, and if otherwise not, with the help of some control methodology (vaccination certificate, etc), the old world will slowly make its comeback.

DJ TOP TEN SERIES

DJ TOP 10

RADIOZORA

'CHILL O'CLOCK'
SELECTION

SOME FAVES FROM THE LATEST ADDITIONS IN OUR PSY-CHILL / PSY-BASS / DOWNTempo MUSIC COLLECTION. YOU CAN CATCH THESE AND LOTS OF GOOD MUSIC FROM THE GENRES IN OUR "CHILL O'CLOCK" PROGRAM ON MONDAYS AT 16:00 CET, TUESDAYS AT 22:00 CET, SATURDAYS AT 14:00 AND RANDOM TIMES OF THE WEEK.

- 01 Shpongler - Mycelium Labirhyth (SELF-RELEASED)
- 02 Eelison - When The Sea Is Cooling Down (MERKABA MUSIC)
- 03 From Vacuum - DMT (MYSTIC SOUND RECORDS)
- 04 Invisible Ralf & Spiral Minded - Fences (MINDSPRING MUSIC)
- 05 Gumi - Sub Ocean Rays (DESERT TRAX)
- 06 Suduaya - The Calligrapher (ARCELYA RECORDS)
- 07 Noor - Time Waits For No One (FUTURE MUSIC)
- 08 Advanced Suite - I Can Give You Everything (PSYCHEDELIC JELLY)
- 09 Zebra Centauri - Aberrant (URSL RECORDS)
- 10 Deisen - Cinderella (SOFA BEATS)





DJ GIUSEPPE

PARVATI RECORDS

MY SELECTION IS MAINLY BASED ON PARVATI RECORDS RELEASES WITH A COUPLE OF EXCEPTIONS. THERE IS A LOT OF NICE MUSIC OUT THERE BUT I HAVE DECIDED TO FOCUS THIS TOP 10 ON THE ARTISTS OF MY LABEL, ALSO BECAUSE OF THE DIFFERENT SOUNDS AND STYLES THEY PROPOSE!

- 01** Farebi Jalebi - Madikeri (PARVATI)
- 02** Tengri - Distance (PARVATI)
- 03** Atriohm - Parallel Cosmology (PARVATI)
- 04** Karavel - Psychedelic Mantra (PARVATI)
- 05** Third Eye Of Monkey - Xocoyotzin (PARVATI)
- 06** Egon's Embrace & Tengri - We Will Be When You Will Be No More (SANGOMA)
- 07** Flipknot - Hum Acid Hain (PARVATI)
- 08** Anarkick - Marathon (SANGOMA)
- 09** Disobedient Perception - Hear No Evil (PARVATI)
- 10** Shantam - Oxerna (ORBITA PARVATI)

IT'S SOOO TRICKY TO TRY TO SELECT A TOP 10 WITH SO MANY AMAZING ARTISTS & AWESOME MUSIC OUT THERE!!! ...THE CHOICES ALSO DEPEND ON THE MOMENT... BUT FOR THIS MOMENT, I'VE PUT A SELECTION TOGETHER TO SHOWCASE A TASTER OF SOME OF THE ARTISTS I LOVE.

DALA

NANO RECORDS



- 01** GMS & Dickster & Legohead - Dala (UNRELEASED)
- 02** Earthspace - No Rest For The Blast (Laughing Buddha Remix) (NANO)
- 03** KiM - Party In The Woods (ALGORIKA REMIX) (GRASSHOPPER)
- 04** Magik & Virtual Light & Yestermorrow - Inception (NANO RECORDS)
- 05** Imaginarium - Aether (DIGITAL OM)
- 06** Soundaholix - Whoosh (UNRELEASED)
- 07** Melting Point - OUR WORD (NANO RECORDS)
- 08** Regan & Laughing Buddha - Follow Your Passion (CHROMATONE REMIX) (UNRELEASED)
- 09** Technology - Continuidade E O Poder (MOSAICO)
- 10** Magik & Waio - Gan Jay (INGRAINED INSTINCTS REMIX) (UNRELEASED)



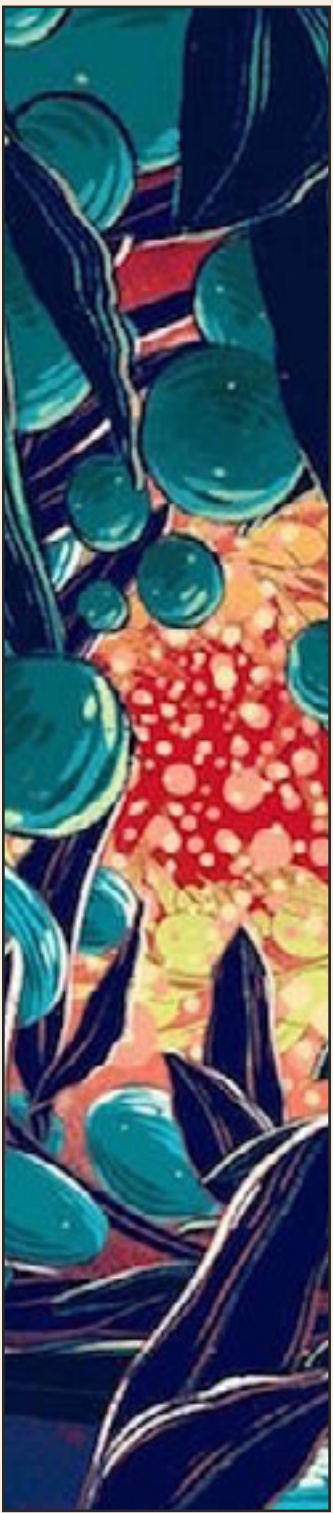
KHROMATA

IBOGA RECORDS

A SELECTION OF SOME OF MY CURRENT FAVORITE GROOVES!



- 01** **SOME1 & One Function - Inside Your Head (Iono Music)**
- 02** **Astrix, Rising Dust - Universo (SHAMANIC TALES)**
- 03** **LOUD - 5 Billion Stars (CAPTAIN HOOK REMIX) (IBOGA)**
- 04** **Critical Choice - Black Swan (IBOGA)**
- 05** **Freedom Fighters & Sphera - Beyond Belief (STEREO SOCIETY)**
- 06** **Perception - Realive (TESSERACT STUDIO)**
- 07** **Headroom - 16Bit Masterchef (IBOGA)**
- 08** **Egorythmia & Zyce - Axis (MORION RECORDS)**
- 09** **Flowjob - Personal Development (IBOGA)**
- 10** **SD aka FÜNF D & Stefan Ludley - Change is Coming (LIVING LIGHT REMIX) (BLUE ROOM SOUNDS)**



