

The Ozorian Prophet

UNIVERSALLY OWNED
INDEPENDENT & FREE
PAPERLESS MONTHLY
no. 24 / MAY 2021



INSIDE	dim pan's 'ozorian faces' photo album tribute	p1-26
INSIDE	news from the mothership	p2
INSIDE	radiOzora's monthly release picks	p3
INSIDE	stereo society - modus: the future behind us	p4
INSIDE	it's all about words - m. l. ghisi: acid rain	p7
INSIDE	release tease - aura borealis: brainsugar	p9
INSIDE	digital diamonds - piece of acid	p13
INSIDE	dr.sally: spirit-soul-true self-ego	p15
INSIDE	raja ram: good god goa & staying awake	p19
INSIDE	graham st. john w/ blaze: mud and dirt become sacred	p21
INSIDE	dj top 10: kalifer, ben coda, katamii, neutron, phobos, dj tsubi	p23
INSIDE	endnote	p26

Going out to you just days after O.Z.O.R.A. Festival was also postponed for 2022, it seems even more meant-to-be that this edition was dedicated to DIM PAN's breathtaking portaits and mood-scapes, captured back at O.Z.O.R.A. 2015, and still a soulfully true reminder of who we are, and stay, through time, and time again. OZORIAN FACES, this is you, this is us. And don't forget after two summers spent apart, THE THIRD TIME'S A CHARM!



NEWS FROM THE MOTHERSHIP

O.Z.O.R.A. '21 POSTPONED:

Dear Ozorians,

We kept up hope until the very last moment, that we can make this year's event happen in a safe way for a community that gathers from all across the globe.

Thank you everyone for your ongoing support and patience in this chaotic period full of uncertainties.

At present, there are still no clear guidelines or safety regulations for music and dance events in Hungary, except that they are currently prohibited by law, while travel to Hungary is still very uncertain from many places around the world. Therefore, we only have one option now - to set

the new date: August 1-7, 2022

Purchased tickets are automatically valid for the 2022 event. Those of you who are unable to participate in the next festival can transfer their tickets to someone else.

[More info here.](#)

Ticket registration lasts until August 31, 2021. Previous ticket registrations remain valid. From the middle of September, we will start the registration, followed by the sale of the remaining tickets in limited numbers.

[More info here.](#)

Until we meet again in person, let's stay connected through our various platforms and programs online.

Take care, love!

NEWS FROM THE MOTHERSHIP

Dear Ozorians,

The reason why we could wait so long is perhaps not known to you all. All buildings, structures on our Ozorian fair(y) grounds are permanent, there all year round, throughout the years. Whenever something new is built, one of the key design aspects is making it eco-sustainable and durable. So, it's a bit quicker to set up 'sweethome', get the show rolling, than if we had to build everything from ground up.

Since we posted about the new festival date, the Hungarian government has announced that outstanding restrictions will be lifted in a matter of days, (including: "up to 500 people can attend outdoor events. Only people with vaccination certificates can attend music and dance events..." - [Hungary Today](#))

In other words, postponement has proven to be the only possible choice at present. There's an extra year to figure out how to make our Ozorian reality possible within, or without, the world at large, thinking of all Ozorians, from near and far, respectful of everyone's individual freedoms of choice and beliefs on how to handle life after the turning point. Let's just agree to make it a reunion that goes down in our passionate, and compassionate, psycultural history. p.s. No dividing walls)

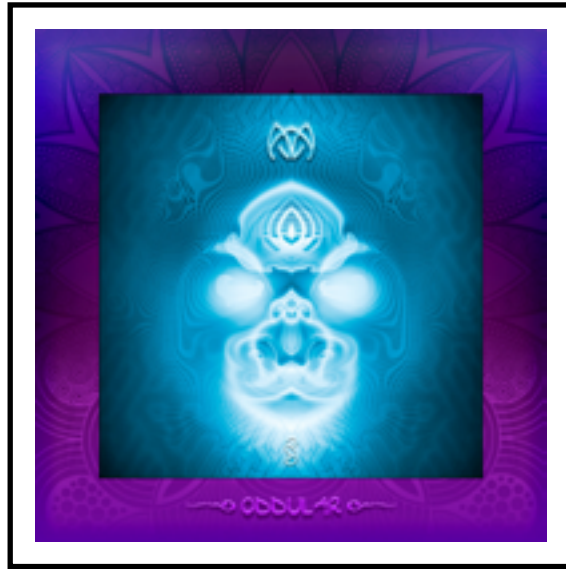
Take care (of your body, soul and mind), play nice!

Now dive in the this May selection of our tribe's goodness, spirit boosters and random bits of 'just because'... it's all part of the big picture.

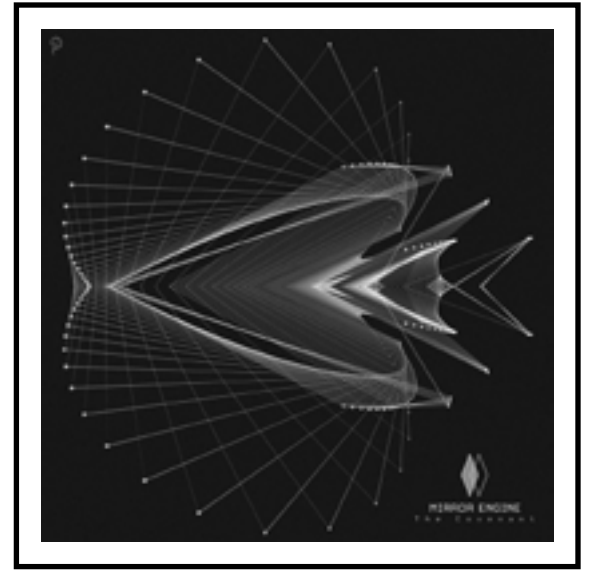
PICKS



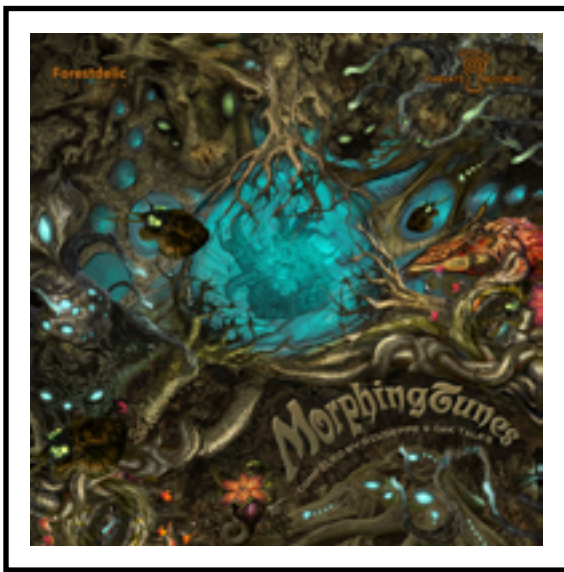
THE UNDERCOVER BABAS
HOPE SCOPE
NANO



AJJA
ODDULAR
SUPERFLUID SOUND



MIRROR ENGINE
THE COVENANT
PATRONUS



GIUSEPPE & OAK TALES
MORPHING TUNES
FORESTDELIC & PARVATI



ARCTURUS
INEFFABLE
SHANTI PLANTI



TSUYOSHI SUZUKI
JAPAN CALLING
FUTURE MUSIC



DAKSI & EMIEL
SPACE TRUE NATIVES
SANGOMA



LIQUID SOUL & ACE VENTURA
CHILL NATION
SOFA BEATS



LAND SWITCHER
WEST HOME
SHANTI PLANTI



DJ TOXIC
TOXICTECH
BOSHKE BEATS



HATTA
ROUND OF LIGHT, VOL I
GRASSHOPPER



MODUS
THE FUTURE BEHIND US
STEREO SOCIETY

STEREO SOCIETY FEATURE

AFTER CAUSING WORLDWIDE
'ORGANIC PANIC', ASAF TSEMACH AKA

MODUS

PRESENTS

'THE FUTURE
BEHIND US',

HIS DEBUT ALBUM OUT ON HIS HOME
LABEL, STEREO SOCIETY.

WE CAUGHT UP WITH ASAF AND
SELF-NAMED LABEL 'BABYSITTER',
ORI BEN DROR FOR A GLIMPSE INTO THE
FUTURE AND THE NOW.



[Read audiocollustrated by Modus' presentation mix for radiOzora.](#)

Looking back, when did focused work on making this debut album really start? Was it the first track you were proud to have ever produced? Or later, as a result of serious commitment? (We talked about such a turning point in your life, when you felt you needed to make a decision if it was music or something else:)

I remember having thoughts of making an album during 2019 after I made 'Pac-Man Theory'. It felt like everything is getting in the right place and the stars of my musical journey are starting to align, A feeling that makes me want to "say" something bigger, more organic that has a richer story to tell. And of course, all of this is an outcome of true commitment and believing in what I'm doing.

And what was the process like, once you set your mind to making the album, how long did it take, did you make any big changes during the creation process? Did you discover or learn anything while you were putting the album together?

When I started writing the album it was like I was high on something, I finished 3 of the tracks in 2 weeks and I was like if that's how fast it's going then ill finish this album in no time... But then comes reality with touring and then come writer's block and suddenly I'm changing some of the tracks I already finished and so on...

The whole process took about a year + And since covid took place and changed our lives I noticed that I was starting to write music in a different approach, less thinking of the dancefloor (since we don't have dancefloors at the moment) and more thinking about feelings and emotions while writing music, so this affected part of the album as well. For example, 'After The Storm' is the best way to describe it.

Which one of the 9 tracks came first and made you feel it's going to be The Future Behind Us:)?

Actually, it was none of them... As I mentioned before, 'Pac-Man Theory' (released in 2019) was the track that made me want to get in the process of writing an album.

After thinking of a concept for the album the first track that was written was 'The Future Is Behind Us' as it is the root of my album. Or shall I say egg?

Did you have a clear concept from the beginning, and know how you wanted to showcase Modus-characteristic soundscapes? To express yourself in your whole diversity, and achieve trance on the whole scope of 90 to 170bpm?

I didn't want to limit myself to a "traditional trance" bpm range 140-145 BPM or whatever... This gave me way more room for creativity like on 'To Start Press Any Key' which starts at 100 BPM and goes all the way to 170 BPM. Storytelling gets way more fun this way and I was able to express myself without the limitations of a specific genre. In the end, IT IS a trance album but with a bit of Modus diversity into it.

'The Future Behind Us' is also the 6th track on the 9-track album. Besides being a super expressive title, are there any 'geeky' reasons behind it becoming the title-giving track? Did the track or the title come first?

The title came before the track as I first thought about the concept for the album and then started writing music according to the main idea. This is something I started doing only since the album and I find it more inspiring and mind-opening to have a theme or a concept before you get to the music.

