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INDEPENDENT & FREE
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The Ozorian Prophet

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EMIL

PG 15



original photo by sampoint sam angeli

VISION- ARY

-adjective-

1.
THINKING ABOUT OR
PLANNING THE FUTURE
WITH IMAGINATION OR
WISDOM.

2.
RELATING TO OR
HAVING THE ABILITY
TO SEE VISIONS
IN A DREAM OR
TRANCE, OR AS
A SUPERNATURAL
APPARITION.
"VISIONARY DREAMS"

-noun-

A PERSON WITH
ORIGINAL IDEAS ABOUT
WHAT THE FUTURE
WILL OR COULD BE
LIKE.

WHEN ART'S GOT YOUR BACK - OVERSOUL BY ALEX GREY:

"SHOWS HUMAN CONSCIOUSNESS AS A BRIDGE BETWEEN PLANETARY AND COSMIC CONSCIOUSNESS."

The term 'over-soul' was first used by transcendentalist philosopher Ralph Waldo Emerson in his 1841 essay of the same title, to mean a supreme underlying unity which transcends duality or plurality. "The Supreme Critic on the errors of the past and the present, and the only prophet of that which must be, is that great nature in which we rest, as the earth lies in the soft arms of the atmosphere; that Unity, that Over-soul, within which every man's particular being is contained and made one with all other; that common heart.

"We live in succession, in division, in parts, in particles. Meantime within man is the soul of the whole; the wise silence; the universal beauty, to which every part and particle is equally related, the eternal ONE. And this deep power in which we exist and whose beatitude is all accessible to us, is not only self-sufficing and perfect in every hour, but the act of seeing and the thing seen, the seer and the spectacle, the subject and the object, are one. We see the world piece by piece, as the sun, the moon, the animal, the tree; but the whole, of which these are shining parts, is the soul."

- Ralph Waldo Emerson, The Over-Soul

[SOURCE: WIKIPEDIA](#)

RADIOZORA'S RELEASE

PICKS



**EKORCE
LATIBULE
FEEL LIFE MUSIC**



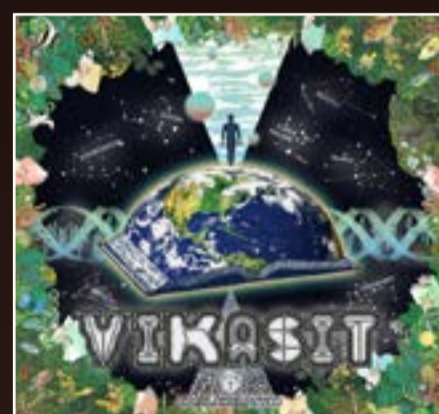
**DEVA
CSILLAG
MOVE GENTLY RECORDS**



**ZEN BABOON
COMPLETE II
BABOON CLINIC**



**KALYA SCINTILLA
TRINKETS
MERKABA MUSIC**



**VARIOUS ARTISTS
VIKASIT
DIGITAL SHIVA POWER**



**WEIRDOS
AEMILIANS
PARVATI**



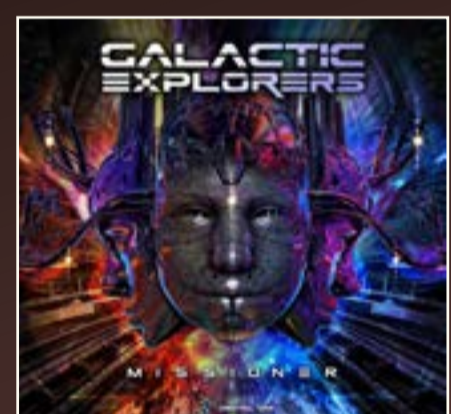
**COMP BY FOGGYSWOGGLE
SWAMP SEANCE VOL 4
TECHGNOSIS**