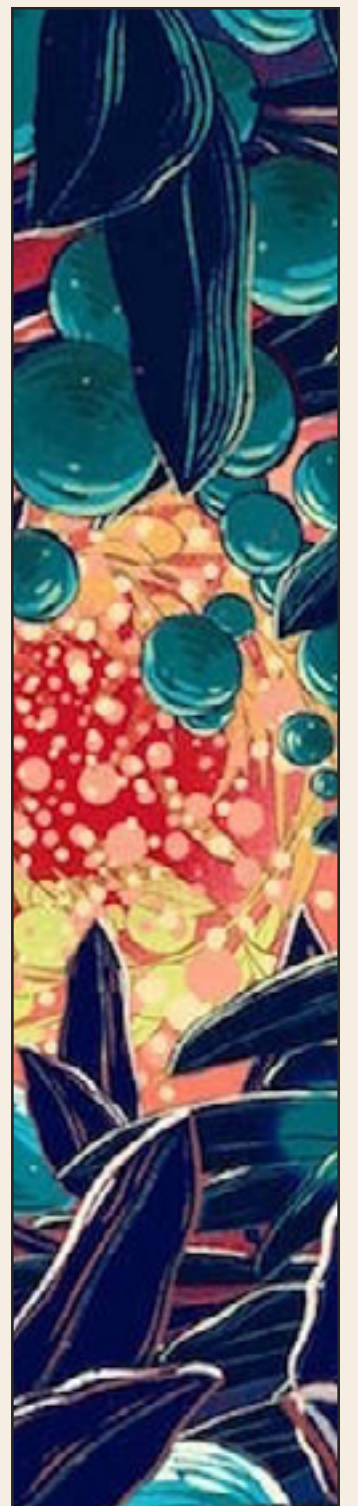
HERE ARE SOME OF MY FAVOURITE TRACKS, AMONG OTHERS, WHICH WERE RELEASED IN 2020 AND 2021. FEELING, PRODUCTION, FLOW AND GROOVE ARE SOME OF THE ELEMENTS THAT USUALLY DRAW MY ATTENTION IN A TRACK AND BRING ME INSPIRATION AND GOOSEBUMPS :) TRACKS WERE PLACED IN AN ORDER THAT COULD FORM AN IDEAL TRACKLIST OF A COMPILATION, PLAYLIST OR DJ SET RATHER THAN IN A RANKING, 'BETTER THAN', MODE.

JOHNNY BLUE

**MIKELABELLA RECORDS /
FEEL LIFE MUSIC**



- 01** **Sigil - Liberation (FEAT. MARCO ROSA) (MERKABA)**
- 02** **GUMI - Reflected Within (WITH KAYA PROJECT) (DESERT TRAX)**
- 03** **Spacey Koala - Spongy Lotus (SHANTI PLANTI)**
- 04** **MantisMash - Dub Over Evil (MERKABA)**
- 05** **Tea Tree - Circadian Riddim (MINDSPRING MUSIC)**
- 06** **Zen Baboon - Sabo De Raia (BABOON CLINIC)**
- 07** **Beatfarmer - Spring Water ft. Lo.Renzo (BEATFARMER)**
- 08** **Martyn Zij - Hawiwi (feat. Kete) (INDRA'S GARDEN)**
- 09** **Kaya Project - Beware The Drunken Master (Suduaya Remix) (SEB TAYLOR)**
- 10** **Hedflux - Corvid Phase (LUMINUS MUSIC)**



THE COOKING GROVE'S GROOVES

OUR FIRST STOP ON THE OZORA-MAP-HOP WAS THE NEST. WE CONTINUE OUR VIRTUAL RAMBLE IN OUR PLAYGROUND... THROUGH THE WOODEN RIBCAGE OF THE DRAGON THAT BRIDGES THE YELLOW ROAD BELOW, YOU STEP OUT OF ITS MOUTH, THE HEARTH AND HEART OF OZORA LIES AHEAD. NESTLED UNDER A CANOPY OF TREES, IN THE EMBRACE OF THE 7HEADED GARDEN, THE MAGICAL WORLD OF MICROCOSMOS, BUSHYLAND AND THE TEASHACK, THE OZORIAN COMMUNITY KITCHEN AREA IS AN EVER-GROWING ORGANIC FAIRYTALE SPACE WITH WORKSHOPS CENTERED AROUND HEALTH, SUSTAINABILITY, TRADITIONAL KITCHEN TECHNOLOGY AND ECO-FRIENDLY LIVING. MORE RECENTLY, IT HAS ALSO TRANSFORMED INTO THE NEWEST MUSIC STAGE OF THE VALLEY... THE GROVE THAT BECAME THE GROOVE.

WE'RE TALKING WITH...

THE GUY WHO ONCE CAME DRESSED AS A HUGE WHITE RABBIT, WITH A MAD PROFESSOR BEARD AND DREADS, TO A LITTLE AFTER-FESTIVAL TEAM PARTY HELD IN THE COMMUNITY KITCHEN GROVE, THE GUY WHO INVITED US TO HIS SPECIAL PRE-FESTIVAL LIVE SET IN THE PYRAMID WITH WOODEN WEDGE "PSY-TICKETS"... (I'VE BEEN USING MINE AS A DOOR STOPPER EVER SINCE), WHOSE LAUGH YOU'D RECOGNIZE FROM MILES AWAY, AND THEN KNOW THE OVENS, AND THE MOOD, WILL BE FIRED UP YET AGAIN... THE HEAD GROOVE CHEF, FÁNI BÁCSI - ON HOW DREAMS BECOME REALITY, HOW FOOD TASTES BEST WITH MUSIC AND WHAT ROLE COMMUNITY CAN HAVE IN OUR KITCHENS.

HOW WAS IT AGAIN THAT YOU BECAME THE COOKING GROVE'S MAIN GROOVE DADDY? DID IT ALL BEGIN WHEN YOU BUILT THE HUGE OVEN, OR MUCH EARLIER THAN THAT?

Much earlier. To be more exact, in 2006, my first time at Ozora, as a guest. That's when I decided that I wanted to work here one day. Hanna Hanna Festival helped a lot in making the connection, because that's where I met Mata Csabi. He's the one who invited me to play a set at the post off after in the Velosophy (that might not be how you spell its name). This is from where they called me onwards to Fishing on Orfu, where I suddenly became a stage manager. Is this 2010 already? This is about the time they also called the team from Pécs to work at Ozora, and asked me as well if I would like to go. I 'd had the answer to that since 2006.

AND WHEN DID FOOD, COOKING, ANCIENT AND NOMADIC MEAL PREPARATION AND CATERING START PLAYING A ROLE IN YOUR LIFE?

It all started with my dad. He is an exceptional cook and I love the food he makes to this very day. He and Henry David Thoreau's beautiful descriptions of making a sourdough starter and baking bread were my first inspirations, alongside the 2006 Ozora, which turned me in the direction of a nomadic lifestyle.

"Bread may not always nourish us; but it always does us good, it even takes stiffness out of our joints, and makes us supple and buoyant, when we knew not what ailed us, to recognize any generosity in man or Nature, to share any unmixed and heroic joy."

/Henry David Thoreau - Walden; or, Life in the Woods/



photo by laszlo kun

HOW DID THE COOKING GROVE GROW INTO A GROOVE, HOW DID THE COMMUNITY KITCHEN AREA BECOME A STAGE TOO?

Nice and slow. It started with an oven, which we slowly started building round. First we only looked at what opportunities we had to place fireplaces, as in a camp. Then alongside more cooking, demand also grew for developing the infrastructure, like dishwashing, evening lights, benches, paths, garden, roofs... This is how we truly turned into a free kitchen area. This is when the workshops came in, and then workshops where you could listen to lectures held by locally or even internationally well-known musicians, DJs, producers. The Cooking Grove at the time had already become a popular space for rehearsals, so artists and bands started coming here to practice for their evening sets. Then when the entrance gate and entry system got ready, visitors didn't have to wait for long anymore to enter, the bands entertaining at the gate had some free time and the Cooking Grove proved to be the perfect place for them. There was no stage yet back then, everything was acoustic. But slowly music also found its way into this space.