Any special backstories, extra meanings behind the tracks? You had the chance to try some of them out before the major lockdown on dancefloors... Which proved to be crowd favorites, which gave you the boost to move on with the creation?

I'll quote the vocal from one of the tracks on the album... "Fear of the Unknown".

"They are afraid of new ideas. They are loaded with prejudices, not based upon anything in reality, but based on... if something is new, I reject it immediately because it's frightening to me. What they do instead is just stay with the familiar. You know, to me, the most beautiful things in all the universe are the most mysterious."

I can relate to this on so many levels, especially in music. I mean... music that excites me will probably be weird, unexpected and something I haven't heard before while some people will judge it by whether it's following the trend or not.

Taking all this to when lockdowns started over the world - the feeling of uncertainty was all over and writing dancefloor music while there is not even a single dancefloor to play at felt like I have to force myself into writing dancefloor material. So, I decided I'll just go with whatever feels right to my ears instead of thinking dancefloor material.

I guess you can hear the differences in some of the tracks, more like pre-covid and post-covid.

Musically, what kind of evolution does this release express in Modus history? Where do you go from here? What's up next?

From this point what I think will be the most natural thing to do is to expand my musical boundaries a little more to find my next musical adventure.



"THROUGHOUT HUMAN HISTORY, AS OUR SPECIES HAS FACED THE FRIGHTENING, TERRORIZING FACT THAT WE DO NOT KNOW WHO WE ARE, OR WHERE WE ARE GOING IN THIS OCEAN OF CHAOS, IT HAS BEEN THE AUTHORITIES, THE POLITICAL, THE RELIGIOUS, THE EDUCATIONAL AUTHORITIES WHO ATTEMPTED TO COMFORT US BY GIVING US ORDER, RULES, REGULATIONS, INFORMING, FORMING IN OUR MINDS THEIR VIEW OF REALITY. TO THINK FOR YOURSELF YOU MUST QUESTION AUTHORITY AND LEARN HOW TO PUT YOURSELF IN A STATE OF VULNERABLE, OPEN-MINDEDNESS; CHAOTIC, CONFUSED, VULNERABILITY TO INFORM YOURSELF."

/TIMOTHY LEARY/

"WHY ARE WE DOING WHAT WE ARE DOING?"



Ori, in what way have you, and Stereo Society, coped with the past year's realities? How have you tried to turn the pandemic and restrictions to your favor?

Ori: Long and bumpy ride on the uncertainty train.. This year had its ups and downs as every year does, but with an additional new challenge of finding a new source of energy. I mean, with Covid19 restrictions, each of us had to answer a very revealing question - Why are we doing what we are doing?

I think that in a creative society, such as our scene, taking out the main source of feedback, or eliminating any feedback at all, can, and eventually will bring many to the realization that they might be depending on few other elements, rather than just the love of creation, which makes total sense, as the need for feedback is only natural.

Eventually, looking back on what we did throughout the year, it seems we've managed to create our own, friendly feedback mechanism, that gave us enough confidence to keep on with whatever we were doing.

What are the outlooks right now? Are there any certainties or light at the end of the tunnel?

Ori: Lucky enough, I'm replying to this interview while Israel seems to be back in business. In between quartnines, restrictions enabled the small underground gatherings to keep on going while massive events and clubs were shut down.

Two dusty speakers and a 6h DJ set by a friend of a friend of a friend who is also the guy that convinced you to drive 2h in the woods for a 30 ppl gathering. I surely hope it gave us all a nice throwback to what we all fell in love with.

Your personal track favorite from the album... WHY:)?

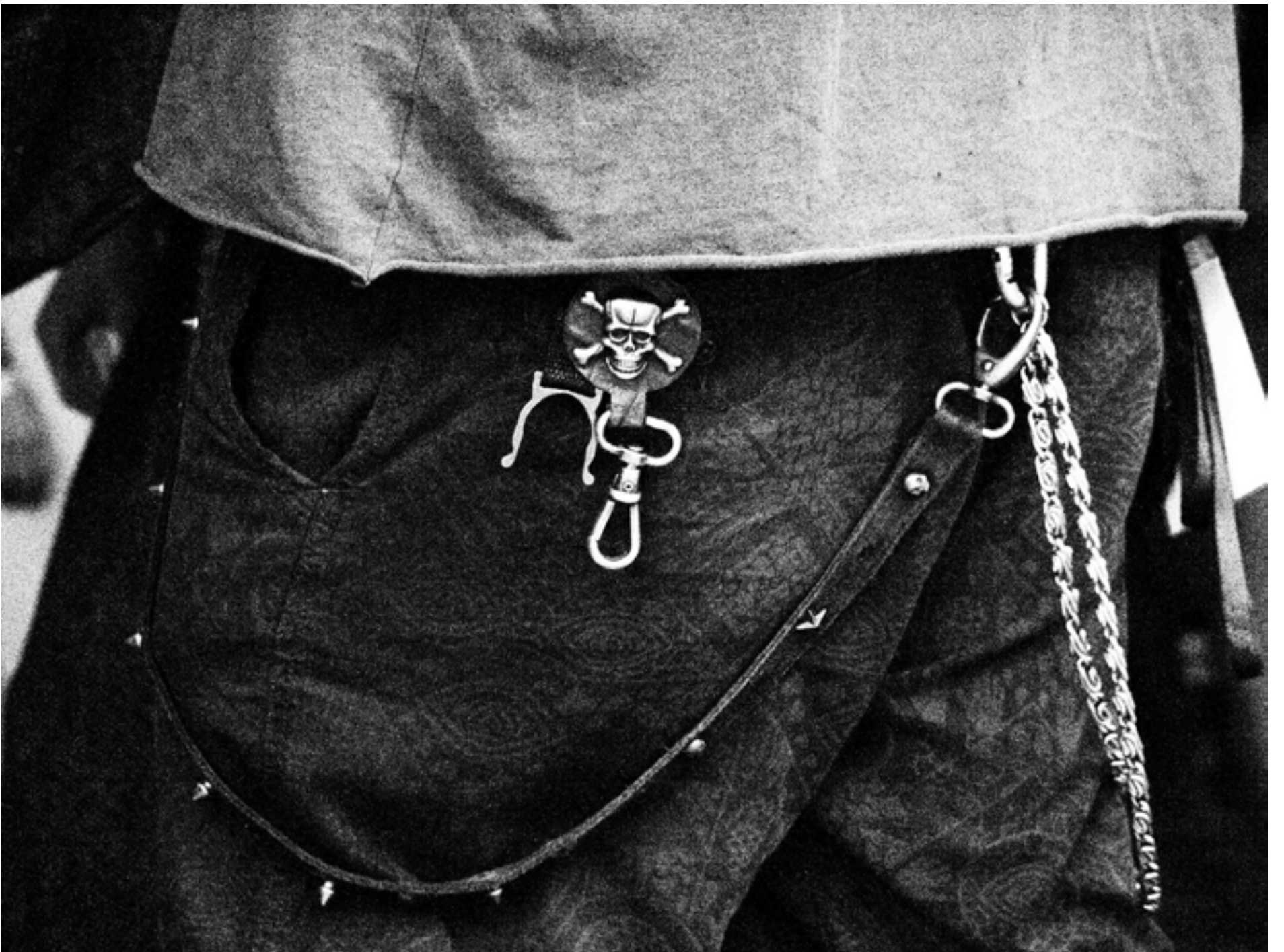
Ori: I think 'Visitors' is the most stand-alone track. However, I personally like to see his album as a 'classic' music album, in the sense of the structure of it and 'the full experience' kind of feeling - each track is complimenting the one followed and revealing another aspect of Modus as a whole... so, please don't make me choose ;)

Stereo Society news bits?

Ori: Working on a VA compiled by Billie Eilish and Daft Punk, stay tuned.

Message to the people...:)

Ori: I'll quote my old quarantine buddy - Morty, who always finds the way of describing everything without saying nothing - "Nobody exists on purpose. Nobody belongs anywhere. Everybody's gonna die. Come watch TV."





IT'S ALL ABOUT WORDS

M. L. GHISI 'S
(AKA MARCIANA AKA BACK TO MARS)
DOOM-TOPIAN FLASH FICTION SERIES
SET IN A POSSIBLE FUTURE INVOLVING
ROBOTS, CRYPTO AND MINING -
POST-DIGITAL
DARK AGES
CONTINUE...

PART 3
ACID RAIN

PART 1
"19th-century life in the 21st century was not impossible, and many considered the return of the dark ages. Or "post-digital dark ages", as some allured to it. The name certainly matched the darkness that engulfed the last human colonies."

The ground was changing quickly under Sabrina's fast steps. Her survival mode had kicked in, and she found herself taken over by a super-human focus. All that she could do was to think of her end destination and keep running. Her mind zoomed in and out of wild thoughts. They were uncontrollable at first, but as animals on a stampede, followed an instinct to reach for safety. And her instinct had only one goal in sight - to keep her alive.

It was like someone had told her a bad joke. Like one of those heard in a sleazy stand-up comedy bar. The type with an open mic and a dude who would walk onto the stage, grab the mic and go on to say - "Yesterday it rained in colours". He then would add some silly reason for the coloured rain and pause for the laughter. Yet this was no joke. The impossible was happening. Rain that turned out to be green, brown, yellow, and even red was falling from the skies. The colour pallet was almost complete and as absurd as it sounded, there it was.

After the great blackout had become permanent, the machines started looking for other ways to create power. They crafted a system that used chemical elements to generate energy, so they could charge themselves. For this, they used iron, sulfur, copper, fluorine, and other elements combined in a chemical brew. During the process, fine particles would evaporate into the atmosphere, and in contact with the clouds, add unique colours to the rain droplets. Iron, for example, caused red and brown rain. Sulfur and Fluorine gave it a yellow effect. Copper tinted it with red, and sometimes green, due to oxidization.

PART 2
"Not to mention what it could mean for humanity if she did not make it, since she played a crucial part in the resistance's plan. All things considered, this was quite a bizarre situation, for she was running in fear of the rain."

Although this unusual atmospheric effect was often beautiful to the eyes, it was a huge waste of resources and extremely pollutive, not to mention the high level of toxicity it caused. Anyone caught under the coloured rain was at the mercy of a cocktail of acids that could damage the skin and internal organs if swallowed. It was extremely lethal to small animals, devastating to vegetation, and corrosive to most metals. Furthermore, it could lead to death if left untreated in humans.

As for the machines, this was not a problem at all. They were already developing a new generation of metals to render them impervious to the acidic mix. In the meantime, they just emitted a silent signal before each rain. This was only detected by them, and all robots would immediately seek shelter. It was easy to know when another rain was on the way. One just needed to check for the absence of robots nearby.

"How could I have been so careless", Sabrina thought. She paid too much attention to the strollers that morning and didn't register there were no robots around.

