
**"DANCE, WHEN YOU'RE BROKEN OPEN.
DANCE, IF YOU'VE TORN THE BANDAGE OFF.
DANCE IN THE MIDDLE OF THE FIGHTING.
DANCE IN YOUR BLOOD.
DANCE WHEN YOU'RE PERFECTLY FREE."**

JALAL AD-DIN RUMI



photo by orsi varga, daad gathering '21, dome

AROUND A FIRE AS ONE

AFTER A LONG LONG TIME, THE OZORIAN TEAM COULD BE AT SWEETHOME OZORA AGAIN, BUT THERE WAS NO OZORA... BLAZE RECOUNTS WHAT HE FOUND INSTEAD.

BLAZE

This year at Daad, just before the opening a murky, sad cloud descended on me as I sat in the achingly empty VIP section of the festival. Is this it? Where is the excitement? I knew that this would be different, not Ozora, so I came without expectations, but this was deeply disheartening. Then, in the darkness of the Dome, arriving there a minute before its opening, there is a deep, resounding boom to my heart. It starts to glow, spreading warmth from my centre towards my limbs. When the Yoni Tribe begin moving outside for their opening dance with eyes grown wild, I am nearly sure, and when Zagar and Siblicity light up the Dome, I am sure: there will be - for there already is - transformation.

Yet this festival was vastly different from Ozora. There was space. Space to be gentle, space to take in, to process. Connection - that was the word I most heard: it rebounded from our lips towards the stars from friends and fellow Ozorians. It was about connecting with each other, after a year of hiatus. Grievances and fights - we kicked sand over them in dance. There is only one thing in the end that counts - came the message in the Dome, the fcking Duomo, our Cathedral - that we dance around a fire as one.

For the first time wherever I looked, tears were streaming down faces of Ozora organisers.

Maybe we had to stop, skip a year, and take in sadness also, as part of the human experience. If it is to be grown up to acknowledge pain, then yes, we have grown up. This is the first truth of the Buddha, by the way: life is suffering.

And we've worked fcking hard for all the grey hairs: within and without. Ozora, that great mighty silverback has also grown up – no wonder that a movie came out chronicling its twentysomething years -: it is one of the top five transformational festivals around the world, bringing people, on average, from over a hundred countries to our humble Valley.

We communicate there in English. According to psychologists it is easier to say “I love you”, or “fck you” in a language other than your mother tongue: it frees you. But now we have lit a smaller fire from the mighty roar of our beloved O, turned homewards, and speak in our mother tongue, Hungarian.

For me, this year, nothing else showed this new-found soft approach more than the mighty Mirador, who put on a veil over her body as she blushed in awe of the stars, (the stars!) when each night she turned her lights off so that the telescopes planted at Microcosm nearby, could observe the stars unhindered. Bowing her head in front of the firmament, which needs no installation, no lighting up, no anything.

We are regrouping. It is a time of lighting bonfires, vigilances in the depth of night – for the night is dark right now – so that prowlers of the deep and wanderers of the night may warm their limbs or find solace. This was the year of smaller festivals all over the world, us all turning homewards and most of us inwards.

And all this at a time when the Earth showed us her boundless power in the form of a minuscule organism, downing aeroplanes, silencing the night-time sky and international busy-ness. In a pandemic, during which the world's richest men have just gotten vastly richer. The Earth shakes and rumbles under such injustices – just as under our pounding feet – , and the relentless usurping of her preciousness. And now these billionaires are looking towards the sky, the Earth depleted, and exploring the colonisation of Mars and space travel. The race is on: this planet is not enough for them.

Nor is it enough for us. Shooting stars fall underneath our feet as we dance under the vastness of the night sky. Laughter echoes in our ears and our eyes flash together with kind strangers, fellow nomads of the night.

During the closing of the festival in the Dragon we kick up a midnight storm with thunderclap and lightning coming at us 360, and I'm thinking, mouth agape, feet astomp and eyes ablaze: Hey, this rascal, this spotty-faced teenager, this freakin' Daad has just pulled an Ozora! It is there where we command the forces of nature.

The crowd is pushing the Dragon to its limits, and I have never seen lightning coming at us like this, from all around, like fireworks, constant, unrelenting.

At the very end, around the last beat, the rain starts pouring down as if on cue. We run, laughing and panting as we unite into one energy body under the wing-awnings of the Dragon. Then, after a few minutes, the downpour stops... and we scatter to the winds or stay behind.

**"DANCE UNTIL YOU
SHATTER YOURSELF."**

JALAL AD-DIN RUMI



SO HOW DOES SOMEONE EXPERIENCE OZORA FOR THE FIRST TIME WHEN THEY ARE ACTUALLY COMING TO THE FIRST DAAD GATHERING HELD IN THE VALLEY...

DO ALL ROADS LEAD TO 'DOME'?

TRANSLATED FROM [HUNGARIAN REPORT ON DAAD](#)
WRITTEN BY PETER GOMBAS FOR PRIMATE.HU

Ozora was postponed this year as well, but the Zimányi estate in Dád - Igarpuszta, which hosts the event, did not go without music this year. DAAD Gathering provided a real alternative. Held for the first time this year, DAAD shares many similarities with the mother festival. The same organizers, the same venue and infrastructure (except that this time the main stage and Pumpui remained closed), but the driving force at DAAD Gathering is not goa but techno / house, and it doesn't last for a week, but "only" for three days. Thursday was the move-in day (without music programs), we arrived on Friday afternoon.

We've been to a lot of festivals in the last 20 years. However, this one is completely different from the others. Elsewhere, almost exclusively, we find mobile stages and infrastructure that gets demolished after the event. Dád, on the other hand, is a private area, the owners of the estate are also the organizers. Therefore, the area is built and beautified year after year. They typically work with wood and each stage or sculpture is built with ingenuity and creativity. It's a real fairytale world that's not just about the few days the music is playing. Every day we discovered something new, wherever we started walking.

Our first trip led to the Dome, which was built in 2011, in place of a circus tent that stood there earlier. This was the number one venue for the DAAD Gathering, where the four-on-the-floor was playing nonstop for 48 hours. As for myself, my jaw immediately dropped and I gasped. I've never seen visuals like this. The building is a huge wooden dome decorated with a lightshow in the evenings. This is when we could feel like in a cathedral and in outer space at the same time. It was as if we could see the stars under the open sky.



The first day techno played the main role, with Marcel Dettmann standing behind the decks after the local artist opening. However, the Berghain resident thoroughly surprised the audience. Not only can he play industrial techno, but also disco and house hits. It didn't catch me unexpectedly, though, because when I heard him play music for 10 hours in Berlin, he showed me all his sides, maneuvering through the most astonishing music and styles. Etapp Kyle had fewer surprises. But I don't really want to go through all the performers one by one, because the music was playing non-stop, on Saturday morning turning slowly to the more house-like themes.



photo by orsi varga. daad '21. dome. Žagar Experience & Siblicity



photo by zsofi bohni daad '21. dome. marcel dettmann



photo by laszlo kum daad '21. bucka (amblyss)



On Friday night we also checked out the Dragon Nest, one of the permanent architectural works made of natural materials, opened in 2012 as the live music stage of the festival. It serves as a venue for special music productions. On Friday night we listened to Mezerg's show. The French musician brought a bunch of instruments onto the stage, including a theremin. And this is none other than one of the very first electronic instruments invented by Leon Theremin in 1918. In essence, it is an analog synthesizer controlled in a unique way by radio wave interference. It is unique in that it can be sounded with gestures without the musician touching the instrument.



photos by zsofi bohnm. daad gathering '21. dome. mezerg

INTERMEZ. ZERG . D

"I DON'T PLAY, I CONTROL MY SYNTHETIZER PARAMETERS WITH IT. SO, IT BRINGS A NEW APPROACH TO THEREMIN AND A NEW WAY TO PLAY IT. THE FEELING IS STILL EXTRAORDINARY TO BE ABLE TO CONTROL EFFECTS BY MOVING YOUR HANDS IN THE AIR. IT MAKES MY MUSIC MORE ORGANIC."