"MUSIC FOR A GOOD LUNCH", THEY SAY IN HUNGARY... WHO WOULD BE YOUR DREAM TO SEE AND HEAR WHILE COOKING?

I'd love to invite Jamie Oliver:) Or, I don't know how much of a cooking guru Raja Ram or Tristan is, but a workshop held by them would really be cool. On stage I can imagine Anatolian Session, Oceanvs Orientalis, or, let's say, Kermesse.

"FÁNI BÁCSI, GROOVE-DADDY, CHIEF CHEF AND MASTER MAGICIAN, INVITED A CHILEAN BAND TO ELEVATE THE SENSORY EXPERIENCE OF THE COOKING GROVE, WHO FILLED THE SPACE WITH PSYCHEDELIC MAPUCHE INDIAN MUSIC. BUT BESIDES RŪTRANCE, SEVERAL OTHER SOUTH AMERICAN ACTS FROM GLOBAL HYBRID RECORDS ALSO JOINED IN, FIRE PERFORMERS AND BODY PAINTERS POPPED UP, AND MIKE STELLAR ADDED SOME OF HIS GROOVES TO TOP IT ALL."

- OZORIAN PROPHET 2018 -

CHECK OUT THIS SHORT VIDEO!



SO FAR, WHICH HAVE BEEN YOUR FAVORITE PROGRAMS, WORKSHOPS, WHAT HAVE YOU LEARNED...?

The beer brewing workshop was really cool back at the beginning. From among the new ones, Kristof Steiner and Nar Gourmet were my favorites. The South Americans threw in a few sets on top, Nintü, Pasaje Universo, Andi Andean, Barrio Lindo, and created a fantastic atmosphere for the workshops.

IDEALLY, HOW DO YOU IMAGINE THE FUTURE OF THE COOKING GROOVE, WHAT NEEDS FURTHER DEVELOPING?

The weakest link in connection with workshops is the main oven. A new workshop space would really be an upgrade. With a better designed oven, fireplaces and roof, a truly pro kitchen could be set up in the center. For the music stage, a more functional stage and pro sound system.

WHEN YOU'RE TRAVELING, DO YOU CREATE SMALL COOKING GROOVES WHEREVER YOU GO, HAVE YOU SEEN ONES THAT WERE INSPIRATIONAL?

During my travels around the world I mostly gather inspirations. During my gastro travels I am mostly amazed by the colorful world of cooking technologies and all the different kinds of fireplaces. Of course, it also happened in Chile, where we organized regular empanada evenings, and a monthly grill night, where we invited musicians, and this is also where I met Rütance and Andi Andean.

These felt almost exactly like the Cooking Groove.

In Barcelona I met party organizers who hold cooking workshop weekends where food is served to experimental DJ sets. Unfortunately, I couldn't visit them to see them in action, but due to the pandemic, they started caring and catering for the homeless in Barcelona. But I saw photos of their earlier events and it's very similar to the Cooking Groove.

THE ROLE OF A COMMUNITY KITCHEN IN OUR COMMUNITY IS...

Very important. I never liked to cook just for myself. It's much more important to share what you have. This is why I have always looked for opportunities, also during my travels, where I could make food with others for others too. Here on the Canary Islands where I live, we also have a community kitchen. Before the pandemic we regularly organized Kids of the Sun parties where we always had a free kitchen and café. Everything donation based.

FAVORITE FOOD OR THE FOOD YOU MOST OFTEN EAT AT A FESTIVAL? YOUR FAVORITE MUSIC TO GO WITH A MEAL...

My favorite food is pea stew. My favorite music... this changes. Now I'm really into MockBeat, Yellow Raincoats, or Pongo's So Many Words.



photo by peter szoke

HENRY DAVID THOREAU'S HAZELNUT RAISIN BREAD RECIPE

- 1/2 CUP RAISINS
- 2 CUPS WHOLE HAZELNUTS
- 1 TABLESPOON ACTIVE YEAST
- 1 CUP RYE FLOUR
- 1 CUP ALL-PURPOSE FLOUR
- 1 1/2 TEASPOONS SALT
- OLIVE OIL

1. Preheat oven to 325°F. In a small bowl, cover raisins in warm water until just submerged. Set aside to soak.

2. Spread hazelnuts on a rimmed baking sheet and roast 7 to 8 minutes, until skins appear cracked. Let cool, then rub in a clean dish towel until skins are removed. Add half the hazelnuts to a food processor and pulse until finely ground meal. Coarsely chop remaining hazelnuts and set aside. Turn off oven.

3. In a small bowl, combine yeast with 3/4 cup lukewarm water and let stand until foaming, about 10 minutes. Meanwhile, in a large bowl, combine both flours, salt, and 1/2 cup hazelnut meal.

4. Add yeast mixture to flour mixture, stirring until a dough forms. Strain raisins, reserving the soaking liquid. On a floured surface, knead dough, folding in raisins and hazelnuts periodically, 10 to 12 minutes. If dough is too dry, add soaking liquid as needed.

5. Place dough in a large oiled bowl and cover with a soft cloth. Let rise in a warm place until doubled in size, 2 to 3 hours.

6. Preheat oven to 350°F. Punch down dough and shape into 2 small ovals. Transfer to baking sheet, re-cover, and let rise another 30 minutes. Remove cloth and bake 30 minutes, or until crust is golden.

Source: Paper and Salt

photo by sasha hippie koala



Kristof's plant-based Kitchen in the Groove.



**"LET'S MAKE WORLD PEACE HAPPEN BY EXCHANGING CULTURES, RECIPES, AND STORIES."
(KRISTOF STEINER)**

The RÜTRANCE family, up front Andi Andean aka Wolf, firing it up around the hearth



GROVE OR GROOVE? AND WHY?

Groove. You always have to cook with a groove. But if you do it in a grove, things just go to a next level.

Actually, it was 'Grove' and when I wrote the sign on a small piece of wood, I misspelled and wrote 'Groove'. Then we were like... whatever, both are legit:)

YOUR FIRST MEMORY OF THE GROOVE. WHAT DO YOU LOVE THE MOST OF ABOUT IT?

I was wandering around with the mighty Bodoos and it was simply amazing to find that secret magic place. I knew immediately I wanted to do something there.



Wow, first memory is hard to find, must be from my first year in 2012, when it came alive. I remember the crew parties there the most, after everybody went home and only the workers stayed for a night, with cooking and music. We were all tired but the vibe was there, fresh and groovy. That's when I realized what a cozy space it was. I love the trees and the detailed work that is done with every brick and shelf and corner. How it melts together with Bushyland and how it collaborates the space with the Microcosmos and all. Marvelous.

MEMORABLE FOOD YOU ATE THERE OR COOKED? WHAT WORKSHOPS HAVE YOU BEEN TO OR HELD?

I felt the need to share my African heritage, so the workshops were around Angolan and Cabo-Verdian food.