By then, Sabrina was running a lot faster to escape the corrosive rain. She was almost out of breath but kept doing all in her power to reach the empty warehouse, getting there just in time. She quickly reached the side entrance door, stepped inside, and the sky crashed open, purging a green flow of acidic water. In all its glory, this was part of the venom that proliferated and progressively decimated life on the planet.

Closing the door behind her, she turned around puffing, letting go of her worries as she rested her forehead against the door, trying to normalize her breath. Her lungs expanded in a fast tempo and her legs shook in pain from the strenuous exercise she just had to endure. This time it was a close call.

All of a sudden, someone tried to take off her coat, and Sabrina was startled, turning around abruptly in reaction to be caught off-guard. Her eyes met those of a man standing in front of her, and she let out a deep sigh, relieved to see a friendly face.

"Hi, Sabrina, what took you so long?"

She stepped towards her friend and hugged him saying "John! It's so good to see you!" At once her fears were replaced by a sense of tranquility. She took a step back, and John continued: "Have you seen any patrols moving around here?" "None," she said. "The acid rain is making them more careful

since some of them malfunctioned last time, so they are not taking any chances right now."

Sabrina grabbed her coat which was still hanging on her arms, and wrapped it around her hips, making a knot with the sleeves to secure it in place. She then looked back at John, waiting for his instructions.

He looked at her, feeling proud of how far she's come, and finally said: "At least this rain has one positive function for us. We will be safe until it stops." He smiled at her and turned his head, looking invitingly towards the big hall.

MORE ON MARCIA'S BLOG :
[A BIT OF MANY THINGS!](#)

"Come on! Everybody is waiting."



RELEASE TEASE FEATURE

AURA BOREALIS

(AKA MICROBURST ALERT), HAS JUST STARTED TESTING HIS SONIC WINGS, BUT HIS MULTIGENRE-EXPERIMENTATIVE SWEEPS PROMISE TO TAKE HIM FAR.

OVNIMOON RECORDS HAS JUST RELEASED HIS 15-TRACK

'BRAINSUGAR'.

IN-DEPTH AND COLORFULLY AURA-LIT, MEET THE MAN BEHIND THE PROJECT, NIKHIL SUNDAR

[Read audioillustrated by Aura Borealis' Release Tease mix for radiOzora.](#)

**HOW DOES THE STORY BEGIN...?**

It all really began in the 2000s in the UK, a time during which my father - who happened to be a big music enthusiast back then, introduced me and my mother to a wide range of bands, musicians and singers through an array of CDs that he was collecting at the time. This collection went on for years - and if you visit my home now you will still see around 500 CDs which are over 20 years old, still intact - comprising of albums by artists like Lionel Richie, Shania Twain, Robbie Williams, The Corrs, Celine Dion, Diana Ross, Carole King, Pink Floyd, Beatles, Bread, Air Supply, Kenny G, Cat Stevens; Crosby, Stills & Nash and a whole ton more. I think the moment he stopped collecting largely was when we moved to India, although I don't really understand why - as you used to get CDs for a standard price of Rs 399 in any CD store, irrespective of the year in which it came out. I was largely influenced by some of these artists back then, and of course there were a few that definitely stuck through my teenage years into early adulthood, and right to this present day - like Pink Floyd, The Doors, Dire Straits, Led Zeppelin, Beatles, Hendrix and Bob Dylan. Point being - growing up listening to a huge amount of what can only be described as REAL POP music was a true blessing, although I don't listen to ANY of the artists that were part of my dad's collection today. It was nothing like the nonsense you hear today on MTV & VH1 - but really intricate pieces of music - rich and diverse sonically as well as meaningful, and it definitely did play a major role in developing a sense of musical maturity and foresight.

I started my personal collection with The Eminem Show cassette, still on of my favourite hip hop albums of all time. Then I went on to procure Linkin Park's Hybrid Theory and Meteora on CD, and wore them out till they stopped working. By the age of 13, I had bought Metallica's Black Album with my pocket money + some Limp Bizkit CDs, Linkin Park's Minutes to Midnight, and some other albums like Testify by P.O.D., Green Day's American Idiot, Puddle of Mudd's Come Clean and a bunch more. My collection grew and grew - and I began using Limewire to download and explore music which I either couldn't buy or wasn't available here in India - and started burning CDs to play on my stereo. When I was 15, I finally grew out of the punk, nu-metal phase and took a deep dive into the world of metal. Melodic death metal, thrash, metalcore and a bit of doom metal was what I listened to back then - savouring albums by Arch Enemy, Soilwork, In Flames, Machine Head, Megadeth, Trivium, Killswitch Engage a bit of Kreator, a bit Children of Bodom, & Insomnium.

The day I discovered Tool was probably the best day of my life, as was the day that I discovered Porcupine Tree. It was also the first time I decided that I wanted to play the guitar. The first riff I ever learnt by myself was the intro to 'Blackest Eyes'. I slowly began exploring the more mellow, progressive side of instrumental music and then ventured into electronic music (mainly trip hop & big beat) - artists like Massive Attack, Bonobo, Four Tet, Cinematic Orchestra, Zero 7, Psapp, Fatboy Slim and Chemical Brothers. My first tryst with psychedelic electronic was Shpongle, in all its glory - and few tracks by Hilight Tribe, Electric Universe, 1200 Mics, and early Infected Mushroom. I had a playlist with this tiny collection, which was specifically meant for our little sessions in high school where we used to experiment with psychedelics. I never explored much psytrance back then, but as I slowly got into it, I began by exploring the more chill stuff, the downtempo material - Entheogenic, Aes Dana, Shulman, Bluetech, Ott, Carbon Based Lifeforms, and Asura.

All in all, I really knew that I wanted to start making music when I went to college for the second time and quit. I told myself that that's what I would eventually do - even though after quitting college for the second time I went on to enroll in yet another college, and quit that as well. But yes - my second college, Manipal - was where I had some of the deepest personal experiences, positive as well as negative - and all equally life-changing - was where I first knew for sure that this what I wanted to do - although it took almost 10 years after that initial thought to actually get started on any of it.

THE MEANING BEHIND YOUR PROJECT NAME...

It's simply just the name of one of my favourite tracks by Ozric Tentacles, from their 1999 album 'Waterfall Cities'. The scientific name of the Northern lights, with 'Aurora' tweaked to 'Aura'. Sounded cool so I decided to go with it. Note - I decided the name of my project during the first ever course I took in music production 2 years ago, when I had to submit a track for the final 'end of course' assignment. The track I submitted was absolutely pitiful, but at least the name I chose for myself stuck!

THE GREATEST INFLUENCES ON YOUR SOUND...

Artists who have majorly influenced me in the last 8-10 years would be Steven Wilson, Robert Fripp, Trent Reznor, Brian Eno, Simon Posford, Maynard J Keenan, David Gilmour, Seb Taylor, Merv Pepler, Ed Wynne, John Frusciante, Simon Green, Mikael Akerfeldt, Steve Hillage, Piers Oak-Rhind, Dave Matthews,

Raja Ram, Ajja Leu & Pavel Goatika. As you can see, a range of genres – however all of these extraordinary musicians are incredible at what they do. They each have brought so much to the table individually, and have inspired me tremendously, personally as well as musically to try and do my best and not get caught up in the opinions of others.

I think one artist who has really been influential for me in terms of the what I would somewhat at least hope to sound like (technically speaking) would be Kevin Moore. He's the ex-keyboardist from Dream Theater, and has two projects along with Jim Matheos (guitarist of Fate's Warning) – OSI & Chroma Key. Of course, I don't do vocals – but production wise Kevin's output is extremely versatile and his work blends in deep and meaningful electronic music with elements of heavy metal and intense drumming. You have Mike Portnoy on the first album, and Gavin Harrison as the session drummer on the second two. I recommend everyone to check his work out!

HOW HAS YOUR SOUND, TASTE DEVELOPED THROUGH THE YEARS?

It's definitely been a journey – I think I've explored literally every genre of respectable music to the best of my ability. The only genre which I haven't much of an attempt to explore is hip hop, mainly because it doesn't flow much with me, though I owned a lot of hip hop in my very early days. But I'd say my tastes in music took a major shift mainly during the time when I got the freedom to explore music myself and not be limited to my dad's collection. When that shift took place, I immediately sunk into 2 broad categories of music – the first being stuff that pierced me internally and made me feel emotionally and mentally stronger, and the second being stuff that made me feel trippy and out of worldly. Having said that, I've explored electronic music in all its forms; the stuff that combines electronica with instrumental stuff like trip hop, lounge and fusion; and also world music, jazz, progressive bluegrass, progressive rock, art-rock, metal; and also loads and loads of psychedelic music – from the downtempo chilled out stuff, to more trancy stuff, as well as psychedelic rock.

What really interests me about the evolution of music is how it has essentially acted as a medium to bridge the gap between different forms of the art – and nowadays you find electronica with live instruments, and then you have full on live instrumental bands with loads of electronic sounds. I love the way in which music (in the true sense) has no boundaries with regards to what you can really do with sound, be it using instruments from around the world or using electronic equipment. The whole point behind the experience of making music, for a beginner or a professional, is NOT to be limited by any kind of genre specification. Although it is important – at least to me, that it sounds like music and not noise! Although the latter can definitely be subjective, and the scientific definition of noise is very different from the manner in which it is used colloquially. So yes.. I hope you see my point!

THE TRACKS YOU'RE PROUD OF...

I really like the track 'Narcopolis', which I released close to a year and a half ago, even though I had just started making music back then. I would really have liked to do much more with it. A week or so ago I thought of remixing it, and I've been working on that. I'm really proud of the tracks 'Wasteland' & 'The Day of the Rapture', from the new release, and also the track 'The Monologue' from an EP I self released on my Bandcamp earlier this year called 'Rolling the Dice', which was mixed and mastered at DeepBeat Audio.

To answer your question more specifically, I wouldn't say I have a characteristic sound as of yet – as I'm still very much growing as an artist. But so far I'm trying to experiment with world music, tribal, downtempo, neo-industrial music, big beat, electronica and cinematic stuff.

YOUR PROJECTS RIGHT NOW, AND FOR LATER EXPLORATION...

So far I have two projects – Aura Borealis, for all my musical experimentations which range from 90–130 bpm – consisting of variety of genres in the field of electronically based

music, and Microburst Alert – for psytrance. I'm fairly weak at writing psytrance, and in the last 2 years I've just about managed to finish writing the basic structure of 3 tracks.

I'd love to make a big beat/space techno EP, much influenced by System 7's stuff. I play the guitar – and I feel a project like this which involves trippy riffs with tons of delay, echo and wah-wah played over delicate yet groovy techno would be a super cool idea to experiment with technically.

MOST CUTTING-EDGE PRODUCERS TODAY OR NEWLY DISCOVERED...

I highly, highly recommend Grand River, a Dutch/Italian producer who makes some of the most intricate and soulful ambient music I've ever heard. The latest album 'Blink A Few Times To Clear Your Eyes', is absolutely remarkable to say the least. It's music for everyone!