"THE DEVELOPMENT OF 3D SOUND MODELLING WILL BE A NEW APPROACH TO MUSIC CREATION IN THE FUTURE."

"I'M GOING TO INVENT THE FIRST CHEESE KEYBOARD."

SOURCE: THE SOUND OF MUSIC WITH DMITRY TOLKUNOV; MEZERG; LAM NEITHER AND ENGINEER SORA-CREATOR. ALL-ASDORA.COM



photo by laszlo kun. daad gathering '21. lake. bucka

We only found the Cooking Grove on the second day. This is actually a community kitchen. The venue grows organically year after year along with nature, with canopy tables, benches and it was also a music venue, mainly with more organic, thoughtful music, spiced up with some afro house sounds, led by local veteran foxes.

An old dream of the Ozorian audience came true by creating a lake. From nothing. Which isn't small at all. And you can even bathe in it. Right next to it was the stage currently known as Bucka, otherwise known as Ambys, where the greats of the local psytrance scene spun the records. From day two, I spent most of my time here. I actually enjoyed this kind of dance a lot more. Those who party to goa, move in much more liberated way.

Several festivals have proven that the firefighters have the most grateful task. They've already hosed me at Sziget and VOLT, which can always be life-saving in the heat. But when you're in motion for the third day, it's quite an ethereal feeling when a jet of water hits your body. It's strange, but I felt no trace of exhaustion, it seemed as if they had poured the elixir of eternal life on me.

But there was another magical moment. Namely at the closing event. Which I almost missed, by the way, I thought Rhadoo would be closing the Dome and the festival program at 6pm on Sunday, but of course there was no sign of this at 7pm, so I quickly went back to my tent for a refill (you can bring any amount of drinks into the festival area). True, I managed to get stuck there as it usually happens, but it turned out that the others were preparing feverishly, as there was still Christian Löffler to come. The uncrowned king of emotional, melancholic electronic music, this time joined by a string quartet, performed his tracks live.

It was a wonderful performance, but the end was the most memorable part for me. When we got one last after the last bass during which it started lightning and the sky came falling down just as the performance ended. Coincidence? Hardly!

I experienced wonderful moments, the experience was very intense. Undoubtedly, this was the party of the year for me so far. I don't even dare think how Ozora might feel if the "baby brother" had such a strong impact on me.



photo by orsi varga. daad '21. cooking grove



photo by laszlo kun. daad '21. dome.



photo by pawel wieloch. daad '21. dragon closing



MICROCOSMOS RECORDS

"MICROCOSMOS IS A CREATIVE COMMUNITY THAT BRINGS MUSIC VIBRATIONS OF LOVE AND HAPPINESS THROUGH SOUND SYSTEMS ALL OVER THE WORLD."

INTERVIEW WITH MIKHAIL GLUKHOV LABEL OWNER

What is the story behind the label? Tell us about the team that is making it happen.

Microcosmos based on weekly chillout party series in Saint-Petersburg, Russia in 2009-2010. It started as a branch by established psychedelic trance promo group and record label Sun Station Records.

Warm community feedback led us to the first big indoor. Quickly we evolved into a big thing with ~500 people at regular chill parties. The top event was Shpongles, gathering 1700 chill freaks on board.

The label has always been teamwork. Once we got artists and DJs on the roster for events, we started to release music to an international audience.

These days all music is selected by curators: DJ Synergia, DJ V++, and Anton from Sunduo. The core release team has 9 members. And a network of visual artists and technicians.

What would you like to represent in the scene? Label goals? (How are you handling the recent challenges?)

Microcosmos has fans in every populated country on Earth. Borders, visas, language, and miles make our artists feel isolated from the world scene. At the same time, we feel very connected to our listeners. We receive feedback, comments, and thousands of views and plays on all platforms. DJs play tunes on the radio and at parties.

Recently we passed 5 billion plays on Soundcloud! The vision constantly changes. At first, we were an artist-oriented label. After one hundred releases, I see Microcosmos as a curated library of selected chillout music. The value of a library grows overtime for everyone - listener, DJ, music curator, licensing manager, music platform. So much awesome chillout music stays on hard drives undiscovered! We are here to fix that:)

Who are some of your main artists and newest discoveries? How has your roster and label grown or changed since its foundation? How has your sound, your taste in music developed throughout the years?

Microcosmos always was focused on delivering new names, many of them now established artists with a following. Astronaut Ape, Sasha Malkovich, Amritone, Noraus, Cubering, Tetarise, Aedem, EDD-989, Kayatma, and Translippers are just some of our discoveries.

Some people think that Microcosmos is strictly a psychill/ambient label. Most of our releases are, for sure. Otoh, we are naturally drifting to include the closest music genres: bass, dub-techno, drone ambient, and healing music. Curators brought concept compilations to the release schedule, which makes an opportunity for new artists to join our mission.

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

In the first years we brought international chillout classics and fresh acts: Shponge, H.U.V.A. Network, Carbon Based Lifeforms, Aes Dana, Solar Fields, Entheogenic, Vibrasphere, Shulman, Human Blue, Side Liner, Asura, Cell, Astropilot, Suduaya, Galaxy (Electric Universe side project), Globular, Kyoto, Davide Swarup, and many others. All of them define our music background a lot.

Your thoughts about your scene at home?

The Russian chill scene has few but friendly labels, forming a small strong community. The local audience shows strong support and demand for our music. Most artists come to chill music after years of experience in music. Everybody knows each other and met at festivals. We know how to have fun and chillout :)

What do you think about the future of the scene and psy music after this Turning Point?

Everything is different now. We have returned to underground parties. International bookings seem impossible. I think this is a great time to rethink basic concepts. Do we need big acts at every party? Why do people want to go to a party at all?

For the digital side of things, I see a giant boost forward. At last! I always saw the psychedelic scene as a cutting-edge movement. And now we have to be more futuristic and digital than we are.

THE FIRST MICROCOSMOS LABEL SHOWCASE ON RADI DZORA FEATURED SUNDUD AKA LATVIAN DIS AND PRODUCERS, ANTON JANDVICH (PERFECTO) AND YAROSLAV DRAGVOZ (YHR).



PRESENTING THE ELECTRO ORGANIC EXPERIENCE

PURPLE BRAIN'S CLUSTER SOUNDS

INTERVIEW & DESIGN BY NOVISHARI

The last time I talked with Tommi Pisan aka Tommaso Favretto, founder and manager of [Pisan Recordings](#) on [radiOzora in 2019](#), he said things were “growing in Italy, plenty of nice projects, inspiration... let's see!” What the world saw next was a long time locked in cultural entertainment paralysis. However...

Fast forward to October 15, 2021 where CLUSTER SOUND, the first release of PURPLE BRAIN PRODUCTIONS, run by Tommi and his girlfriend Carolina Fiori, was presented to the Roman audience at the CONTEMPORARY CLUSTER art and design gallery at the 19th century Palazzo Brancaccio.