Everything I ate there was good. I only ever had just a few minutes there during the festival, since I was busy or there were too many people around. Those pizzas were astonishing. And I also had the privilege to cook for the staff there last summer when only the crew came together. What a fireplace. Vince Varga's lentil curry was a miracle. And Mango's dishes. I miss it a lot, to hang out with people. What a happy place.

WHAT DO YOU THINK ABOUT IT AS A MUSIC STAGE?

It's the place where you find the unexpected. I had very nice surprises there. And I love the the soundsystem. Phat and warm.

Absolutely a good idea, to bring a slight slot of live and dj sets there. Always reminds me of a futuristic African village where people hang out for good. The best party is always in the kitchen, innit...?

WHAT IS THE ROLE OF A COMMUNITY KITCHEN IN A COMMUNITY?

It's a place of sharing. Eating is essential for living, so if you add a community feeling to it only good things can come from that.



Bringing the soul, the warmth, the safeness, the essence of the tribe. Cooking and eating together is always an important role in a community's life. There is enough to eat, and it is healthy food we eat, and we share our plates and spices. Women share their knowledge and tools. We eat and we drink and it's happiness.

FAVOURITE FESTIVAL FOOD, MUSIC TO LISTEN TO WHILE EATING?

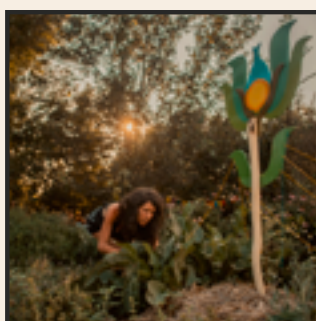
Love the food from the School! Probably the best in all the festivals I play. You can feel the love in it. Music is always chosen according to the meal, like a good wine.



Our School is doing so fine feeding of artists and crew. Their work is literally outstanding. From the eye of a festivalgoer, I love fresh orange juice, the shakes, the powerballs, the food from the East, easy food, vegan and smooth, so it's more energy to move that body. The music for eating is rather something really slow or beatless. Just wind and birds chirping perhaps. Fast music is for fast food, no thanks.

WHAT WOULD YOU IMPROVE IN THE GROOVE?

I believe Fani and his team are doing a marvelous job. No need of any kind of approval, just the right amount of palinka from Fani's secret stash.



Just expand the area more. And expand the 7Headed Garden for serious biodynamic permaculture business. All year long. Or at least not just for that one week. It's a small area, as we know, but there is more space towards the Artibarn / Mirador. Otherwise all is just fine.



HUNGARIAN FOLK TALES

THE STONE SOUP

Once upon a time a poor soldier was coming home from the war. The poor soul wandered from one village to the next threadbare and hungry. He was offered no bread or even a little hot soup anywhere at all. He went from house to house asking for something to eat. But the people either set the dogs on him or told him they themselves were too poor to eat. As he carried on from gate to gate, he made up his mind to go into the first house, and make a pot of soup for himself, whoever the owner of the house might be. He picked up a stone at the entrance of a house and went in. The owner was an old woman.

"Good morning, old lady."

"Good morning to you, young soldier."

"Are you well today, old lady?"

"I am well. And how are you, young soldier?"

"I'm also well, but I have to say that I would love to eat a little soup if you have any to spare."

"Oh, young soldier, I'd gladly give you some if I had any."

But I'm as poor as the church mouse. I have nothing."

"My pantry, my attic and my whole house are all empty. I have nothing, not even a crust of bread."

"Well", said the soldier, "I am not so poor, I have a stone right here in my pocket. I could make a soup out of it. All I need is a pot or a pan or something to cook it in."

"Well, I could give you one, I have plenty of pots in the house," said the old woman.

"But I have nothing to put in them."

The soldier washed the stone nice and neatly and placed it in the pot. The old woman lit the fire. The soldier poured water over the stone and placed it on the fire to cook.

He even stirred it with a long wooden spoon. The old woman watched him with curiosity. The soldier even tried the soup.

"Well, it's good enough," he said, "but if it had a little salt in it, it would be even better."

"I'll get you some salt, I have plenty."

The soldier put the salt into it, stirred it and said:

"If you had a spoonful of fat, that would make it even better."

The old woman said: "I do have some, I'll bring it right away."

She brought a spoonful of fat and they put it in the pot.

The soldier stirred it and tried it, while the old woman watched his every move.

"Well, you know, I'm used to making stone soup, but I usually make it with a piece of sausage. That gives it a better flavour."

"Oh, I have some sausage," said the old woman, "I'll give you some from the pantry."

Then the soldier said: "Bring two pieces, so then you'll have one and I'll have one too."

"Very well, I shall bring two."

And the old woman brought two pieces of sausage.

The soldier put them both in the pot, then stirred it and tried it.

"Do you know," he said, "if you have some potatoes, we could cut some up and put them in here too. And if you have some vegetables, that would really top it all."

"Oh, but I do have some," said the old woman, "and now bring them at once."

So she hurried off right away, pulled up some potatoes and vegetables, which they cleaned and cut into pieces, and put into the soup.

Then the soldier stirred it, and tasted it and said to the old woman:

"You should try it too, it's really good."

The old woman tried the soup and said:

"Well, I would have never believed that you

could make such a good soup from stone." They left it to cook a while, then the soldier said:

"A little rice would improve it, but I am not sure you have any."

"Oh, but I do have some rice."

Then they put some rice into the soup too. "Now it's just like the soups I usually make."

Then they waited for the soup to be ready, and the soldier served the old woman and himself a bowl full each. And they both began to eat. The old woman couldn't help wondering how such a good soup like this had been made out of stone.

When they had had enough to eat, the old woman said to the soldier:

"Tell me, young soldier, would you sell me this stone? Quite often I have nothing to cook, but with this stone I would always have at least a little soup."

"Well, why not? It's yours for one hundred florins."

The old woman quickly gave him the one hundred florins and wrapped the stone from the soup in a cloth, so she could use it again to make soup whenever she wanted. Then the young soldier left with a hundred florins before the old woman could change her mind.

So he had satisfied his hunger and he had a hundred florins for his troubles.

He walked cheerfully until nightfall when he met another old woman, who had no idea how to make good soup out of a stone either. He played his trick again and had a good meal on top of it. And I don't know what kind of soup the old woman made after that, as I was told this story by an old aunt of mine. But I suppose they tried it when they were poor back in the old country, but whatever the case, they all lived happily ever after.



Psoulhedelic Tribal Fusion Belly Dancer, Yoni and Plutopian Tribe Chieftainess, Mother, Lover, Visionary, Sage, Artist and Ozorian... Meet:



"DANCE IS MY BREATH."

JUDIT LEFKOVICS-VIRAG

HOW DOES YOUR OZORA STORY BEGIN...?

My Ozora started in 2012 with a performance in the Dragon Nest. I went on stage with a local band as their dancer. The opportunity came quickly and I immediately took advantage of it, as Ozora had always attracted me like a magnet. An inexplicable feeling, a karmic attraction surfacing from the depths within, I was on the way towards one of my dreams. Although getting in was very difficult, a rescuing angel in the face of Peter Pusker helped me courteously and decisively. I felt I would be coming back, and I consciously prepared for it. I had found the space where my dance can get in harmony with my soul. This is when I discovered DubSahara aka Greg Hunter's music. I used his melodies for my choreographies. His music comes from my heart. I mustered up the courage to write to him about a possible show together. After some consultations, the first meeting took place in 2013. Performance on the Dome stage, or rather, only in front of it then, with my group, the Yoni Tribe. The huge, beautiful space, the ethereal music, the sand beneath my feet, wonderful people was a near-Nirvana experience. After the performance I remember being speechless for minutes with my dancers, looking at each other like: 'Did that just really happen?' Was it a dream? Is this reality? We set off on this journey and our collaboration with Greg went on for years. It fills me with joy and pride.