Another producer who released something fairly recently whom I can't stop listening to and honestly wish that there was more of her music officially out, is JakoJako – a producer from Berlin. She has one EP out, as far as my knowledge goes – called 'Aequilibration', 4 tracks of mindbending explorative electronic music.

I also highly recommend Valance Paul – from my home city, who goes by the artist name 'Gaba'. He was my first official teacher. He is mainly known for his killer forest psytrance productions, but I'm not here to talk about that – rather I want to shed some light on his expertise in the studio, and his extremely fast-paced workflow. Watch out for his downtempo productions under his project 'Grounded', it is extremely unique, mellow, and groovy. Most of his written material hasn't been released, but he hopefully will soon put out some amazing music. He is also working with one of India's most revered singer-songwriters, Lucky Ali, and they are (to my best knowledge) are working on something very special. He also has about 7 new psytrance releases coming up, all individual tracks and all potential bangers – on various different labels.

I also want to highlight 2 projects I recently stumbled upon: Silas & Saski – consisting of Silas Neptune (Ed Wynne's son/Ozric Tentacles), and Saskia Maxwell. Their music is truly incredible, it's almost like nothing you've ever heard – Silas on the synth with some unimaginably diverse and ethereal soundscapes, and Saski on vocals and flute – Silas is an amazing guitarist as well and there's loads of it in their music. The result of this collaboration is psychedelic folk, truly mindblowing to witness. They have a 3 track EP out, released in 2020 called 'Power of Three'.

The next is a band called Lucid Planet from the land of Oz (Australia) – psychedelic prog-rock, with tribal chants, aboriginal hymns and deep sound layering. Great stuff.



Apart from these, recent treasure trove discoveries would be Hidria Spacefolk, Man With No Name, Saafi Brothers, The Ullulators, Strontium Dogs, Uchu, & Master Margherita - these artists have been in the scene for a relatively long time - it just happens that I recently discovered them!

ULTIMATE CLASSICS, TIMELESS FAVORITES...

Pink Floyd, Porcupine Tree, Ozric Tentacles, King Crimson, Black Sabbath, Eat Static, Chemical Brothers, Tool, System 7, & most of Simon Posford & Raja Ram's work - from Shpongole, Infinity Project, Celtic Cross, Younger Brother, Quintessence, Mystery of the Yeti to 1200 Mics, Hallucinogen and Cyberbabas.

In psytrance specifically, my favourite artists - whose music I will probably always listen to - would be Yab Yum, Ajja, Hallucinogen, Kabayun, Aardvarkk, Drip Drop, Drury Nevil, Arjuna, Dirty Saffi, Synthetik Chaos, Koxbox, Electrypnose, Maia, Ocelot, Insane Creatures, Goatika Creative Lab, Ninesense, Sishiva, Archaic, Makumba, Orestis, Tengri, Farebi Jalebi and Tromo. Of course, there are close to 40 other artists whom I love and listen to everyday, but I think the artists mentioned were discovered by me relatively earlier and helped shape my taste. Note - I only delved into the world of what we now know as 'modern' psychedelic music, about 5-6 years ago.

MOST MEMORABLE GIG...

Definitely 2013 at Goa - from the 22nd of December till the 27th. Missed New Year's Eve but had a ball of a time. I ended up doing things I never thought I'd generally do in Goa, like lying awake and tripping on a hammock in an open cave-like formation up in the hills in Arambol, about 20 minute walk from Deepo Place. 24th evening Christmas Eve at Curlies and Shiva Valley was a blast - with killer fireworks, and some insane fire poi spinning. Back then I didn't know the name of the artists or DJs. But whoever was playing was really good. Back then things were pretty simple, and parties were more about pure feel than anything else.

THE ROLE OF PSYCHEDELIC CULTURE IN OUR LIVES...

That's a really good question. Well - I'm pretty young, only 27. At the same time - even though I haven't been to too many gatherings or even a single major festival like Boom, Modem or Ozora for example - I can freely say that I've experienced quite a bit. The lows and the highs. I think one thing that's really great about rave culture is that it teaches you nothing yet everything at the same time. The journey of music on the dancefloor is a great example for the manner in which we choose to perceive or interpret our everyday lives - the fact that life is a ride, not metaphorically - but in reality. The riveting ups and downs, the rhythmic pulsation of energy - for some reason I feel like our daily encounters with states of anxiety, restlessness, as well as happiness and euphoria are all perfectly depicted through states of trance/coordinated body movements. The latter completely on a metaphysical level - as opposed to a surface level.

Therefore when you embark on a psychedelic experience with a set intention, it simply brings to surface how we as individuals are reflections of our inner selves - and our external realities are nothing but intricate projections of how we choose to deal with these inner states. So it's like a story - again, not metaphorically - but in reality. I think the most important thing that psychedelics have taught me is that we have the power to create and wield our individual realities. But the real great thing about gatherings and psychedelic culture is that we somehow come to realize that we are all part of the same web; and therefore we definitely have the power to influence each other's realities - that too greatly. However - like with any other form of modern culture; there exists tons of misinformation, superficiality, and borderline stereotypical stuff surrounding the scene in general - even though psychedelic culture essentially originated as a counter culture.

THE GREATEST CHALLENGE AS AN ARTIST...

Spending MORE time on tracks, spacing them out, taking breaks, and not overworking. So far it's been like a never-ending journey pretty much not leaving my house for weeks to come. Sometimes I don't get off my chair for 10 hours. I'll keep everything I need at arms length, including whatever I need to smoke, (if anything) and simply go at it. I've found this hasn't really been too healthy and over the last few weeks I've been getting over this habit, which is a good thing.

THE GREATEST REWARD...

I've been through quite a lot in the past, so right now I really feel like life in itself is a reward, and of course, the everyday growth that comes along with learning and experimenting more has been tremendously rewarding.

WHAT'S ON YOUR MUSICAL BUCKET LIST?

Pretty much the normal musician's dream - playing a ton of gigs and getting to see a ton of places and experience a bunch of different cultures along the way. This all seems like a far away dream to me though, as of now.

ABOUT YOUR ALBUM 'BRAINSUGAR' JUST OUT ON OVNIMOON...

All in all, I tried to do something different. Merge a fusion of ethnic instruments with modern electronica, complex beats, rhythmic structures and make it super tribal and rootsy sounding overall. I think the goal was to sort of not arrive at any specific genre, and most of all not adhere to any limitation. Turned out this was much easier for me especially because I'm a new artist, this is my first full length album, and no one really knows what to expect.

HOW WAS THE CREATION PROCESS LIKE, HOW LONG DID IT TAKE?

It took a while getting the mixes ready - almost 6 months. I sent it to many labels, most of which are very familiar ones. A whole bunch of them got back - some told me it was nice but they were full for the next couple of months; some told me it was good but didn't fit their style. But overall it was a hefty process getting it together and I think that is pretty much the case with any first release, and the whole act of sending it to as many labels as possible with the hopes of a release is a common thing to do. Note that I was still learning, doing my production courses, while writing this album - and I'm still in the middle of my third official course, currently.

TRACK/S THAT STAND THE CLOSEST TO YOU...

My favourite track(s) of this release would have to be Wasteland, Istanbul & The Day of the Rapture.

COMPARED TO YOUR PREVIOUS RELEASES...

Technically speaking it is way stronger, it has more depth and moreso it is way longer - the album is an hour and 15 minutes in total. I liked how the ideas mapped out and the way in which it came out overall.

WHAT KIND OF EVOLUTION DOES IT REPRESENT?

That's a good question - I think it represents, for me, a step further toward true freedom of musical expression. :)

WHAT ARE YOU WORKING ON RIGHT NOW? WHAT'S UP NEXT?

Right now, I'm working on remixing 3 tracks by the UK instrumental psychedelic project 'Lemon Tree'. The release will feature 4 remixes - 3 Lemon Tree remixes and one remix of an old track of mine called 'Narcopolis'. Check out their work, their music is super trippy, different and intricate!

Up next I have a 5 track EP coming up on Spaceradio Records, Moscow - titled 'Perihelion'. Stay tuned!



PIECE OF ACID

GERMAN ELECTRONIC MUSIC PRODUCER
AND DJ, CO-FOUNDER OF THE
DIGITAL DIAMONDS NETLABEL,
THE **VOLKER** HALF OF **ALIC**,
IS DROPPING SOME ACID
INTO PSYCHEDELIC TECHNO AND
EXPLORING A BEAUTIFUL NEW
FRIENDSHIP WITH ROLANDS TB-303 IN
HIS NEW SOLO PROJECT



[Read audioillustrated by 'Piece of Acid's mix for radiOzora.](#)

How did the idea to get a solo project rolling come? How was your alter ego born?

Besides my main project '[Alic](#)' together with Adamson I have had the idea for a solo project for a long time. Finally the Corona-lockdown in spring 2020 gave me the chance to find the time to realize this longterm-idea.

In fact, I did not feel like creating one more new techno or progressive project. I wanted to create a project which distinguishes from others, a project with its own musical identity and a special sound. And what was more obvious, to create music with my favorite synth: Roland's TB-303, which has been partially forgotten! 'Piece Of Acid' was born and now it represents a modern way of Psychedelic Acid Techno.

Who have your greatest teachers been, your greatest inspirations? Who has had the greatest influence on your soundscapes?

I started hearing Techno music in 1992 as a child. At the time it wasn't easy to get your favorite tunes. There was a weekly show called "Clubnight" on hr3, a famous and commercial German radio station. DJs like Sven Väth, DJ Dag, Marc Spoon and guests had the chance to frequently present their 3-hour DJ sets. So I was curious every Saturday evening when they started to play... Their sets, with a mixture of Trance, Techno and Acid, hit my taste. So my favourite projects in that time had been AWeX, Nostrum, Emmanuel Top and DJ Misjah, to name a few. At the beginning of 2000s I met Adam in Münster and we formed our project Alic. Adam introduced me to the psychedelic scene and I quickly became a friend of Progressive Techtrance projects like Sebastian Mullaert's "Kooler", Midimiliz or Trancefeld.

How has your sound, your taste in music developed throughout the years?

The development of my productions has always been influenced by the technical possibilities. I never had much budget to buy the big synths or fancy machines so I had to improvise. I focused from the beginning on software producing. This meant that Tritons FastTracker was my

first tool to realize my ideas. Today my label, Digital Diamonds does not only have influence on its fans, it also influences me, my taste and my ways of producing electronic music.

How about those mind-blowing, life-changing experiences that have shaped you and your sound?

There wasn't that one and only. But I have to admit that my visits to Fusion Festival had a big impact on me. That especially means that a positive and amazing fusion of different music styles, art, theater, dance and even cooperative social behavior can become true. This experience encouraged me to move forward with my label 'Digital Diamonds' and Psychedelic Techno in its varieties.

Which one of your releases/tracks are the most characteristic of your sounds or stand the closest to you for some reason?