I asked the minds behind the "[Purple Brain](#)", Carolina and Tommi, and Giacomo Guidi of [Contemporary Cluster Gallery](#) to tell us more about this inspired project and exploration into future electro-organic performance art... when 'contemporary' opens up dialogues between expressions of the psychedelic underground and high culture.

**"FOR US,
CONTEMPORANEITY IS A UNIQUE
PHENOMENON IN WHICH THE
DIFFERENT FIELDS OF ART AND
CULTURE GET RID OF THEIR
DOGMAS IN ORDER TO BECOME
DYNAMIC, FORWARD-THINKING
CREATIVE FLUX."**



Tell us about Purple Brain, and the kind of productions that represent you and your mission?

Tommi: In the age we are living, everything gets its own “label” as a genre. This, in my opinion, can give an impression of freedom but actually it is just a chance for the market, not just the music, to create an enormous amount of products to be sold and keep us in our comfort zone, drowning in our ego. Our goal as Purple Brain Productions is to produce no-boundary and no-genre music.

Each release will be a completely different journey that will go from cinematic sonic landscapes to techno... and why not, even reaching rock or classical music, trying to dig deep into the listener’s soul and help them find new horizons in their own sonic research.

What is something you can only know, see or believe using a Purple Brain?

Tommi: Carolina and I always start from fun reaching to depth. So, it was in the days of the death of Prince that the song “Purple Rain” was playing in every radio... We started singing along our own version of “Purple Brain”. We realized that a “purplization” of the brain could actually be the highest level of consciousness, being purple the color of the crown chakra - We know, that should be indigo, but it is pretty much the same.

What are the plans for this partnership and some of the ideas, dreams you’d like to manifest in the near future?

Carolina: Purple Brain is all meant to be about contamination and experimentation, not just throwing concepts in the face of the audience but going into depth to help people to truly understand what they are experiencing.

One of our next projects as Purple Brain will be a joint venture between Purple Brain Cluster Sounds and an idea by Giacomo Guidi: Cluster Unplugged.

We will have some talks with some of the most representative Italian underground musicians from the 80’s/90’s, Gianni Maroccolo (former Litfiba and CCCP bass player), Cristiano Godano (Marlene Kuntz) and Luca (Assalti Frontali) to name a few.

Nowadays, the 80’s/90’s are coming back into fashion so we feel it is important to explain the youngsters what was the real meaning of the music in that transition era. Each event will be followed by Purple Brain Productions selected live sets.

Also an electro acoustic live music festival is planned for next spring, as well as the Cluster Sound Vol.2

Tell us about the artists taking part in the creation of Cluster Sound and how the ‘cluster sound’ took shape?

Tommi: When I start a new project, the first thing I personally think about are the friends I can get involved. We are lucky to have so many super talented friends that gave us the chance to craft such an excellent and eclectic release.

It is impossible to tell the story of each one of them, as we would need a whole issue of the Prophet just about this, so I will share their links here for you to research:

[Utero – Visionary Mind Records](#), [Light Spheres – Noise Resistance Records](#), [We Reset](#), [Decomposer](#), [Fabio Sestili – Ipologica Records](#), [Pentesilea – Ipologica Records](#)

How did the Purple Brain “get clustered”? Where did the idea for this collaboration come from?

Carolina: Being a professional promoter and press agent, I was called by Giacomo Guidi to be part of the Contemporary Cluster team since the beginning of the project, some years ago. Our deal was set in the basement of a building in Rome – Quite underground indeed!

Me and Tommi were already organizing events together at that time, always with a pinch of innovation from electro-acoustic live music mixed with jazz, new wave as a background for organic food tastings, art and fashion shows.

When the Cluster made it to the the much bigger and wonderful “Palazzo Sforza Cesarini”, the former Contemporary Cluster location, we created a Purple Brain branded event called “La Recherche (de la musique perdue)”, inspired by Marcel Proust Books, in which the guest DJs were asked to dig through their own experience with music, from their roots to where they got to nowadays.

We had several guests from the iconic Roman DJ “Lory D” to a lot of well-known DJs by the Ozorian crowd such as DJ Josko, Brando Lupi, Decomposer, Fabio Sestili... and of course Tommi Kinan aka Tommi Pixan.

What is the CONTEMPORARY CLUSTER? What art-cultural role does it intend to play in the art and design capital of Rome? How is this new project the embodiment of contemporary collective intelligence for Rome?

Giacomo: Contemporary Cluster is a space dedicated to the contemporary world. Since 2016 we have been experimenting with art, exploring each of its form and the crossovers between all the different artistic disciplines, in a mix of all the partners that compose our team in a “Collective Intelligence.”

The new project at Palazzo Brancaccio is the final incarnation of the collective intelligence based on the cooperation of a community of people, overcoming our personal perception of art itself.

“A dense dialogue” between various disciplines of art. What is the dialogue about? What is the question or the answer that we can explore through Contemporary Cluster?

Giacomo: The cultural offer by Contemporary Cluster is focused on interdisciplinary interests, exchange and research, promoting new frontiers that start from today’s reality - which is indeed fluid, hybrid and total.

Cluster is a concept that takes form when all its apparently different elements melt together into a new, unexpected, beautiful element: the all-round contemporaneity.

For us, contemporaneity is a unique phenomenon in which the different fields of art and culture get rid of their dogmas in order to become dynamic, forward-thinking creative flux. Avantgarde is the key.

***“HONEY, I KNOW, I KNOW
I KNOW TIMES ARE CHANGING
IT'S TIME WE ALL REACH OUT
FOR SOMETHING NEW.”***

PRINCE, PURPLE RAIN



“THE HUMAN BRAIN IS AN ENCHANTED LODM IN WHICH MILLIONS OF DARTING SHUTTLES WEAVE A DISSOLVING PLOT. A PLOT ALWAYS RICH IN MEANING, THOUGH NEVER STABLE. A CHANGING HARMONY OF SUBPLOTS. IT IS AS IF THE MILKY WAY BEGAN A COSMIC DANCE... PURPLE BRAIN WAS BORN FROM A DEEP PASSION FOR MUSIC AND ART IN ALL ITS EXPRESSIONS. MUSIC OPENS IN THE MIND. CURIOUS AND CREATIVE MINDS NEVER GET OLD. THE RESEARCH IS CONTINUOUS. CELEBRATED BY THE MOST ANCIENT RITUAL, THE DANCE.”

HEY YOU

SPIDEROSA VERSE

Hey you
Standing in the dark
Hiding in the corner.

Come out!