I miss it.

In the following year the events accelerated, Niki Bader asked me to teach belly dance on the Pyramid stage, and we also gave a performance on tribal belly dance at the Chambok House. We performed our own show in the Artibarn. Of course, we kept on working with Dubsahara too.

That year I contacted another artist as well. Merv Pepler aka Eat Static. I typed a message to him with trembling fingers, attached our video, which, of course, we had done to his music. He wrote back almost at once, in his enthusiastic style and we started discussing our future show together then and there. Through these two artists (Greg, Merv), the two main branches of my art found musical balance. Heaven and the Underworld.

WHAT ARE SOME OF THE PROGRAMS AND PERFORMANCES YOU'VE DONE AND DO AT OZORA?

We've been to several stages throughout the years, and we've been there every year since the first, for 8 years now.

- Dome, collaborations, own show
- Artibarn, own evening
- Dragon Nest, Strontium Dogs performance

**"AN ICONIC MOMENT IN TIME!
EAT STATIC AND MARTIAN ARTS
OPENING THE MAIN STAGE AT OZORA
FESTIVAL OFFICIAL 2019 PERFORMING
AS STRONTIUM DOGS! WE WOULD LOVE**

TO TELEPORT BACK TO THIS MOMENT!" WATCH HERE!

- Ambyss, own show,
- Pyramid, belly dance classes
- Main Stage, Eat Static

There was a year when we performed on all of the stages. At Ozora we have 5-6 performances during the festival and 15-20 girls, two performing groups, Yoni and Timandra Tribe. I am happy that my son Leo is also part of it all and it's a wonderful mother-son "retreat" to another dimension. We have our own little camp where the atmosphere is always good and it's our biggest experience together with the girls. We're there for 10 days, 5 days of which we spend performing. Of course, there is time left for partying too, what's more, partying and working here are in symbiosis with each other.

SOMETHING THAT YOU CAN ONLY EXPERIENCE AT OZORA IS...?

Karma

COMPARED TO OTHER PERFORMANCES AND FESTIVAL APPEARANCES, WHAT'S DIFFERENT?

An inexplicable bond coming from deep within and experiencing our common subconscious.



**MOST MEMORABLE FAVORITE
YEAR/S, WHY?**

Honestly, every Ozora is an emotional roller-coaster, up and down. Sometimes there are difficulties and other times alleviations. Here I would like to thank those who have helped us so much over the years.

There are hard days at Ozora, but these are also part of the big picture, and there are no results without any difficulties. In fact, every Ozora is a pilgrimage from which I return transformed and renewed. My favorite year is 2016, but I couldn't specifically say why. So many events came together that year that I might say it was life-changing.

**CRAZIEST CHALLENGES YOU HAVE
FACED...?**

Several of them:

Going from one place to another by car in between performances with the girls, changing in a pickup en route.

My first Ozora together with my son, that is, the first morning when he wasn't in his tent, I ran around the festival twice, a crazy mother with hair flapping, and when I found him: he was sweetly sleeping in the Dome to morning chill music.

When I realized during the night of the first day of the festival that all my performance outfits had been left in the car of a stranger. This was such a huge shock that even a bottle of pálinka was downed, while I don't drink alcohol.

I'd list the Strontium Dogs shows here too, because in itself it's a huge, crazy challenge and wonderful, true rock and roll.

**WHAT WOULD YOU LIKE TO SEE
IMPROVED OR CHANGED PERHAPS?**

Communication.

The trenches next to the toilets, including the situation around the Dome when it's raining.

A dance stage, where the focus is only on dance performances in one place.

Performances all day:)

**YOUR OWN JOURNEY, PERFORMANCE
ART AND DANCE, TELL US A BIT
ABOUT THAT...**

I've been doing dance for 20 years, and I've been teaching tribal belly dance for 17. I have/have had classes on a daily basis, on average with 20 girls daily. I consider femininity and experiencing it a vocation. I would also like to upkeep the tradition of women's



community, the common language is dance, which brings us together. I like to show the storehouse of emotions in our dances, choreographies, be it gentle, caressing or powerful. Tribal belly dance is a progressive branch of oriental dance. It is made up of various styles and most of all, the personal style of each individual. Musically, it gives you freedom because you dance to what you are. I would define my style as Psoulhedelic Tribal Fusion Belly Dance. My musical choices are very important to me. I am constantly looking for muses, and I am also happy to be one.

**HOW WOULD YOU CONTINUE: DANCE
IS...**

...my breath.

**AND WE KNOW THAT'S NOT ALL,
WHAT OTHER PROJECTS HAVE YOU
BEEN INVOLVED IN, ARE DOING
RIGHT NOW? WE KNOW OF YOUR
ASTROLOGICAL INTEREST TOO...
DO YOU HAVE ANY ASTROLOGICAL
INSIGHTS IN CONNECTION WITH THE
FESTIVAL?
AND THE PRESENT...?**

I started studying astrology a few years ago, it totally captivated me. It has become a part of my daily life and it is one of the biggest passions of my life. It has helped me a lot on my journey of self-discovery too. I also do personal analysis, which is also a fantastic field for exploration and practice.

Astrology does not predict, it only shows a direction, possibilities, and warns of recommendable, helpful or challenging energies. A self-knowledge map. Of course, the opportunity of free will is also given. Astrology gives awareness to free will. Just like a person, an event also has a chart. A certain constellation of stars when it came into being. Astrologically, we are in a life situation where, if there is no resilience, no transformation, there will be a break. Perhaps this is the most important message of the stars to the world.

**AND WHAT ABOUT FASHION? WHAT
ARE YOUR OTHER PASSIONS?**

In the past, I made my own clothes, from the beginning, always experimenting and looking for new things. I was able to live out my creativity in both individual and team costume and headdress design. Something that was new and totally got me hooked is screen printing on fabric. The hobby has now become a start-up brand. My motto is...

"MAKE YOUR TRANSFORMATION COMFORTABLE WITH THE PLUTOPIAN TRIBE."

The main theme of the prints are the zodiac signs and the bee. I'd like to support fashion with ideology. The goal, on one hand, is spreading the respect of bees and astrology. I'm still at the beginning, but something has started, and I'd like to keep it going and develop myself in this field too.

WHAT IS YOUR SUPERPOWER?

Faith
Humor
Dance

HOW HAVE YOU TACKLED THIS PRESENT PERIOD, HOW ARE YOU MAKING IT WORK WITH THE ACTUAL REALITIES AND RESTRICTIONS?

Despite the difficulties, I closed the year happily because it showed me two new directions in parallel. I sincerely look forward to returning to teaching and performing very much, but I am also aware that everything will be different. Not only because of external factors, but also because everyone has gone through a larger transformation, and we sense the world differently.

AS A PERFORMANCE ARTIST, HOW DO YOU IMAGINE A DREAM-OPENING PERFORMANCE?