As you might know, 'Piece Of Acid' is a very fresh project. So all tracks stand very close to me, haha...

What projects are you involved in? (Or would love to experiment with?)

As I explained, I am also part of '[Alic](#)' and co-founder and manager of the Psychedelic Techno Label '[Digital Diamonds](#)'

Who do you think are the most cutting-edge newest sound makers in the scene?

I'm a big fan of Alekat and for a while Mydä, Trilingo and Unknown Concept. Their sound delivers dancefloor bombs with guarantee. Always a pleasure to play that stuff. But there are many more good producers out there for sure.

Which artists remain the ultimate classics for you in the scene (or in music generally)?

For me a symbol of fuckin' good Acid is of course Robert Babicz aka Rob Acid. He delivers top notch sound for many

years. Same for Emmanuel Top, his music is up to date, even if it is more than 20 years old.

Scene at home?

Here in Berlin you got all types of music scenes. Within the psy-cosmos dark psychedelic trance and zenonequesue are dominating the field. But in recent years the genres are interbreeding more and more. You have festivals that are not limited to one genre, people appreciate that. So you can have that typical Berghain sound together with slowbeats/ketapop, deep/ progressive house and instrumental music or hip hop acts at one party/ festival. Actually that typical Berlin sound was getting more trancy during the last few years. However, as promoters have to restrict numbers of visitors due to 'Rona, entry is currently getting more expensive and music is getting rougher, faster...

Most memorable gigs, experiences?

I get goose flesh when I think of a small gig in Bremen years ago. The DJs before us did not hit the taste of the crowd, it was lazy ass-shaking. Adam and me started playing the decks b2b and it seemed that we hit the nerve of the audience and each other exactly... Bam!!!

But there is again and again that magic moment, when you discover a few people on the dancefloor who totally get into your sound, who understand what you wanna tell with the set, who go on a ride with you and who trust that you will deliver.

What do you think about our scene (psychedelic gatherings and community) and their role in our lives, if any:)?

For the moment, it stands kind of still, caused by the virus. But not in the hearts of the community. I hope the scene can be fully reactivated in all facets very soon.

What are some of the greatest challenges you faced so far as an artist or producer? How about the moments that you felt were the greatest rewards so far?

As a producer there are always the periods where you are doubtful. That means in detail the question if you are good enough related to others. Or you produced a track and you are so overloaded of previewing. But on the other hand it's always a big pleasure to hear other DJs playing your stuff. This implies that you have made something right.

Musically, what's still on your bucket list?

Short answer: A slot at Fusion Festival.

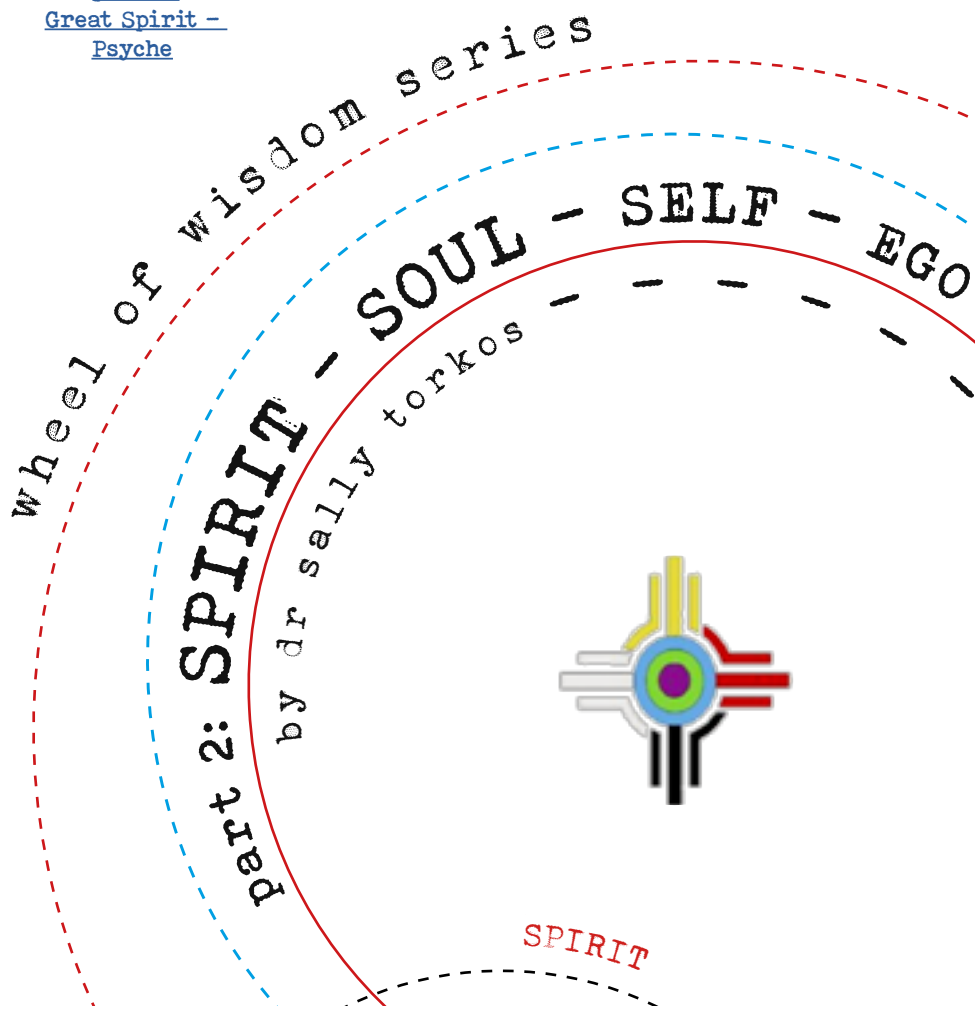
What are your other passions in life?

Besides producing and label management I enjoy spending as much time as possible with my children. It's amazing to be part of their growth. I'm curious if they will enjoy making music in the future, too.

What are you working on at present? What are you looking forward to the most?

Currently, I have some drafts for new tracks in the sequencer waiting to get finished. Stay tuned and thanks for the interview! Check out: www.piece-of-acid.com.



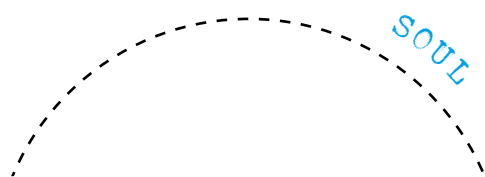


According to many Native American Indians: "our human spirit is our individuated life force with intelligence, an essence or 'spark' of the Great Spirit. The Spirit is immortal and it cannot be destroyed, even by death. It is always existing."

Emanating from Great Spirit, our spirit enters bodily life through the Soul, which will be discussed in the next section.

Spirit has been compared to the energy of intelligence; it's the spark of life and source of consciousness. Spirit brings life and can be equated with life. Experiencing Spirit is like experiencing the feeling of being alive. Spirit is felt as uplifting, gaining higher understanding of existence, feeling expanded, at times ecstatic. Spirit can be an experience of light or energy running through the body or surrounding the body. It also is an experience of something higher or greater than human: a connection to higher consciousness, or even one's own higher, truer, Self. It can also be an experience of communing with a conscious, alive, divinity in the Cosmos and Nature. Of course, words cannot adequately describe it; but it is unmistakable once understood and not feared.

Spirit is a masculine principle: expansive, energetic, outward moving, creative and transformative. As soul (a feminine principle) takes us to our depths, spirit takes us to our heights. Spirit helps us take determined action. Kenneth Meadows states: "We determine with the Spirit when we follow what our Heart truly wants us to do, for the heart is the voice of the spirit which is heard intuitively... Determining with the Spirit is uplifting and stimulating and makes us feel good inside."



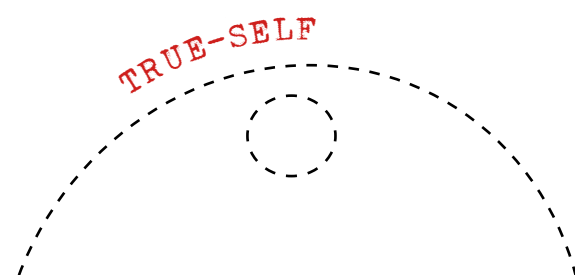
In ancient Greece, soul was named psyche, which explains why we call the study of soul, psychology. Soul is closely related to psyche and contributes to the development of psyche in the individual human. As I discussed earlier, soul is the reflection and embodiment of spirit, it carries the blueprint for the True Self.

It contains our: conscience, moral sense (what's right and what's wrong), ethics, and integrity, the essence of our True Self. Each life has a soul's purpose and reason for being. Soul life gives depth and interiority to experience, imbues it with meaning. Soul Records the learnings of life's experience and is a vehicle for expressing spirit's individuality from life to life. Soul modifies the personality as it evolves and grows the True Self. There is soul in everything, we live in a sentient, animated universe.

Rudolph Steiner understands soul as a process or a form, an inner, dynamic, mobile, developing, regressing, conflictual, flowing relationship. Soul is in relationship with desire, the body, and the spirit. James Hillman considers it in a similar way and adds that soul has a particular relationship with death; it identifies the reality of death as a way of recognizing the necessity of conscious development of Self.

It is possible to lose or damage the soul, and in fact, it's the malady of modernity because many of us no longer recognize or believe we have soul. Soul loss doesn't mean we have no soul, it means we have repressed it, ignored it, and left it undeveloped. Soul can be harmed or lost through trauma such as a bad accident, illness, violence or rape. We can also give our soul away unconsciously through allowing others power or influence over us. Co-dependency and staying in abusive relationships are examples of soul loss. Additionally, believing propaganda without examining its validity can usurp the soul. Ego domination masks soul and if we ignore our soul, it doesn't develop, we have no depth and miss the opportunity to discover and live our purpose in life.

According to Dennis Ford, our soul is prior to and more real than ego. He writes: "ego is secondary to the eternal, universal soul that contains the essence of being." We can discover, heal, and return our soul through self-reflection and receiving psychological help. And often our soul communicates to us through images, dreams, symbols, reveries, and unconscious actions. Our ancient Wisdom Elders, such as Socrates and Confucius believed that the care of the Soul was of utmost importance.



The True Self is the recognition and conscious living from our soul, essence, purpose, and wholeness. Jung calls this the 'Self' and says it is innate within each of us as a divine image. The work of our life is to become integrated and whole and to bring forth the True Self. Jung discusses the psyche's capacity for creating mandala symbols with four equal parts, which he calls quaternities. Jung's quaternity represents four basic qualities to be consciously integrated into the personality, bringing about balance and wholeness. Traditionally, these four symbols were represented by the four directions: East, South, West, North; four elements: (Fire, Water, Earth and Air); and Jung added four psychological functions: Intuiting (evaluating through intuition), Feeling (evaluating through emotions), Sensate (evaluating through body sensations), and Thinking, (evaluating through the mind). When we have developed and integrated all four of these functions, we have individuated the Self (True Self).