Hiding never resides in the heart
Sunshine is just the seeds patience
in the soil
Waiting to come into the light
And grow into a wilderness of
flowers

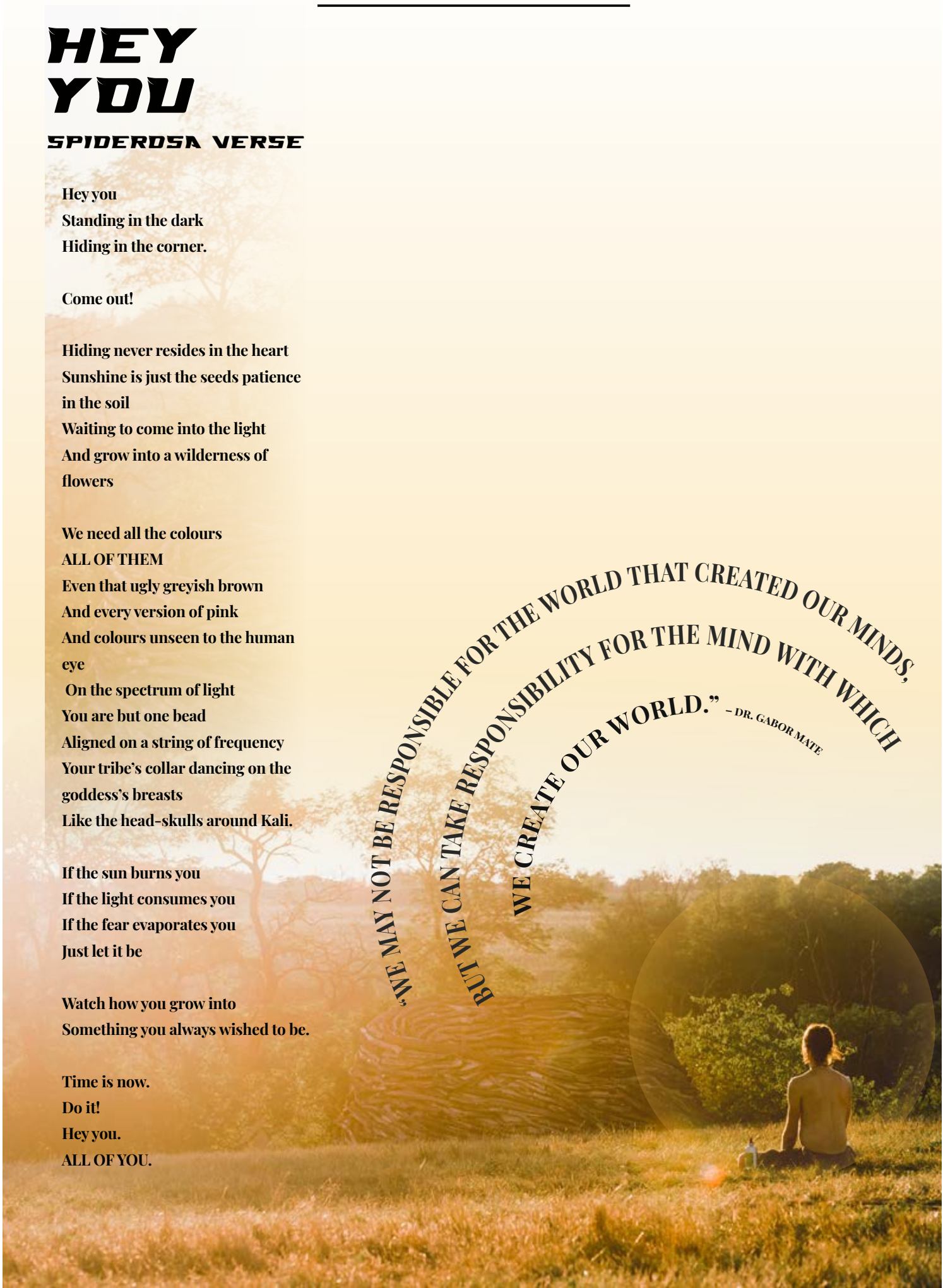
We need all the colours
ALL OF THEM
Even that ugly greyish brown
And every version of pink
And colours unseen to the human
eye
On the spectrum of light
You are but one bead
Aligned on a string of frequency
Your tribe's collar dancing on the
goddess's breasts
Like the head-skulls around Kali.

If the sun burns you
If the light consumes you
If the fear evaporates you
Just let it be


Watch how you grow into
Something you always wished to be.

Time is now.
Do it!
Hey you.
ALL OF YOU.

"WE MAY NOT BE RESPONSIBLE FOR THE WORLD THAT CREATED OUR MINDS,
BUT WE CAN TAKE RESPONSIBILITY FOR THE MIND WITH WHICH
WE CREATE OUR WORLD." - DR. GABOR MATE



PARADIGM SHIFT: EVOLUTION OR DEVOLUTION?



Mandala Patterns Everywhere: This is the same pattern that the Wheel of Wisdom uses. If you look closely at this particular pattern, you can see many things going on in it. I believe this one is based on an old Persian pattern, prayer rug/magic carpet. This pattern is ancient and when you become aware of it, shows up over and over again in daily life. Whenever I see it, it inspires me to be more conscious and aware of my surroundings, others, and myself.

DR. SALLY

Dear Readers: As I'm sure you are aware; many changes are going on in the World today. Probably most of us are hoping that things will get back to 'normal' soon, I certainly am. Yet, at the same time, I'm also aware that we may be entering a time of continuing changes, and if they continue to be like what we are already going through, we will need to become more creative, aware, and conscious, if we are to thrive. That is a tall order, I know. However, humanity has gone through things like this before, over and over again history has repeated itself. The primary difference is that this time, the whole planet is participating, and not necessarily by choice. There are many reasons why this is going on, but perhaps the most salient is overpopulation. There are too many

of us humans, and because of that, we are running out of habitable space and resources. There is a process known as 'carrying capacity' which means the amount of life any portion of the Earth can carry and still be regenerated in order to continue to do so. When a population exceeds carrying capacity, there is what is known as a 'population crash.' Crash is the appropriate word, because that is literally what begins to happen quite rapidly as resources are running out and people begin fighting over the remains in order to survive. In the past, surviving humans were able to migrate to unpopulated territories and begin again. But there are no longer any habitable unpopulated territories left on Planet Earth; Antarctica isn't really an option.

Deborah DuNann Winter: *Ecological Psychology: Healing the Split Between Planet and Self*; New York: Harper Collins, 1996, 7.
See also Clive Ponting: *A Green History of the World: The Environment and the Collapse of Great Civilizations*; New York: St. Martin's Press, 1992.

So, why am I telling you this? It is because I believe the issue of overpopulation is what is causing much of the change that is upon us now; including Covid-19, its various mutations, and the vaccine push; not to mention the lock-downs, and increased government controls (including surveillance and propaganda) on citizens world-wide.

(All parenthetical statements in this essay are mine, unless noted.)

Whether or not this so-called pandemic was man-made or emerged from nature, it is reducing the population world-wide. But not by much, Covid-19 and its mutations are just not that deadly, despite all the propaganda being broadcast. It is, however, killing the most vulnerable anyway, the old and the sick; and especially targeting those suffering from obesity.

To begin your research, look up "Plandemic" on the internet, it's an older video (2019), but well-researched and a good beginning; also put in your secure search engine the following video: <https://thehighwire.com/videos/w-h-o-whistleblower-connects-the-dots/> and you will see a video of a woman who worked for the WHO (World Health Organization) telling the truth about what is going on behind the scenes and under the propaganda regarding the Pandemic, the vaccines and more. Also check out my article for the Prophet, "Have No Fear." (Nov. or Dec. 2021) you will find more evidence and references to check for yourself.

What I have just said may be shocking to you, or it may confirm your own suspicions, but please do the research yourself and find out. You will not find any relevant information using mainstream media, including various mainstream "fact checkers," they have all been bought off and/or controlled by both 'Big Tech' and 'Big Brother.'

Josh Hawley: *The Tyranny of Big Tech*, Washington D.C.: Regency Publishing a division of Salem Media Group, 2021. Hawley is a U.S. senator from Missouri and wrote this to inform U.S. Citizens about how their freedoms are being eroded by Big Tech. He became interested in reigning in the monopolies of Facebook, Amazon, Google, Apple (etc.) and researched their ways of surveilling and manipulating consumers.