Honestly, every Dome performance was a dream. Of course, it is preceded by a little stress attack as we excitedly wait for the procession.

Dome, 2 hours before sunset. Greg Hunter is playing his latest album, the Yoni Tribe is in the back, waiting in excitement to come out on the dance floor. The ritual begins. The warm breeze is the echo of the Dome, the heavenly sound is transcendental bliss... we are home.

AS A HEALER, WHAT WOULD YOU RECOMMEND FOR KEEPING THE SPIRIT ALIVE?

The public answer:
mindful self-awareness.

AS A HUMAN, WHAT MESSAGE WOULD YOU SEND TO THE WORLD?

Live as if your life is your message to the world.

WHAT'S YOUR BIRTHDAY WISH? :))
To be at Ozora...

MANY VERY HAPPY



The Original Queen Bee Mom and daughter-creator her Plutopian artwear.



Teaching and healing in the Pyramid.

"THERE IS NO DENYING THE STRENGTH OF PLUTO'S POWERS. IT ENABLES AN INDIVIDUAL TO GET IN TOUCH WITH THEIR INNER SELF AND SUBCONSCIOUS. THIS PLANET WILL ENSURE EVERYONE IS DOING SOMETHING THAT IS BEYOND HIS OR HER ABILITIES. BUT BECAUSE BEFORE REBIRTH COMES DESTRUCTION, PLUTO DESTROYS THINGS IN ITS PATH. MANY EXPERTS STATE THAT THE ENERGY OF PLUTO IS SIMILAR TO THE ENERGY OF LORD SHIVA IN HINDUISM. LORD SHIVA IS KNOWN TO BE DESTRUCTIVE AS WELL AS THE AS WELL AS THE FATHER OF REBIRTH. IT IS A MISNOMER TO REGARD PLUTO'S ENERGY AS WEAK AS IT CAN BRING ABOUT COMPLETE DISSOLUTION AND TRANSFORMATION."

Source: Times of India
Read nore:
[HERE](#)

MANY VERY OZORAS! ●●)

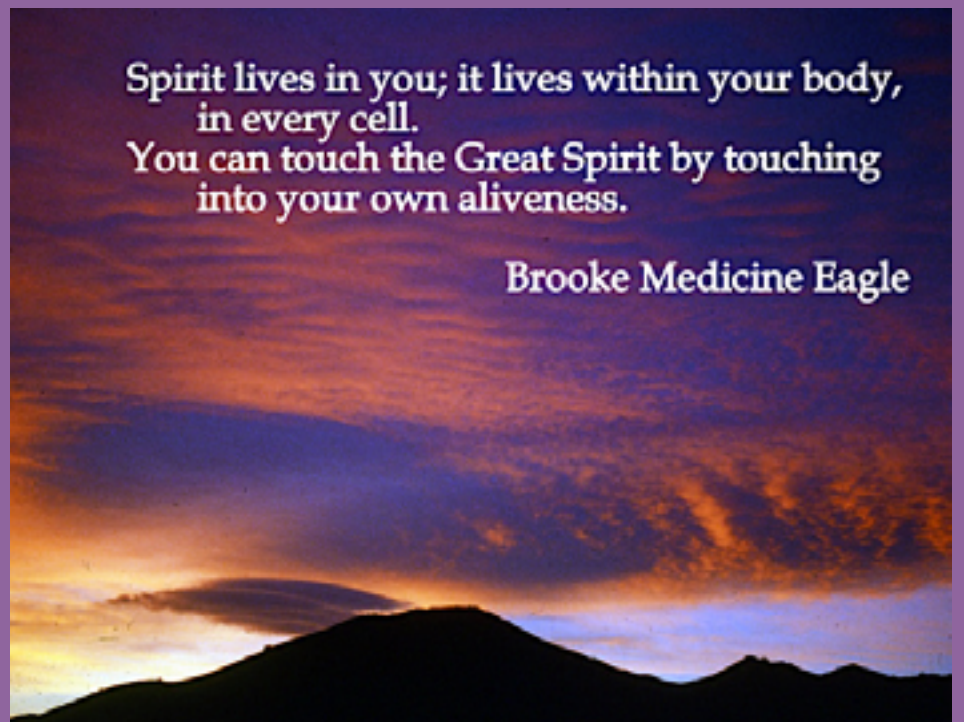
DEAR OZORIANS:

TODAY I AM PROVIDING YOU WITH DEFINITIONS OF SOME IMPORTANT TERMS WE USE IN THE WHEEL OF WISDOM PROGRAM. OUR DEFINITIONS OF THESE TERMS ARISE FROM OUR EXPERIENCE AND RESEARCH AND MAY DIFFER FROM WHAT YOU HAVE LEARNED OR BELIEVE. AS SUCH, EACH DISCUSSION IS NECESSARILY SHORT, RATHER INTRODUCTORY. ALL THESE TOPICS WOULD REQUIRE SEVERAL ESSAYS TO EXAMINE AND UNDERSTAND THEM MORE FULLY. FOR YOUR PERSONAL EXPLORATION, I AM INCLUDING MANY FOOTNOTES CONTAINING REFERENCES THAT YOU MAY USE TO INVESTIGATE.

**GREAT SPIRIT
PSYCHE**

SPIRIT - SOUL - SELF - EGO

By Dr. Sally Torkos



Spirit lives in you; it lives within your body,
in every cell.
You can touch the Great Spirit by touching
into your own aliveness.

Brooke Medicine Eagle

Photo by Sally Torkos. Quote by Brooke Medicine Eagle "Open to the great Mystery," in the book *For The Love of God: New Writings by Spiritual and Psychological Leaders*, edited by Benjamin Shield and Richard Carlson, Ph.D., Foreword by Gerald Jampolsky, M.D., San Rafael, CA: New World Library, 1990, 73.

As you may be able to see from the title of this essay, I'm discussing an invisible realm and the human relationship to it as well as elements of it to one another. Understand, all I am addressing here exists in you, on the psychological (psyche) level, invisible, but real. As you read each definition, examine yourself and your experiences of the subject. For example, when I discuss "Great Spirit" think about your own relationship to a 'Higher Power,' whatever that means to you, no matter what it is named. Use these brief descriptions as a means of self-exploration. Expanding your awareness of yourself in this way is an important aspect of developing your consciousness. Such self-reflection enables you to become more conscious of who you are. Allow yourself to take some time to stand back from yourself and examine yourself and your thoughts, experiences, and beliefs. This is known as contemplation.

You will notice the important place of Psyche in this title, that is because we humans have psyche as the mediator and navigator of these invisible realms. Psyche is the biological mechanism that enables us to be conscious. There is no way to objectively weigh, measure, observe, the exact substance, location, or definition of any of the items in this title as you would something of material substance. Psyche and psychic happenings are 'real' and have a definite impact on who you are and how you view and experience 'reality.' In fact, in much of materialistic/physicalistic science, these items are considered only to be a matter of brain function, if they are considered at all.

Physicalism is a word that is now being used interchangeably with materialism, making it clearer that we are discussing the purely 'physical' reality.

Ed. Edward Kelly, et al, Beyond Physicalism: Toward Reconciliation of Science and Spirituality NY: Rowan and Littlefield, 2015. This book is a sequel to the one below.