"A SAD SOUL CAN KILL YOU QUICKER, FAR QUICKER, THAN A GERM." /JOHN STEINBECK/



"AND WE SHOULD CONSIDER EVERY DAY LOST ON WHICH WE HAVE NOT DANCED AT LEAST ONCE. AND WE SHOULD CALL EVERY TRUTH FALSE WHICH WAS NOT ACCOMPANIED BY AT LEAST ONE LAUGH. "

/FRIEDRICH NIETZSCHE/

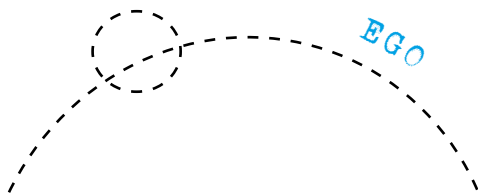


THE GROWTH OF AN AWARE EGO IS A DEVELOPMENTAL MILESTONE IN THE EVOLUTION OF CONSCIOUSNESS.

The Wheel of Wisdom represents both a quaternity (the horizontal plane of existence represented by the four directions) and a trinity (the vertical plane of existence, represented by the three vertical directions: Above, Below, and Center). The structure of the Wheel of Wisdom itself, and program we have developed is designed to support the integrative process that Jung describes.

Individuation is the arduous task of becoming a true human Being. We have begun 'individuating' when we begin to distinguish the ego from the True Self. We have a strong desire to know who we truly are and to consciously make choices that respond to the necessities of the True Self and not the ego desires. Becoming our True Self and realizing the Self are both like enlightenment, the fullest development of consciousness possible.

Confucius had a similar idea about the True Self and taught that humans were born with a blueprint of their True Self, containing a moral sense. He stated: "Being true to oneself is the law of God. To try to be true to oneself is the law of man, the moral law." He felt that the life of the moral person represented a universal moral order and the life of the immoral person contradicted the universal moral order. For him: "Our moral self is our Truest Self and the highest development of our moral nature is to understand the workings of God." The moral law is inescapable (you really can't get away with anything immoral, there are always consequences sooner or later) and the moral person unceasingly cultivates their True Self or moral being. He said: "One who learns to be their True Self is one who finds out what is good and holds on to it."



The ego has been much maligned, and in especially in so-called 'spiritual' circles, the ego is to be eliminated or annihilated. This notion comes from not fully understanding the necessity of having an ego to function in the world. An ego is the experience of oneself as a center of willing, desiring, reflecting, and acting. It emerges as we begin to separate ourselves from our experience, environment, and others. Separation is the foundation of ego development. Initially a young child is "living in complete participation" with its mother, "in a state of unconscious identity." With the Awakening of ego-consciousness the participation gradually weakens, leading to "differentiation of the ego from the mother."

We have no ego if cannot separate from our environment. With ego we have a "me" capable of thinking about an object. With ego we can stand back and observe ourselves and objectify our experience. We can separate the knower from the known and the subject from the object. Our ego is the center of our field of consciousness and the subject of all our personal acts of consciousness.

There is a distinction to be made between a conscious ego and an unconscious ego. Many, if not most humans operate completely unconsciously; never asking: Who am I? With conscious ego development comes recognition of soul. "This occurs when 'I' becomes an object of self-conscious reflection. When 'I' am separated from my actions, 'I' can stand back and reflect on 'my' actions." Unless we can self-reflect, we cannot know soul or develop in consciousness. The growth of an aware ego is a developmental milestone in the evolution of consciousness.

There is also a distinction to be made between a big ego which indicates mere hubris and a strong ego which indicates capability and perseverance. Someone with a big ego is inflating themselves to mask insecurity and actually has a weak ego. Someone with a weak ego can frequently participate in over indulgence of egoic desires, often addictions, which prevent self-reflection and will development. Someone with a strong ego is capable of hard work and accomplishment, without needing to draw undue attention to themselves for it.

We can consciously develop the free will to strengthen the ego, enabling us to develop a moral code to live by, and be disciplined enough to sustain it. Your will is not free if you have no conscious control of it. Conscious will development is like a muscle, the more you use it, more ego strength you develop.

CONCLUSION

These descriptions are by no means complete. They are designed to give you a beginning understanding of the topics and assist you in becoming aware of how they operate in your life. They all usually operate on an unconscious level and require the work of self-reflection to bring them into conscious awareness.

The world seems to be going crazy these days, and appears to be getting crazier. The Wheel of Wisdom program is designed to inspire you to become a more conscious human being. With a spiritual practice (i.e., regular meditation, yoga, etc.), you can ground, calm, and center yourself, enabling you to take intelligent action in the face of chaos.

Bless you on your journey.

REFERENCES

- 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*.
- Rudolph Steiner,
Intuitive Thinking as a Spiritual Path: A Philosophy of Freedom, NY: The Anthroposophic Press, 1894, revised 1918.
- James Hillman,
The Soul's Code: In Search of Character and Calling. New York: Warner Books, 1996; also *Re-Visioning Psychology*.
- Dennis Fori,
The Search for Meaning: A Short History, Berkeley: University of California Press, 2007.
- C.G. Jung,
The Psychology of the Transference, from the *Collected Works of C.G. Jung*, vol. 16, Bollingen Series XX; Trans. R.F.C. Hull, Princeton: Princeton University Press, first paperback print, 1969, 1974, 1992.
- Confucius,
The Sayings of Confucius, Translated by Leonard A. Lyall, NY: Longmans, Green & Co.; e-book copy: Public Domain Books: 2009.
- C.G. Jung,
The Basic Writings of C.G. Jung, Edited and with an Introduction by Violet S. de Laszlo, NY: Random House, The Modern Library, 1959, 352.



THERE IS SOUL IN EVERYTHING, WE LIVE IN A SENTIENT, ANIMATED UNIVERSE.



"THE WAY WE SEE THE WORLD SHAPES THE WAY WE TREAT IT. IF A MOUNTAIN IS A DEITY, NOT A PILE OF ORE; IF A RIVER IS ONE OF THE VEINS OF THE LAND, NOT POTENTIAL IRRIGATION WATER; IF A FOREST IS A SACRED GROVE, NOT TIMBER; IF OTHER SPECIES ARE BIOLOGICAL KIN, NOT RESOURCES; OR IF THE PLANET IS OUR MOTHER, NOT AN OPPORTUNITY -- THEN WE WILL TREAT EACH OTHER WITH GREATER RESPECT. THIS IS THE CHALLENGE, TO LOOK AT THE WORLD FROM A DIFFERENT PERSPECTIVE."

/DAVID SUZUKI/



RAJA RAM INISCENCES

GOOD GOD GOA >>>>

I was sort of kidnapped by my friend, Mr Paul Gyss, the same man whom I met on that tramp steamer sailing from New York to Tangier in 1961. Anyways... He came to my house in London, and said: "Wer'e going to India. I have a house. C'mon... Now." We got the visa and packed a few things, and the next thing I knew I was in the tropics, in Goa, India... The notorious place where the full moon parties happened, and all sorts of other stuff, and Paul took me to his house in Anjuna, near the sea in India, and that night (the very first night) he suggested: "Let's go to the party, as it starts at three in the morning." I asked why it starts at 3 in the morning and he said: "Because the cops are asleep of course."

And the parties were always somewhere different. The Banyan Tree, Bamboo Forest, Vagator, Anjuna, on the beaches, in the jungle... the parties went on. And that first one changed my life...

The dust... that red dust rising... the black lights... painted trees, flier, everything was fluorescent... the clothes, the face paint, the smoke, the strobes... the chai shop ladies with their assortment of snacks and hot teas, it was somewhere to sit on their coloured rugs, and usually next to the dance floor, it was a place to meet and inhale and smile and make new friends, as the music pounded. 2000 people at Disco Valley... same drug... same vibe... same beat... and then dawn breaks over the blue Arabian Sea... revealing dust covered revellers... serious dancers... near the speakers. The Israelis. Their contingent, with their very long dreads... in fact, we used to refer to: "Dread Lash" if you got too close to the Mosh pit... speakers... it was dangerous. The energy and the sweat...the insaneness... and then the cops would come with the guns and beat us with their bamboo sticks. And we would go home... for there would be a party the next night.

Olli put on some fantastic nights...some going for three days, I remember at Morjim... Madness... even if you had a hammock. But you could dive into the ocean at any time.

It was pure joy. While the music year by year got better and better, we had left New Beat 242 and others for this new "Goa Trance", which we hated the name, but that's what the press called us.

Such amazing dudes... Acid Eric... He was like Santa Claus, dressed in material made of Shivas and Ganeshas... and other Gods, which was sort of uncool... but he was sorta uncool. Then [8 Finger Eddie](#)... a Gem. The first Guy to come to Goa, and started a scene way in the back, in the 60's.

So each year we went, each year for Jan/ Feb/ March/ Party Time... and it was virtually non stop. We never found out who paid for all the gear, the speaks and amps and all of that. Somehow money was ploughed back in and the parties lacked for nothing, and each year The Infinity Project made more tracks. I think 50 or so, and hearing them played at max peakage high dosage and with one's friends... had got to be the best buzz ever. But then I went too far... I had a monster party at my house and got carted off to jail... a Good God GAOL in GOA... but that's another story.



Mural in Southern India

STAYING AWAKE, A LITTLE STORY

Well, staying awake on the road is hard... too many late nights, gigs, meeting people, and sometimes, one gets exhausted, and finds it difficult to stay awake... of course we know about, the sniffers, the snorters, the pill poppers, the lines, the speed, all horrible... and I didn't fancy any of those alternatives... but, I had read in an old national Geographic Magazine that in the ancient Roman times, when the guards were on duty, if they fell asleep, the punishment was death, and it happened one night when a tired guard bent forward, and set his hair alight on one of the torches, and when he put it out, he realised that the smell, which is one of the worst in the world kept him alert, and he had discovered a way of staying awake. I guess, primitive man had that smell hardwired into his DNA, and his body and mind and memory activated... So one night, it was up North, and I was exhausted, from running up and down the UK, doing university gigs with Quintessence, and I was in the dressing room, almost falling asleep, when I realised it was time to go on and play our 2-hour set. So, I had a flash, rushed into the bathroom, plucked a handful of hair from my head, lit it and inhaled the acrid smoke... I coughed till my eyes watered, but suddenly I was awake and raring to go, and rushed out and played ma ass off... not the end of the story... because three weeks later I tried it at another gig, and it didn't work like the last time. I was almost asleep and about to go on when I went for my last and final attempt... into the bathroom, secretly, in a booth, I plucked one pubic hair, which I lit, inhaled... AND I WAS UP FOR THREE DAYS.