Additionally, not all governments qualify as 'Big Brother' (a term for the government in George Orwell's dystopian novel, 1984, [NY: Harcourt, Inc. 1949, renewed 1977 by Sonia Browell Orwell] where the government was in complete control of the citizens lives); only totalitarian States and especially those who claim to be Democracies but instead dominate, dictate, indoctrinate, manipulate, and try to control their citizens, primarily through fear and propaganda. This phenomenon is happening in countries world-wide and all are at risk who remain ignorant. I am not against technology, computers, or the Internet, I use them myself as a tool for my work and to communicate with my family and friends. I am in control of my technology use, and work diligently against using it to my detriment, for example I'm not a Facebook member, do not tweet, take selfies or send Instagrams.

In fact, 'Big Tech' is one of the biggest problems happening in the world today; it's especially challenging for young people, because social media is so compelling and addictive. Here's some statistics: a 2014 study in the UK (remember this is data from 2014, imagine what it is now) found owners

checking their smartphones 221 times a day, that's once every 4.3 minutes. This especially affected older children and teens, who could only manage 6 minutes of study before having to check their phones and go on Facebook.

Prof. Jean M. Twenge: "Have Smartphones Destroyed a Generation?" *The Atlantic*, September 2017, 7-9. Seen in Hawley: *Tyranny of Big Tech*.

Additionally, suicide jumped 56% between 2010 and 2017. Suicide is now the leading cause of death for Americans between the ages of 10 and 24. Depression and suicide rose for both young men and women, but "three times as many 12-14-year-old girls killed themselves in 2015 as in 2007, compared to twice as many boys". And that's just the tip of the iceberg folks, here's a partial summary from Hawley:

Big Tech's social media platforms, the things Mark Zuckerberg said would connect the world, were perhaps the most anti-social devices in American history: not connecting, but isolating; not uniting, but dividing. And, the dysfunction Big Tech was inflicting on the country in the name of "openness" and "connection," in the name of liberty wasn't merely personal dysfunction, caused by tech-driven social isolation, it was political dysfunction, caused by tech-driven echo chambers of alienation and extremism.

Facebook, Google (with YouTube), Twitter, Instagram and their ilk, all have the capacity to influence their members/viewers choices, not only for stuff to buy and what to think, but who to vote for. They do it by mining your data over time (read this as constant surveillance) and then creating algorithms that predict your choices and feed them back to you. What people pay the most attention to are emotionally laden events, especially outrage. Click on an outrageous video, post, or "news" event, and they feed you more to be outraged about. Advertising sells by clicks. Andrew Bosworth, Facebook's vice president of augmented and virtual reality (Think about that title!) told his colleagues that the Facebook platform was like the 'Ring of Power' in Tolkien's books. "It could rule them all or rule the voters, in this case."

Josh Hawley: *The Tyranny of Big Tech*, Washington D.C.: Regency Publishing a division of Salem Media Group, 2021.

In a testimony before U.S. Congress in 2019, research psychologist Robert Epstein reported that if the 'Big Tech' companies all supported the same candidate (and they do) that they: "will be able to shift upwards of 15 million votes to that candidate with no one knowing and without leaving a paper trail."

Robert Epstein: "Why Google Poses a Serious Threat to Democracy and How to End That Threat," testimony before the U.S. Senate Judiciary Subcommittee on the Constitution. <https://www.judiciary.senate.gov/download/epstein-testimony>. Seen in Hawley, footnote 17.

If this kind of thing is happening to voters world-wide, where is Democracy and freedom? Did you know that your 'smart' TV can watch you? That your 'smart' appliances, security systems, and Alexa type helpers (including all the Internet of things) can not only be hacked (one family had a hacker in their Google Nest heating system that thought it quite funny to keep their temperature turned to 90° F.); but you can be surveilled through them. You may be shocked to know that Samsung 'smart' TV's record conversations in the room and then send them to government agencies.

Heidi Boghosian: *I Have Nothing to Hide: And 20 Other Myths About Surveillance and Privacy*, Boston: Beacon Press, 2021, 11.

Nadir Israel, a cybersecurity expert described his concerns about Alexa and its kind: "As we make everything smarter and more connected, we end up creating a huge attack surface on devices."

Not only all that and more; 'Big Tech' has Big wonderful Plans for our future: 'Smart Cities.' Here's what researcher Heidi Boghosian found out:

These cities are designed with connectivity from the ground up. Personal data informs and determines how all city functions and resources are managed. Data from residents and devices is processed and analyzed to monitor and manage water, power, policing, education, hospitals, traffic, and education systems... [becoming] the conductors of the orchestra of life. Corporations tout them as models of efficiency, safety, and economy.

John R. Quain, "Alexa, What Happened to My Car?" *New York Times*, Jan. 25, 2018, <https://www.nytimes.com/2018/01/25/business/amazon-alexa-car.html>. From Boghosian, 15.

A *New York Times* journalist aptly called the cyber cities: "Dystopian techno-capitalist hellscape."

Farhad Manjoo, "How Tech Companies Conquered American Cities," *New York Times*, June 20, 2018. Dystopia, the opposite of utopia, is an imagined world or society in which people lead wretched, dehumanized, fearful lives.

They seem like an element in the movie *The Matrix* to me; everyone plugged in, giving their life-force to 'Big Tech.'

The Matrix was released in 1999 and in it humans were being fed virtual reality stories while actually being tied together in a vast interlocking electronic 'matrix' and used as the energy source for the artificial intelligence in control.

Critics of Google's parent, Alphabet, which tried to begin one of these cities with their company, Sidewalk Labs in 2017, claim their pressure stopped the project by 2020. The corporation claimed that the Covid-19 pandemic did it. No matter, it stopped their development, for now, at least. Tech activist Bianca Wylie stated that such a city is "not the place to be having a research and development lab because [they are] seeking profits globally. Hype around innovation is one thing, but who gets stuck with the tab to maintain it and keep it secure? When you begin to entrench corporations into the functioning of a municipality, it's hard to get out of those."

Boghosian radio interview with Bianca Wylie, *Law and Disorder*, August 20, 2018.

I can tell you one thing; you will never find me buying a home in Googleville, Twitterton, or Amazonia. My autonomy, freedom, and privacy mean more to me than any version of "efficiency, safety, and economy" that Big Tech could ever dream up.

At this point you may be wondering how my title: "Paradigm Shift: Evolution or Devolution?" applies to what I have been discussing with you. Well, just think about it for a minute; is 'Big Tech' taking us into a paradigm shift that we really want?

For those of you who don't know what a paradigm is, it's a world-view held by the majority of people world-wide. To shift a world-view means that the way people view their world changes dramatically. That does seem to be happening in a very short period of time. We are becoming more and more adapted to our dependency and addictions to technology, taking us farther and farther away from what it means to be a conscious human being. When I see whole families on an outing in the park all glued to their smartphones, instead of swinging on the swings or tossing a ball, or even just listening to the birds, I worry. Is that the shift in consciousness we want? To me it seems like devolution, so many people appear to be becoming dumber, sicker, and without seeming to have any interest in becoming more conscious human beings.

The essence of being human is having an autonomous independent Self. At the Wheel of Wisdom program, we call this the True Self, after Confucius. An independent True Self is not the same as an ego-self, and can't be captured and manipulated by clever algorithms, as the ego can. To

develop a True Self requires one to become aware of one's own truth, purpose, being, and particularly, an awareness of one's soul. It requires an encompassing desire to know who one is beyond the easily manipulated pre-programmed ego, the basic operating mechanism of the human.