We here at Wheel of Wisdom, have a different perspective than that of purely physicalistic science. Though we respect the need for such a science, it doesn't have a way to adequately address what we are discussing. Instead of recognizing only the physical side of things, we examine the psycho-physical element. Psyche is invisible, yet real and operates far beyond mere 'brain function.'

This is not to say there is nothing being done through science toward understanding the invisible realms of the spirit; see Ed. Edward Kelly, et. al: Irreducible Mind: Toward a Psychology for the 21st Century, NY: Rowan & Littlefield Pub., Inc.

Additionally, many, if not all the religions and spiritual orientations in the world have made various inroads into some of these subjects and have differing ways of describing them. However, Wheel of Wisdom is not a religion, though we do explore spirituality and consider it a necessary element of psyche. Each one of these topics could fill volumes, I am only giving definitions and a bit of information on each of them, in the future we may discuss some of them in greater depth.

GREAT SPIRIT

Great Spirit is an ancient and universal concept, it arises from the direct experience of living in an animated universe, an animated world. Before humans had a separate notion of themselves (basically, an ego) the felt experience of life was immediate, direct, everything was conscious and alive; the earth, the sun, the cosmos were experienced as (especially by shamans) able to be communicated with. They had an

unconscious, personal, relatedness with all life, all beings, all arising existence. Everything was a person, like humans were people. There were rock people and tree people, streams and winds, moons and stars that could be related to or with. Prior to all formal religion, our ancient ancestors recognized the Cosmos as the source and creator of all life and everything. For many indigenous people it was known as the Great Spirit. Great Spirit is neither male nor female, it's the all-inclusive intelligence, Mind, and Psyche, of the Universe/Cosmos. It's All-That-Is; and in many cultures, it has been referred to as "God." It is the Source of All. In addition to it being the source of Life and all matter, the essence of Great Spirit is Love. This is Love without an opposite, one that permeates all elements of the Universe.

Kenneth Meadows, The Medicine Way, How to Live the Teachings of the Native American Medicine Wheel, Rockport, Massachusetts: Element Books, 1991, 24.

Fred Allen Wolf, The Spiritual Universe: One Physicist's Vision of Spirit, Soul, Matter, and Self, Needham, Mass.: Moment Point Press, 1999; first printed as: The Spiritual Universe: How Quantum Physics Proves the Existence of Soul.

It is possible to have a direct and personal relationship with Great Spirit. To have a sense that the Universe is a Great Spirit, and recognize it as being conscious and the source of consciousness. When we experience the Universe as a Great Spirit, we can see that we are also part of it, part of Great Spirit. How can we be separate from the Universe, the Great Spirit, in any way, it contains us and we contain it? Because we are capable of being conscious means we live in a Universe capable of being conscious, though it is an intelligence beyond comprehension, a Great Mystery.

PSYCHE

Psyche is the biological component enabling humans to learn to navigate in the psycho-physical form. Through psyche, we gradually learn to separate our individual self, from the whole. Babies have no understanding that they are separate from their mothers or the surrounding environment. It's through psyche they learn to become a separate self and develop an ego-identity.

Psyche allows us to become conscious, though it's often not consciously experienced until we develop the capacity for self-reflection. Psyche is both a conscious and unconscious process, with the vast majority unconscious. Studies have shown Psyche cannot be reduced to mere brain function and at times can transcend its physical location, for example through ESP or near-death experiences. Consciousness is about more than just the difference between being awake or asleep. We can be awake and still unconscious of what psycho-physical factors are motivating our thoughts, feelings, and behavior. When we talk of psychic or psychological consciousness, we are referring to a higher level of self-awareness. Self-awareness and self-reflection are essential for becoming a more conscious human being.

Edward Kelly, et. al: Irreducible Mind; Titus Rivas, et al, The Self Does Not Die: Verified Paranormal Phenomena from Near Death Experiences, Durham, NC: IANDS (International Association for Near-Death Studies, 2016.

Psychologist, philosopher, and physician Carl Jung considered psyche an inclusive term covering all areas of consciousness, and including both personal unconscious and collective unconscious. For a glimpse at the vastness of psyche, consider this: our emotions; both our relationship to our body (even our body image) and awareness of our body sensations; our mind, which includes our intellect and ability to think; our understanding and experience of Great Spirit, Soul, and our True Self are all psychic experiences or realities. Jung states: "Psyche reaches far beyond the boundaries of consciousness and is one of the most mysterious regions of our being. It is a self-contained field of experience. The world exists for us as it is consciously reflected by a psyche." Psyche is woven into the fabric of the Universe.

Jung felt that understanding psyche is of utmost importance and that the future depends upon the psychic changes in humankind. Jung lived through two world wars, and saw that unless people became conscious of psyche, they could easily be manipulated into a group mind. Even before war broke out, Jung recognized that Hitler, through propaganda, was manipulating the psyche of the German people, ultimately convincing them to go to war with the rest of the world.

C. G. Jung, Modern Man in Search of a Soul, Translated by W. S. Dell and Cary F. Baynes, New York: Harcourt, Brace, and World Inc., 1933.

James Hillman, Re-Visioning Psychology. New York: HarperCollins, 1975, 1976, 1977, 1992.

Carolyn Myss, Ph.D Anatomy of the Spirit: The Seven Stages of Power and Healing, NY: Harmony Books, 1996,

Psychologist James Hillman considers psyche image; and writes: "The imaginal world is neither literal or abstract and yet is utterly real, with its own laws and purposes. Psyche becomes aware by means of an imaginal method." Psyche communicates our evolutionary journey through enabling us to understand the archetypal patterns we are living. Archetypes are the basic underlying ways humans have behaved since ancient times. All animals have basic ways of behaving, cats act catlike and dogs-doglike, and their patterns are from instinct. Humans have developed beyond instincts, but still have basic humanlike patterns that originated from instincts. We can understand the meaning of our life events as we can interpret our experiences symbolically through archetypal images. Image is the key word here, and psyche gives us images through dreams, reveries, coincidences, as well as influencing us to behave in recognizable patterns that can be understood symbolically. Psyche is the way consciousness has arisen in each of us; every psyche is as different as a snowflake—as similar as snow, but with a distinct and individual manifestation of personality, awareness, and ego-consciousness. Basically, we can comprehend psyche through understanding our own psychology.

Part 2: Spirit, Soul, True-Self and Ego in the next episode



SPRINGTIME WAVES

START TO GROW

By Nedda Magic Advisor

“Year Extraordinary” Chapter #2 is continuing, although not as extremely as in the first month of 2021. Mercury followed Sun into Aries on April 3, which can be the explanation if you have been feeling more impulsive, more honest, and direct in communication than usual. Excessively unfriendly behavior or bitterness can appear, try to recognize this and stay balanced. Use this effect to find confidence in your own ideas, but also note that you are not always right. Mercury will be boosted in action-oriented Aries until April 19.

We have the first New Moon of springtime in Aries on April 11, which gives us an opportunity to set new intentions for the month ahead. Tender Venus enters Taurus on April 14, adding abundance to our hearts and -hopefully- wealth to our bank accounts. This effect will bring emotional stability through Venus, the planet of beauty, harmony, love, prosperity and femininity. Venus rules Taurus -Earth sign- where she will bring grounding energies, material security, finally, in some ways.