Just wanted to add, on that first night of the Goa party I heard a track that ripped me apart... blew me away... and had me running to the dance floor. When I asked who it was, I was told it was Dick Trevor from the Green Nuns... Who wrote it...was it "Conflict" or the other one? " Anyways, I danced like madman, and later, a few days later, I ran into him, and he told me the track which had been spoken for was now free, and I almost died, and we got it on TIP Records... was it "Megalactic Cloud"? Remind me... One of the most blasting of all the psychedelic pioneers... Thank you Dick...



Road sign at Pumpui, O.Z.O.R.A.

BELOW: "The Original Freak", 8-Finger Eddie in the mid-70s, photo by Anders Tillman (aka Missing Inka, one of the first Goa DJs, arriving there in Feb 1970), published in Graham St John's article: ["Seasoned Exodus: The Exile Mosaic of Psyculture"](#) in Dancecult in 2012.



"Psychedelic trance music and culture (psyculture) is explored as a culture of exodus rooted in the seasonal dance party culture evolving in Goa, India, over the 1970s/1980s, and revealing a heterogeneous exile sensibility shaping Goa trance and psyculture from the 1990s/2000s. That is, diverse transgressive and transcendent expatriations would shape the music and aesthetics of Goa/psytrance. Thus, resisting circumscription under singular heuristic formulas, Goa trance and its progeny are shown to be internally diverse. This freak mosaic was seasoned by expatriates and bohemians in exile from many countries, experienced in world cosmopolitan conurbations, with the seasonal DJ-led trance dance culture of Goa absorbing innovations in EDM productions, performance and aesthetics throughout the 1980s before the Goa sound and subsequent festival culture emerged in the mid-1990s. Rooted in an experimental freak community host to the conscious realisation and ecstatic abandonment of the self, psyculture is heir to this diverse exile experience."

[Graham St. John: Seasoned Exodus: The Exile Mosaic of Psyculture](#)

"I'M NOT ENLIGHTENED, I'M JUST OLDER THAN YOU. THIS LIGHT IS INSIDE YOU AND OUTSIDE YOU. SO YOU CAN'T SAY INSIDE ME, OUTSIDE ME - IT'S ALL THE SAME. MAN, THIS IS THE SOURCE OF ALL LIFE; THIS IS WHERE ALL LIFE COMES FROM. AND IF IT'S IN ME, THEN IT HAS TO BE IN EVERYBODY ELSE. SO I'M NO BETTER THAN ANYBODY, AND NOBODY IS BETTER THAN ME. WE ARE ALL THE SAME."

/EIGHT FINGER EDDIE/

[READ MORE: Mushroom Magazine, Feb 2015](#)



The Prophet's ARCHIVES:



MUD AND DIRT BECOME SACRED

CONVERSATION W/ GRAHAM ST. JOHN
/on site the 2014 festival/

By BLAZE

The Ozorian Chambok House brings you the foremost thinkers and artists through its carefully curated lecture series. The Ozorian Prophet caught the vibeologist of the psychedelic culture just before his presentation on the festival site.

The topic of your lecture last year was *The Global Tribe & Spiritual Technologies*. From a bit different perspective this time it is going to be *Remixticism: Psychedelic Electronica and Mystical Experience*. Where do you think a truly value-creating remix (be it literature, music, film, etc) starts in this age of general copy+paste?

My interest here is generally that which I refer to as psychedelic fiction or psy-fi, the dedication to sampling vocal fragments from popular cultural sources that are a component of the media-ecology of the optimal psychedelic vibe. Film, TV, games and other media sources reanimated for the interactive theatre of the dancefloor by producers/DJs, are designed to evoke, expose, burlesque non-ordinary states of consciousness. My presentation offers a journey through psy-fi, so we'll be dropping a range of psychoactive compounds that have been sampled and mixed into the sonics of psyculture and entheonica.

What was your first thought when you arrived to O.Z.O.R.A.? The first impression.

There were no queues (laughs). Because I've been here when there was hell at the gates, five years ago... but it may all

be linked to what time you arrive at the festival. This year we arrived on the last two days of the festival, so my first impression was: no queues.

How about back the first time? What was your first experience?

Inside the festival I felt that it was a very friendly vibe. And being a vibe-ologist, I'm accustomed to different kind of vibes. And Ozora has, you know, a kind of Central European vibe that has a flavour that you cannot taste anywhere else. It also has a lot to do with the weather because it's nice to have some rain also.

Usually when you arrive at a festival there is a lot of potential trauma to get into the festival. But once you get inside, people unwind and things become different.

You mentioned flavour. Would you say it has some fire to it?

Yeah. It's sort of back to basics: like techno-pagan. Also, let us not forget the beginnings of this particular festival. I think when you have people dancing and unwinding, the central location, the main dance floor here would have been a kind of gravitational field ever since the eclipse festival of 1999. It carries that cosmic vibe. Many people do not know the history of the place; yet they feel and participate in that vibe, but essentially, that's what this field is. It field carries that energy of the eclipse festival, so on that level it's quite primal. Beyond an eclipse, just dancing with strangers is.. it has a significant impact on the individuals over a period of a week to come out of this experience. Re-energized and inspired in many ways.

I agree. Synchronicity, for example, is exceptionally strong here. The same thing I had only felt in Kathmandu Valley before, the end of the road, alongside Goa, for travellers in the Sixties and Seventies. Would you link this to the eclipse or do you think that it emanates from and is linked to the soil, the energies of a certain place?

I guess, obviously being a Hungarian festival that is infused with Hungarian culture in ways which other events are not, that makes it very unique. But it is also transnational. It is part of the Goa traveller culture. That is why what you experienced in Kathmandu resonates with this, and for some people, with Goa. In the last 20 -30 years the people tried to capture Goa, its spirit, what it meant, to capture the vibe of one season and compress it into a week. Burn is a very good example of that, so is O.Z.O.R.A., attempting to capture - and package in a way - the Goa vibe. The seasonal vibe of Goa. It also has other elements in terms of celebrating, it's a pagan-style festival. It has obviously more of this element than, say these travelling events because of the European pagan roots present here. It has an Irish feel to it. It's a very unique festival.

"THERE IS SOMETHING FASCINATING ABOUT PEOPLE TO COAT THEMSELVES WITH MUD, AND FEEL THAT THEY ARE COATED WITH SOMETHING THAT IS... VENERATED AND SACRED. IT IS VERY EARTHY. YOU FEEL LIKE YOU ARE SPROUTING OUT OF THE EARTH, YOU'RE GETTING BACK TO, YOU KNOW, SOME SORT OF PREVIOUS STATE."

|
|
|
|
|

You named O.Z.O.R.A. a Central European festival. Do you think there is an element of more untamed energies involved?

Yes, definitely I see it in, for instance the mud. People embrace the mud here in a way that I do not see in other trance festivals. As an anthropologist, there is something that interests me. Dirt suddenly becomes magic; is transformed, whereas in other contexts you would not touch it. You would be... dirty. Mud and dirt become sacred. You are also talking about a place, an area that is regarded as sacred. There is something fascinating about people to coat themselves with mud, and feel that they are coated with something that is... venerated and sacred. It is very earthy. You feel like you are sprouting out of the earth, you're getting back to, you know, some sort of previous state.



About the buildings. When I arrived, in half an hour I was blown away when I stepped onto the edge of the stairs.

I've seen it, it's amazing. It's really transformative.

Do you think that the structures do give the festival some flavour, and is it different to others in this regard?

Yes, definitely, the installations here, the structures which keep evolving and changing all the time make it very unique. The stairs mentioned, that were made this year, that made me remember that the only example I can bring up is the Promenade in Burning Man, they call it the Promenade, the first road, a kind of a horse shoe, the front of the urban area where people can... promenade. I can see that the stairs here have a similar role. It's where people can sit around, meet people, stand, watch and promenade. The Promenade is permanent, if you have seen images of Burning Man from above, it runs along the edge in a horseshoe form.

Is it a structure?

It's just a road but it reminds me of the same role. The topography of O.Z.O.R.A is very different than Burning Man, which is this flat desert, so everything there is taken down again. What you have here are permanent structures. The stairs, and apart from that the Chill is probably my favourite.

Chill... at times home to exceptional feats.

Yes. I love the music there and the building is like a beehive, this crazy beehive that really starts humming. It carries a legacy of that chill vibe from the Goa period of the late Seventies and the Eighties.

You know, downtempo and ambient musics have been evident right from the beginning. People, when talking about this

music scene focus on psytrance and, you know, high bpm and forget about the other kind of music that has been part of this culture since the very beginning which is hosted here in a fine way. The Chill is probably... I mean it's world class.

I feel that the secret heart of the whole event, that the secret heroes of the whole event still is Pumpui. When I arrived I felt that these guys are living and breathing it. What would you say about them?

I haven't been a lot in Pumpui, I am only here for one day this time around. Of course, it has different kind of music, electrotrance for example... It is different, quirky. It is great to see that O.Z.O.R.A. has branched out and is accommodating various types of music from the scene.

Sorry about going back to O.Z.O.R.A whereas we should be talking more about universal themes. I envision festivals like Boom, which is moving every year, that this is more flavoured by the local soil. Yeah.

It is a bit of a contradiction. Or what would you say? Basically a festival that talks and is about universality and transcending... that a source of its strength is that it is rooted so strongly in the ground?

I don't know if it's a contradiction. It's great to see that it's not a franchise, a trance McDonald's where you get the same music, with a touch of local flavour. This is a country where... you know, O.Z.O.R.A. is an oasis to experience in this country. What you have here is liberatory. When you take in context the political sphere and the context local politics, it is an oasis because it enables the people to experiment with freedoms that are not available outside the fence. And that's significant anywhere, it's significant in Australia, the US, but it seems to be more significant with countries that have more repressive agendas.

So could transformation be greatest when there is something happening in a certain society? The famous example by Graham Greene of 30 years of warfare, poisonings and brother killings in Northern Italy and you have the explosion of the Renaissance, and 500 years of Swiss borderhood, democracy and peace and what do you have? The cuckoo clock.

Each event in different countries is different... because of the cultural and political climate being different. When people say that events of this nature are just hedonistic or frivolous, meaningless events, because it is all about play, that they are not serious, well, you know (shrugs and laughs) that's absurd. As Allan Watts said 'to go out of your mind at least once a day is essential, because it brings you back to your senses' (laughs). And, well... that's a political act in many countries that are undergoing transition... and it is great to see that more and more Hungarians are taking part in the festival. Definitely more than before. I don't know what the percentage is. It's truly nice to see that more and more Hungarians are exposed to what goes on in this culture and given opportunity to express their cultural thoughts.



Dr. Graham St. John is an Australian anthropologist of event-cultures, techno-tribes, freak media, and weird religion. Among his books are Global Tribe: Technology, Spirituality and Psytrance (Equinox, 2012), described by Erik Davis as "the definitive book on what has become, from the perspective of planetary spiritual culture, the most resonant music scene of our transhuman century", and Technomax: Global Raving Countercultures (2009).