There are other descriptions of the possible Paradigm shift, ones that bring about an evolution in consciousness and thus in the human species. Anabela Cardoso, an EVP (Electronic Voice Phenomena) operator, has called it expansion of consciousness. Here's her description of some of its qualities:

Naturally, the expansion of human consciousness would imply an important transformation above all a change of paradigm. The latter would principally mean a change of our thought patterns.

Naturally, a true change in our thinking would mean the release of human prejudices, which prevent recognizing the existence of the soul (the divine principle) of all beings, the equality of, and respect for, all life; it would lead to the social and financial organization of the world under a different model that would not have money as its priority... the situation of living outside of time in another dimension, the equality of all life, the possibility of being several places at the same time, the illusory condition of form or appearance, the power of thought and of telepathic communication between all beings, and the nonexistence of death. (Parenthetical statement, Cardoso's.)

Anabela Cardoso: Glimpses Of Another World: Impressions and Reflections of an EVP Operator, White Crow Books, an imprint of White Crow Productions LTD, www.whitecrowbooks.com, 2021, Ch. 13. "The Great ITC (Instrumental Transcommunication) Achievement."

Electronic voice phenomena occur when a voice from someone in another dimension, (usually someone who has died and wishes to communicate with the living) comes through electronic equipment such as radios, TVs, and computers. An operator is one who works with instrumental transcommunication (ITC), a process of recording, interpreting, and writing the transcripts of the voices for others to read and discuss. In the 1970's a Swedish painter, film director, and opera singer, Fredrich Jürgenson had spontaneous electronic contacts with voices claiming to be from those who have died. He has been called the "father of the electronic voices" for spreading the word about this phenomenon.

Others have followed in his footsteps, including Dr. Konstantin Raudive, who initiated and implemented the scientific approach to the voices, outlined in his seminal work Breakthrough written in 1971.

Anabela Cardoso: Glimpses Of Another World: Impressions and Reflections of an EVP Operator, Ch 1. "The Beginning" 157-158.

There is much more to report about this amazing subject, but now is not the time. Rather, it serves to underscore another approach to a possible paradigm shift for humans. The difference between what 'Big Tech' along with 'Big Brother' has in mind for future humans and the expansion of consciousness Cardoso has suggested could not be more distinct. The work humans have to do on their own behalf depends upon their choices and goals for themselves. Do they want to continue the easy path of unconsciously being guided in their life choices by technology and its algorithms and propaganda or do they want to do the much harder work of knowing who they truly are and rising to their greatest potential? Dear reader, what do you want for yourself, evolution or devolution?

**"THE
SCENE HAS
CHANGED MOSTLY IN THE FACT
THAT IT HAS GROWN SO BIG. IT'S TRULY
A GLOBAL FAMILY NOW & THE LAST TRUE
UNDERGROUND CULTURE LEFT. EVEN THOUGH IT HAS
BECOME SO BIG IT HAS STAYED TRUE TO ITS PSYCHEDELIC
ROOTS. IT'S FANTASTIC TO SEE SO MANY PEOPLE DANCING ON
THIS PLANET. THE MUSIC HAS ALSO EVOLVED ALONG WITH THE
TECHNOLOGY USED TO MAKE IT, BECOMING MORE REFINED WHILST
RETAINING ITS ORIGINAL INTENT. THE FUTURE? VIVA LA EVOLUTION!!!"**

SPACE TRIBE OLLI WISDOM TRIBUTE

How fortunate we are to have been touched forever by the psychedelic presence, art and colorful Wisdom of Olli Space Tribe, our Goa trance culture's fluoro-trippy trailblazer. From Specimen to Space Tribe, his journey this life-time took him all across the globe, setting up space bases wherever he went, and spreading his intergalactic music, spaced out fashion, and "new ways to improve what we have".

He was there for so many of our individual first take-offs into psy, playing at the 1999 Solipse festival up to the last OZORA held in 2019 too, taking us on Travels Thru Time. Perhaps he was showing us all the time, how we can too 'Defy Gravity', and meet him there, where magic and Olli Wisdom have reserved their eternal place, in every beat of our hearts and dancing feet.



**"A FINAL HISTORICAL MASTERPIECE,
PRESENTING 8 TRACKS OF COMPLETE
PSYCHEDELIC BLISS, OLLI GIVES US HIS
LAST MUSICAL STORYBOOK, ALL OF IT
NARRATED BY THOSE WHACKY VOICES HE
LOVED SO MUCH, ALL OF HIS LATEST SONIC
WIZARDRY, AND THE SAME LOVE THAT
WENT INTO DOING WHAT HE LOVED DOING
MOST, MAKING AMAZING ART,
FLY HIGH MAESTRO"**



ELECTRIC UNIVERSE TALKING WITH SPACE TRIBE

– ON SITE THE LAST OZORA IN 2010 FOR THE ELECTRIC UNIVERSE PSYCAST –

Electric Universe: “Hi Olli, so good to be with you here.”

Olli Wisdom: “Yeah, so good to be here with you too. Like twenty years since the first time.”

EU: “And, wow, what a development, yeah?”

OW: “It’s like psychedelic Disneyland here... Because they own the land, they’re smart enough to put a lot of money back into it, it develops every year, so there’s new features, new buildings, new roads and better electricity, and so, like, you know, the disneyland kind of grows every year with it, and that’s really moved us to where we are now, and it’s amazing here now.”

EU: “Yeah, it is, absolutely. I mean, let’s go back a little bit in time... I think many people don’t have an idea how this whole thing here started. I actually have quite a funny story about it, basically a very good friend of mine. She fell in love with a guy in Goa, brought him to Berlin, he started doing some trance parties...”

OW (chiming in): By the name of Fish, by the way, that was his name.

EU: “Fish Himself... he called himself...(laughing) And I played for him at some really nice underground warehouse parties in Berlin and one day he came and said ‘Man, there is this Solar Eclipse in Hungary happening and I’m thinking about doing a party over there’, and we were like yea, alright, and then this guy, I mean, he must have just jumped into a car and drove all the way from Berlin to here in Hungary and somehow he found this place...”

OW: “Well, he went down the line of where the eclipse was going on and this was the place he ended up finding, and the farmer that agreed to take it on.”

EU: “I sometimes think about this farmer, when some hippie is knocking on his door one day, he’s sitting in silence here, in this totally quiet place with his animals and his farm, and you know, like a few weeks later, they had an invasion of a thirty thousand hippies celebrating the world’s first super international psytrance festival.”

OW: “He wouldn’t have believed you if you’d gone and told him that one day there’s gonna be a solar eclipse come over the top of your land, and that moment is gonna change your life forever... that solar eclipse is gonna come right over where you live and it’s gonna change everything... and that’s what happened. It’s quite magical and quite cosmic.”

EU: “It’s amazing, it is. You probably remember well what happened here twenty years ago and how it was.”

OW: “I remember I came with my daughter, who was only three at the time, and we arrived here and you had to get a horse and a carriage to come into the party. The party was based on two big trucks, the stage was also on truck flat beds, and it was really a whole breakthrough in everything in kind of world psychedelic trance scene because it was the first time that so many people had gathered in one place from all over the world, and of course, it took a sun eclipse to make that really stick, but you know there was something like thirty thousand people, I am not exactly sure of the amount, but that was the first big trance festival that happened like that on that level, and after that, you know, that was the precursor to everything that was to come after that.”

EU: “Well, I remember my set very well, it was absolutely amazing, this is something I will never forget, and also in the end, I remember the rain at the end that came in and well, all the cars broke down, and it was chaos in the end, but wow, this experience is one of a kind really.”