Mercury is moving forward on the 19th to Taurus as well. Together with him 3 planets are supporting us to concentrate, be more effective, helping us discover new ways of thinking. The same day Sun enters Taurus as well, bringing practicality, determination and helping us work towards our concrete goals. These energies will awaken us to be receptive and persevere at the same time. We can invest these energies into our personal development, evolving our self-esteem. I think we all really do need that after this enervating past year. Taurus is about abundance and prosperity, material meaning, so be careful with overeating and start to nourish yourself by taking a better care of your body, clean up your diet and eat healthy and fresh foods. This helps clear the mind as well,

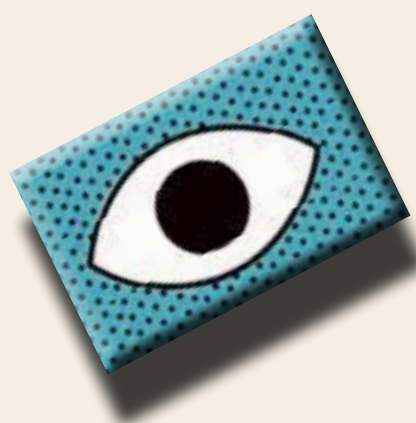
and supports the regeneration of mind and soul.

The end of the month can bring emotional imbalance and some kind of resentment, stress, as Mars enters Cancer, where he is generally considered to be more or even too sensitive and too emotional for his own good.

April is ending with a Pluto retrograde, which is not an unusual phenomenon, it happens once every year, lasts from six to seven months. Pluto retrogrades can reveal hidden, buried truths, feelings, conflicts and even suppressed anger. This is a phase when we face (and embrace) our own darkness, and then we can transform and understand ourselves in a better way. In these times Pluto retrograde can cause a stronger internal conflict, between the desire to maintain the old work system, and the need to implement new alternatives, innovative strategies for a new, more sustainable and motivating, updated future.

Pluto retrograde wants us to think about control/power in our life too. To rethink what controls us and what we feel the need to control. Power struggles show us where our Pluto retrograde work will need to be done.

We can see clearer now how we can change, build a better future, how we can be still motivated and hopeful. We can use April's energies to gain more self-esteem and power to go ahead, follow our hearts, desires and just not give up.



SPIDEROVA VERSE

... THE SPIDERS HAVE SPOKEN AGAIN, AND THIS IS WHAT THEY SAID...

THAT SHALL BE ENOUGH FOR THIS YEAR.

WE HAVE COME SO FAR
HAVE WE ALL MADE IT?
NOT REALLY.

YOU LOST YOURSELF ON THE WAY
SOME SHADOWS LEAVING YOUR STEPS
AND NEW JOINING YOUR FATE.

HOW CAN WE BE IN THIS WHOLE MESS?
HOW DOES IT WORK THAT THIS IS CONNECTED
TO THAT
AND THAT TO THAT AND THAT TO THOSE AND
COMING BACK?

DO YOU EVER WONDER AT THE MYSTERY OF LIFE,
THIS PERFECTLY ORCHESTRATED BALLAD?

LIFE IS A TRAGIC COMEDY
CHOOSE TO LIVE IN DRAMA
OR LIGHTEARTED EASE.

DRAMA IS FAR FROM ENDING,
THIS IS JUST THE FOREPLAY, SO TO SAY,
THE WARM-UP FOR THIS BIG CHANGE

ROLL UP YOUR SLEEVES,
NO! BETTER, TAKE OFF YOUR SHIRT
AND JUMP!

FALL LIKE A LEAF
FLOAT IN YOUR BUBBLE
DANCE WITH THE BREEZE
EVEN THE WHIRLWINDS

OBSERVE THE WINDS
PULLING THE STRINGS,
AND JUST LET IT BE.

THOU SHALL NOT CREATE BIG THINGS
NOT FOR NOW!
JUST PLANT THE SEEDS
FROM DAY TO DAY
TURN THE WHEEL
INCH TO INCH
WATER THE GARDEN
DROP TO DROP

THAT SHALL BE ENOUGH FOR THIS YEAR.

By Zsuzsa Bakonyi aka Spiderosa

PUKKAWALLAH! RADIOZORA SHOWCASE HERE!



HOW WAS PUKKAWALLAH RECORDS BORN?

We travelled a lot as the culture of Psytrance spread around the globe. These experiences brought us opportunities to be connected with many artists. After many years of collecting music, we decided to release our quality collection.

WHAT'S THE CONCEPT BEHIND THE LABEL, YOUR OVERALL MISSION?

"PUKKAWALLAH" means 'certain' or 'definite' in Hindi. Our concept is to provide music that is psychedelic for certain.

WHO ARE SOME OF YOUR MAIN ARTISTS, HOW HAS YOUR ROSTER AND LABEL GROWN OR CHANGED SINCE 2012?

The main artists of Pukkawallah are Quip Tone Beatz, Tak, Juju and Suzi. In the beginning, we released with well known artists such as Dark Elf, Darkshire or Ocelot who encountered Pukkawallah Records. Our roster grew after some time, our motivation switched over more to releasing with invited, well-known artists to highlight our official artists.

WHAT WOULD YOU LIKE TO REPRESENT MUSICALLY, PHILOSOPHICALLY IN THE SCENE?

The philosophy of Pukkawallah is 'having no borders'. We try releasing quality psychedelic music without any particular classifications such as dark, forest or prog.

WHICH ARTISTS REMAIN THE ULTIMATE CLASSICS FOR YOU IN THE SCENE?

Zolod

WHO ARE THE FOUNDERS? HOW DID YOU MEET? DO YOU HAVE ANY SEPARATE PROJECTS?

The founding members are Suzi and TP. Suzi is the manager of the label. We met in Japanese parties. Suzi has his own project, TP is a DJ representing the label, as well as running Pukkawallah Records.

WHO DO YOU THINK ARE THE MOST CUTTING- EDGE, NEWEST SOUND MAKERS? WHO ARE YOUR NEWEST DISCOVERIES?

Priapizzm (irOri Music)

SCENE AT HOME?

Originally we are party organizers. Pukkawallah's activity is based on local parties. Our parties are in the city of Kobe, which is in the Kansai area. The Kansai area has the most thriving psytrance scene in Japan.

HAS YOUR TASTE IN PSYMUSIC CHANGED THROUGHOUT THE YEARS?

Pukkawallah's taste in music hasn't change since the beginning. Through our official artists, who have grown technically, the expression of the label has got more diversity.

WHAT DO YOU THINK ABOUT THE FUTURE OF THE SCENE AND PSY MUSIC AFTER SUCH A TURNING POINT?

This is the time to "CHANGE YOUR MIND", as the name of our new compilation says. It's a hard time, but we hope this experience triggers eyes open!

WHAT ARE YOU WORKING ON AT PRESENT? WHAT ARE YOU LOOKING FORWARD TO THE MOST?

We are working on two collaborated VAs with Discovalley Records and Chanakya Records for this year.

WHICH OF YOUR RELEASES IS THE MOST CHARACTERISTIC OF YOUR SOUND OR STAND THE CLOSEST TO YOU PERSONALLY FOR SOME REASON?

Gu & Suzi - Change Your Mind



CHANGE YOUR MIND

Pukkawallah Records