DJ TOP TEN



Detail from the 2016 O.Z.O.R.A. poster, the first one made by [BENZE](#), the festival's graphic designer

JEM JOB D'1

KALIFER

AKA SOLEYE
HADRA ALTERVISION RECORDS

Hi friends ! Here is a tasty selection of some of the best Chillgressive tracks from the last years . Enjoy ! Kalifer.

- 1 EARTH CHILD - SQUARE SPIRALS (NUTEK CHILL RECORDS)
- 2 STEREO MANTRA - NECTAR (OM MANTRA RECORDS)
- 3 LAB'S CLOUD - SUSPENDED MICROGRANULES (ALTAR RECORDS)
- 4 DHAMIKA - SEEING BEYOND THE GAME (SELF RELEASED)
- 5 SIDE LINER AND AVIRON - DEADLINE (HADRA RECORDS)
- 6 ARGUS - FORGOTTEN (ALTAR RECORDS)
- 7 SIGNAL - WHITE CHOCOLATE (NOOSPHERE NETWORK)
- 8 ARÖKEM - INZA-LAZA-GOU (UNRELEASED)
- 9 FLOATING MACHINE - ELECTRIC PULSE (ELECTRIK DREAM)
- 10 SIEBZEHN - SUNSET ON MARS (HADRA RECORDS)

BEN CODA

IBOGA/IBOGATECH

A selection of peak time progressive house and prog techno tunes, that I can't wait to light up dancefloors with when we can all party again :)

- 1 BEN CODA & SCHNAFFELHAUSEN - WARLOCK (IBOGATECH)
- 2 QUIVVER - DON'T SAY ANYTHING (BEDROCK)
- 3 MVMB - SNEAKY FOX (QUAKE REMIX) (IBOGATECH)
- 4 JAMES HARCOURT - FIREGLOW (SELADOR)
- 5 STAN KOLEV, OUT OF MIND - MAHABA (DUB MIX) (OUTTA LIMITS)
- 6 BEN CODA - LOST SOULS (IBOGATECH)
- 7 HANEUL AND MAKTUB - OBLIVIUM (IBOGATECH)
- 8 UNDERWORLD - COWGIRL (REMIX ID2 A1804) (UNDERWORLDLIVE.COM)
- 9 CHICAGO LOOP - THE FUTURIST (MEAT KATIE REMIX) (HOTSTAGE RECORDS)
- 10 BORIS BREJCHA - PURPLE NOISE (BORIS BREJCHA RE-NOISE EDIT 2021) (HARTHOUSE)

KATAMII

PUMPUI

This is my mood in May.
Please welcome!

- 1 BECAUSE OF ART - ESSENCE (ALKAANE)
- 2 POLYMOD - CYCLES (ALKAANE)
- 3 HEXAGON - SHIMMER (CONFORCE)
- 4 SRA - OOBIE (SYMBIOTIC)
- 5 POLYMOD - BREAKS MATE (17 STEPS)
- 6 HADONE - SELF KINGDOM (TAAPTION RECORDS)
- 7 STEFFI & STINGRAY - EXPLANATORY POWER (KLAKSON)
- 8 SKEE MASK - LFO (ILIAN TAPE)
- 9 ANUNAKU - SPIRALE (AD 93)
- 10 APARDE - WIRES (FEAT. BRIGADE) (KI RECORDS)



NEUTRON

MAHARETTA RECORDS

A selection of my current favourites.

- 1 FREEDOM FIGHTERS - DRUMVILLE (STEREO SOCIETY)
- 2 SOUNDAHOLIX - LET'S ROLL FEAT. SONIC SPECIES (FUTURE MUSIC)
- 3 GMS, DICKSTER, AJJA - GOTHIC AS A BRICK (NANO)
- 4 ARTIFEX - FLIMSY MEMORY (UNRELEASED - MAHARETTA)
- 5 KIM & ALGORIKA - TALKING TO SOME ALIENS (GRASSHOPPER)
- 6 AJJA - CONTEXT HIGH (SUPERFLUID SOUND)
- 7 NAMARRKON - OCEANUM (UNRELEASED - MAHARETTA)
- 8 HYPNOISE - BETATUN (GOAPRODUCTIONS)
- 9 JUGGERKNOT - MOON WALK (UNRELEASED)
- 10 VIRTUAL LIGHT, MAGIC & YESTERMORROW - INCEPTION (NANO)

DJ TOP TEN

PHOBOS

LOONEY MOON RECORDS

A selection of some of my current favorite tracks, including mainly just published as well as unreleased tunes which are gonna be out soon. My choices for this chart are focused on tracks which captured my attention for each being diverse and unique in their structure. The tracks are in no particular order and the selection is non-linear by choice.

- 1 JUMPSTREET - NO INTERRUPTIONS (UNRELEASED)
- 2 RUGRATS - INTERRUPTED PROGRAM (LOONEY MOON RECORDS)
- 3 RADIKAL MOODZ - VITAL (UNRELEASED)
- 4 SYNKRONIC - HYPERFULL (SQUARELAB MUSIC)
- 5 GROOVE BROTHERS - SIZZLER (LOONEY MOON RECORDS)
- 6 ACE VENTURA - HELLO (PANTOMIMAN REMIX) (UNRELEASED)
- 7 OUT WORLD & CIRCUS BENT & BATTOUSAI - CAN YOU FEEL IT? (BELIEVE LAB)
- 8 EARTHWORM & SHRED'ER - CREEPY STORY (UNRELEASED)
- 9 DRIBBLE - SILVER PUNCH (LOONEY MOON RECORDS)
- 10 DIKSHA - SHIVAYA (KARMATEC RECORDS)



DJ TSUBI

SANGOMA RECORDS/RADIOZORA.FM

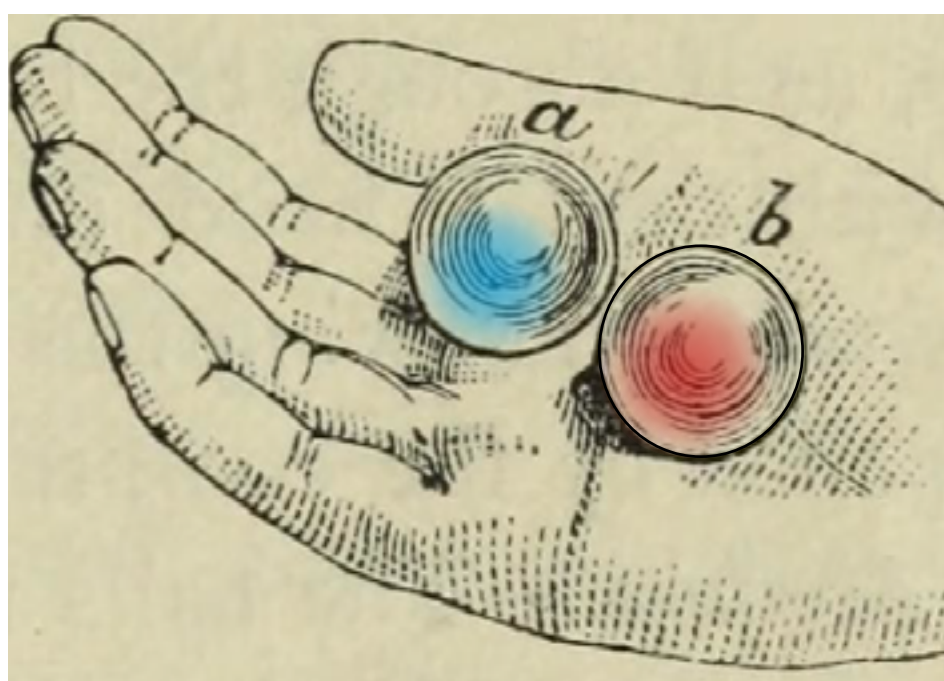
A varied selection of my favourite tracks, released in the past 2-3 months, which well defines the musical spectrum that I like to move along in my DJ sets.

- 1 GIZMO - WITCH'S OVEN (BOM SHANKA MUSIC)
- 2 SHADOW SHAMAN - PUPPY BREATH (HUNAB KU RECORDS)
- 3 GANDHABBA - BOMBING FOR PEACE (REVERSIBLE RECORDS)
- 4 YUDHISTHIRA & BOOGIE KNIGHT - THE PRESENT (FORESTDELIC RECORDS)
- 5 OUT WORLD & CIRCUS BENT & BATTOUSAI - CAN YOU FEEL IT? (BELIEVE LAB)
- 6 PEYOTES - PROBLEM CHILD (SANGOMA RECORDS)
- 7 ANTONYMOUS & BIOPHOTONS - UNCERTAINTY PRINCIPLE (SONIC LOOM RECORDS)
- 8 DRURY NEVIL - NON STOP (PARVATI RECORDS)
- 9 ANOMA INTERGRITY - FUTURE FARMER STORY (JANGRUA RECORDINGS)
- 10 SEQUOYA & EGON'S EMBRACE - HELL IS OTHER PEOPLE (SANGOMA RECORDS)

JEM JOB D1

ENDNOTE:

[RE/VISIT DIM PAN's FULL ALBUM 4 more monochrome beauty\)](#)



Hey dear people,

Let's do something together while we are apar!
Let's start a COMMUNITY COLUMN.

If you have any anecdotes, stories, messages, memories, photos... anything that warms your heart and lifts the spirit, any wisdom or knowledge you picked up at O.Z.O.R.A. or that you would like to share with others (any art, creativity, soul-body-healing, earth-caring, enlightening, important, objective news) OR any questions you would like us to investigate:) please feel free to send it to:

info@ozorianprophet.eu

The Prophet will do its best to get your words and thoughts out to our tribe.

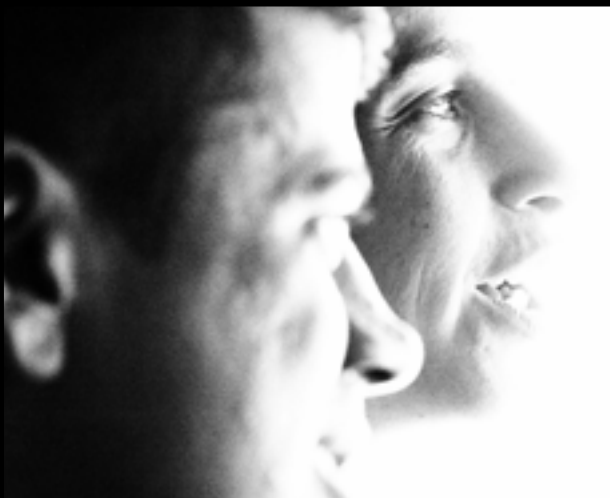
p.s. And remember: "What strikes the oyster shell, doesn't damage the pearl." /Rumi/
Love,

novishari, T.O.P. caretaker

...the rest is picstory...



"Do you know how you can make god laugh...?"



"Tell him about your plans..."



(...)