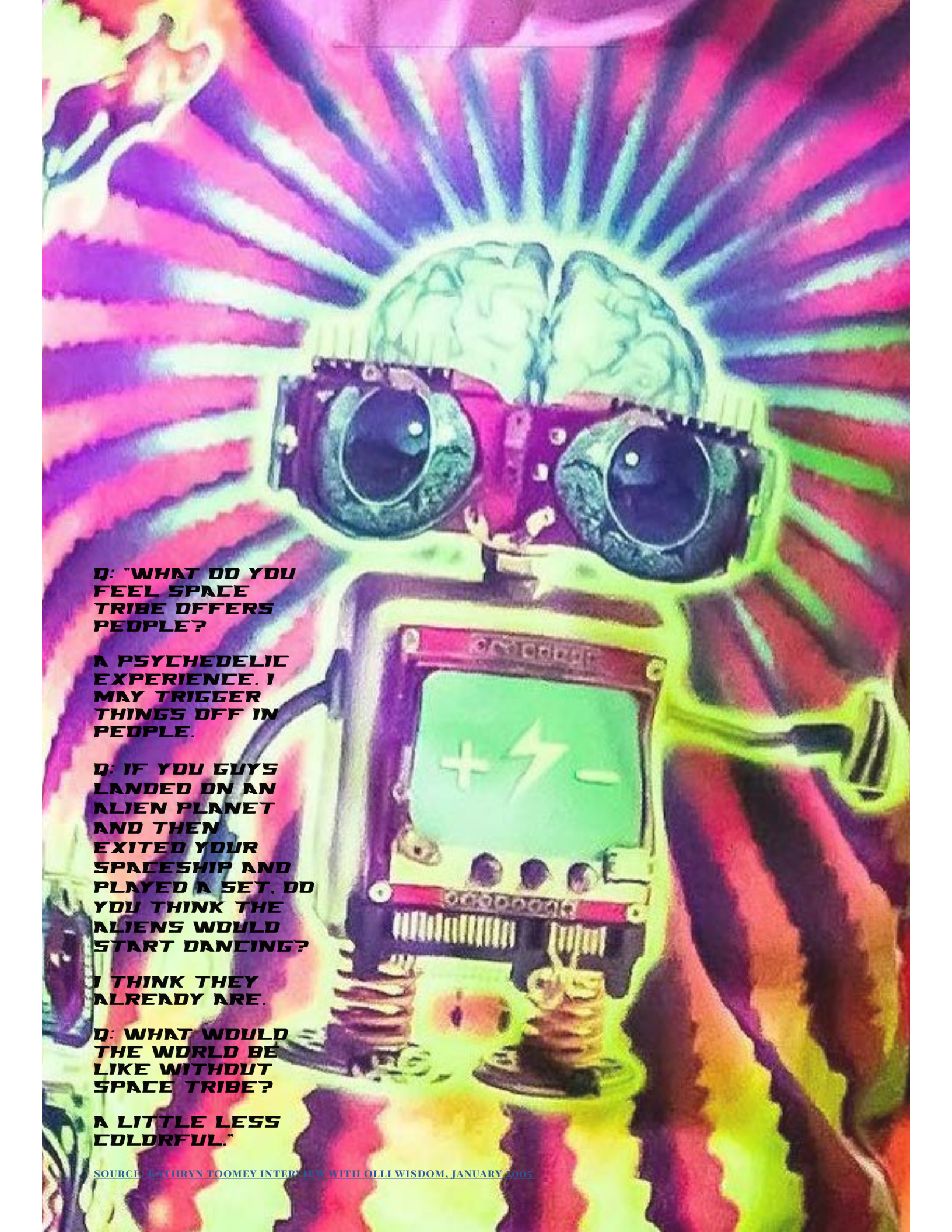
OW: “That’s right, it was completely amazing, and a start of many more things to come.”

EU: “Well, talking about rain, we had heavy rain last night, like three hours nonstop. It was crazy, huh?”

OW: “I actually started the storm... (laughing) I was responsible. I had to send a little message to god, I said please, the proper light show this time.”

EU: “And what tracks do you choose for this show from your set last night?”

OW: “Fourth Dimension and Defy Gravity.”



Q: "WHAT DO YOU FEEL SPACE TRIBE OFFERS PEOPLE?"

A PSYCHEDELIC EXPERIENCE. I MAY TRIGGER THINGS OFF IN PEOPLE.

Q: IF YOU GUYS LANDED ON AN ALIEN PLANET AND THEN EXITED YOUR SPACESHIP AND PLAYED A SET, DO YOU THINK THE ALIENS WOULD START DANCING?

I THINK THEY ALREADY ARE.

Q: WHAT WOULD THE WORLD BE LIKE WITHOUT SPACE TRIBE?

A LITTLE LESS COLORFUL."

SPACE TRIBE TRANCE- SCRIBED

Why Space Tribe? Because that's what we are. We are one tribe living out here, floating around on this little ball in space. It's all of us. It's just a name I felt connected to all of us.

There was no real concept, there was no real idea we were gonna start this. I mean, before I came to Goa, I found out about trance parties in Thailand at the end of the 80s. It was really early years there too, and so we came with a big crew of us to Goa in 1990. When we first arrived here, all we wanted to do was enjoy life, share our music, make parties, make them better than ever, make decorations better, get better sound systems... Find new ways to improve what we already have. So, there was no plan to start Space Tribe.

The first year I was here, I didn't make any parties, I just came and experienced the parties that were going on here, the music that was happening here, and found my way. You know, I didn't drop straight in, I came and had a look first.

We made the first party here in 1991 in Bamboo Forest. We bought the first DAT machines, first 20k sound system... we had complaints from Mapusa... and it span on from there. And I was doing this with my brother Miki, and I would do the music and he would do the visuals, at the time, handmade decorations, handmade paintings, decorating the palm trees... You know, doing what you can to make the party more beautiful. And then at the end of the season, I think in '91, my brother and I, and a guy called Richmond, we went to Bali, for why not, it was just something to do, and when we were there, we made what we thought was enough clothing for the flea market to stay one season here... just to sell what we could carry. Bali was very creative, they had really good batikers there, good printers, so you can experiment

and make some stuff. Richmond was coming up with the first fractal prints and we were making all the sarongs with the Indian gods, and we came to Goa and thought we had enough for the season and it was gone in one week or something. And the at the end of the season we went back to Bali and we made more... And it just happens organically, there was never a plan that we were gonna go and enter a business, we were just having fun with it, and it just grew... The Balinese were really good at what they did with it, and people were coming to Bali and leaving with bags. There was no distribution network, it was people carrying it in these fcking big bags. It just slowly evolved, we didn't ever make one advert, we never paid for an advert. We just made what we like... inside the tribe, and the tribe spreads all around the world, so of course, the clothing and the music spread along with that.

I started in punk bands, we had a goth band and we had hits in England and toured all over America, and when that came to end, I went traveling and came to Thailand. I'd moved away from the music business to see what's next in my life, and then I get to Koh Phangan and there's a Full Moon party happening there on the beach and I've never seen anything like it before... Everybody full on a psychedelic... situation. From then on I found my way back to music again, which is not doing music to make a record to make a tour... Music for how to change your mind... and change the whole life of people. And I got more involved with people doing the music there... to bring me in...

For me it's like a virus. Once you're infected, you're infected forever, and you can't go back to how you were before anyway... From then on, the music has been taking me on a journey and it's still taking me on a journey now today.

The first Space Tribe release was in 1993. The first tracks I made with Simon Posford, who's a complete master anyway, in Butterfly Studios... I had a small studio here in Goa, but not enough to make fully produced tracks here and make remixes, for parties and such... I had to go back to London and produce it properly there. A track in those days was a live mix of your whole studio MIDI Setup with ten synthesizers playing at the same time, not like now when everything is already programmed in there.

The music's evolved rather than changed. The kind of flying, uplifting music has to be within a certain bpm range and it has to be four beats on the floor, that's the parameters you need for it to even work... That didn't change, and the intention of where you wanna take somebody with music, rather than the intention to make something great, but the intention of where to take somebody with music itself, that didn't change either. The technology changed, ways of getting what you want out of these different machines. We're still looking for the perfect hidden base, like we were twenty years ago, because it evolves and we evolve. Now we have the tools to be really fine, nail exactly what we want on the head.

Hope all your dreams come true.



- 1 FREEDOM FIGHTERS, MR BILL & SENSIENT - STRAYA (KLIPSUN REMIX) - ZENON
- 2 ACE VENTURA & VINI VICI - THE CALLING (EVIL OIL MAN REMIX) - ZENON
- 3 KLIMENT & AIRI - CLAIR - ZENON RECORDS
- 4 FUNGOPHAGO & SUMIRUNA - STASIS - ZENON RECORDS
- 5 KRUMELUR & BROJANOWSKI - MOTOR SAPIENS - ZENON RECORDS
- 6 KROMAGON - VENOM IN THE VEINS - ZENON RECORDS
- 7 HYPOGEO & BRAINJAM - CONSORZIO POMPOSA SCACCHI - ZENON RECORDS
- 8 TRIAC - PROMISE (IBOGATECH)
- 9 MIVMB - INTERSTELLAR (TRIFORCE REMIX) - (UNRELEASED)
- 10 COSMA - NON STOP (HOMMEGA)



ZENON RECORDS

JAAKKO

"OH HELLO THERE! MY NAME IS TIAGO JAAKKO AND I HOPE YOU ENJOY MY SELECTION. I'VE JUST RELEASED A MASSIVE VIA COMPILATION ON ZENON RECORDS. SO ON THIS TOP 10, YOU WILL MOSTLY FIND THESE METICULOUSLY CRAFTED ZENON TRACKS TOGETHER WITH OTHER GEMS THAT I'VE BEEN PLAYING. MUCH LOVE AND MAY THE FORCE BE WITH YOU.. ALWAYS!"

- 1 DJ NOBU - FADE (BITTA)
- 2 TASOKO - REFLECTION (LIQUID DROP GROOVE)
- 3 WATA IGARASHI - TATACOA (WTP)
- 4 KUNYUKI - BLACK (MULE MUSIC)
- 5 YUTA CHAYA - MULTI (LIQUID DROP GROOVE) - (UNRELEASED)
- 6 PSYK - HISS (NON SERIES)
- 7 SAMULI KEMPPU - ALMOST CERTAIN
- 8 PLANETARY ASSAULT SYSTEMS - SAY IT LOUD (TOKEN)
- 9 KANGDING RAY - DOPPLER SHIFT (FIGURE)
- 10 RAMBADU - VISIE (HYPNUS)



LIQUID DROP GROOVE

YUTA

"THE BEST TRACKS FOR RAVE I SELECTED IN THE FALL OF 2021."

- 1 HYPNOCOUSTICS - LAST TRAIN TO VARANASI [NANO RECI]
- 2 JAMES WEST - LIQUID SILVER [NANO RECI]
- 3 TRISTAN & MANDALA - ALL LIVING THINGS [NANO RECI]
- 4 GMS & DICKSTER - ACID QUEST [NANO RECI]
- 5 AVALON & EARTHSPACE - MOMENT OF TRUTH [NANO RECI]
- 6 CYLON - YOUR ASS WILL FOLLOW [NANO RECI]
- 7 MAGIK, YESTERMORROW & VIRTUAL LIGHT - INCEPTION [NANO RECI]
- 8 BURN IN NOISE & GMS - MAD NOISE [TIP RECI]
- 9 BRAINCELL - COSMIC TWISTER [NANO RECI]
- 10 ZEPHIRUS KANE - UNITY [NANO RECI]



NANO RECORDS

REGAN

"SOME OF THE BIGGEST MOMENTS IN MY SETS RECENTLY :)"

- 1 PHYLAX SOCIETY - A TRAP FOR FOOLS / PLETNEV REMIX (LUMIÈRE NOIRE)
- 2 SUNJU HARGUN - CHALE / MARC PINOL DUB (JIN)
- 3 LOTT - PURPLE MOON LIGHT (IJA)
- 4 KIM ANN FOXMAN - MAGIC MAGIC (FIREHOUSE)
- 5 RED AXES - PROFESSOR GRASSTOV (PHANTASY SOUND)
- 6 GOLD REFLUX - LOVE IS KILL / MASSIMILIANO PAGLIARA REMIX (SAFWORD)
- 7 MYKI - GAMMA CLOSURE (TOFISTOCK)
- 8 OALL HATES - OLDE LADY LEGAL (OF PARADISE)
- 9 KAI VAN DONGEN - BREATHE (10 PILLS MATE)
- 10 MANDY, INDIANA - ALIEN 3 (DANIEL AVERY REMIX)



RADIOZDRA.FM

TSU

"THIS IS QUITE A WIDE RANGE. AN ECLECTIC SELECTION OF TRACKS THAT I PLAYED IN CLUB SETS RECENTLY."





LEE SCRATCH PERRY - "MAKING FUTURE MUSIC FOR FUTURE CHILDREN..."

Mister Intergalactic Spaceship Commander has left the Earthly plains...

I have no doubt that his spirit, and influence will never fade away.

Hailed from the early sixties from Jamaica, Lee with his Ark Studios was within the handful of original dub producers, having worked with basically everyone from the early reggae and roots scene. His band, the Upsetters was one of the first to introduce reggae to the world, and after moving to Europe, he was one of the real reasons dub spread out like wildfire in the beginning of the 80's from UK to Europe and to the globe. However... no one could put a finger on the magic of Scratch... People could love it, adore it, follow it, but one thing is sure: you couldn't pass by a Lee "Scratch" Perry ceremony neutrally...

When he was in the house, the air started to move around, sparkle and change shape.

MARTON NARAY



photo by sampoint sam angeli. 80-year-young Upsetter live in '16 Dragon

ON THE WIRE
BRINGS FIRE
ON THE WIRE
BRINGS FIRE
ON THE WIRE
BRINGS FIRE
ON THE WIRE
BRINGS FIRE

“Some call him a genius, others claim he's certifiably insane, a madman. Truth is, he's both, but more importantly, Lee Perry is a towering figure in dub & reggae - a producer, mixer, and songwriter who, along with King Tubby, helped shape the sound of dub and made reggae music such a powerful part of the pop music world. Along with producing some of the most influential acts (Bob Marley & the Wailers and the Congos, to name but two) in reggae history, Perry's approach to production and dub mixing was breathtakingly innovative and audacious - no one else sounds like him - and while many claim that King Tubby invented dub, there are just as many who would argue that no one experimented with it or took it further than did Lee Perry. There is no question that Lee "Scratch" Perry is The Man, the one who played a cardinal role in unleashing Bob Marley & the Wailers and the Heptones on the world. A maverick from birth, Perry continues to produce innovative music and partner with some of the biggest names in reggae and dub music today.”

ALLMUSIC.COM ON OCCASION OF THE 80-YEAR-OLD PERRY
ON THE DRAGON NEST STAGE IN 2016