**FREQ
STRANGE ATTRACTOR
IBOGATECH**



**VA DASHA
10 YEARS OF
VANTARA VICHITRA**



**GALACTIC EXPLORERS
MISSIONER
DIGITAL OM PRODUCTIONS**



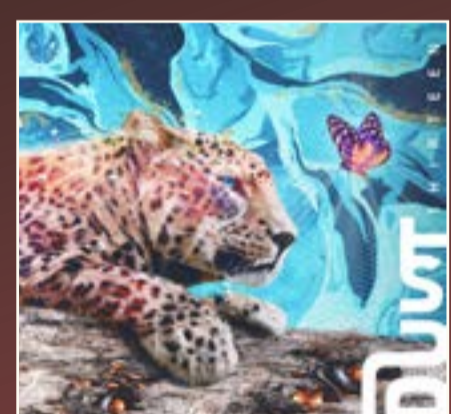
**SELECTED BY XEROX
AGE OF SOULARITY
HOMMEGA PRODUCTIONS**



**FLEGMA
SECOND NATURE
TESSERACTSTUDIO**



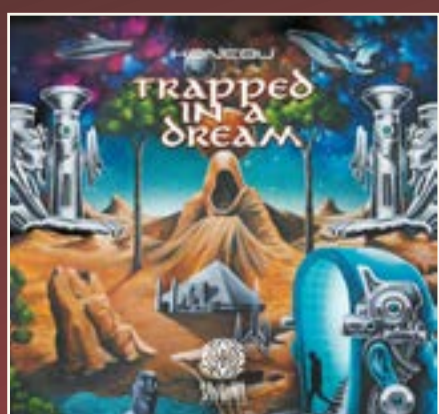
**LIQUID ACE
LET GO
IBOGA**



**DUST
THIRTEEN
LOONEY MOON**



**AURATECH
RITUAL
MYSTIC SOUND**



**KONEBU
TRAPPED IN A DREAM
SANGOMA**



**NINESENSE
MIRAGE
REVERSIBLE**



**IRIDIAN COLLABORATIONS
INTO THE VORTEX
TIP**

NEWS FROM THE MOTHER SHIP

THE LATEST OZORA NEWSLETTER,
INTRODUCED PLANS FOR 2022 –
SUMMER VISION, NO DIVISION

Dear Ozorians,

We'd like to introduce DAAD Gathering to you, and our plans for 2022.

Dádpusztá /Da:dpusta/, the territory housing O.Z.O.R.A. Festival is a living farmland, busy all year round. Wintertime is quieter of course, but never empty. There is always something to do, constructions and renovations never stop. Early in the year, as soon as the icy ground starts melting, the builders arrive first, then from April it gets more crowded, artists who need longer time to create their visions also start filling the valley, slowly a village of people gathers to bring to life plans for the summer. To mark yearly reunions, festival teams, workers and creators have been coming together to celebrate 'Dád Awakening' each spring for a long time behind closed gates, so the idea of having a more inclusive, smaller, summer-opening event has been forming for many years. When it became obvious we can't hold Ozora for the second year in 2021 due to the pandemic, it was the push we needed to set this longtime dream into motion and see how it could work without disrespecting or diminishing the tradition and specialness of the mother festival. It had to be distinguishable, with a slightly different vibe, of course, but still true to our values and reflective of our overall underground subculture. And most importantly, without desecrating the main trance dance floor, the foundation of our psychedelic gatherings. For this reason, the Ozorian Main Stage only opens for O.Z.O.R.A. DAAD Gathering is getting its own main dance floor, and beside the other stages hosting a great variety of electronic music, it will also provide a colorful program for arts and crafts lovers, as well as for fans of body and soul practices.

After the warm welcome and success of this year's debut DAAD, we feel encouraged to open the gates next year on June 15 for a summer season-opening event in the Valley again, with a somewhat different music program and an extra day, making it a 4-day gathering this time.

And then, in less than 2 months, we will be there to welcome long-missed fellow Ozorian settlers in sweethomeozora again, and have the grandest reunion blast ever.

Take Care,

O.Z.O.R.A. Team

DAAD GATHERING 2022 OPEN CALL FOR ARTISTS

Ozora's home, Dadpuszta has been supporting arts for a long time. The built environment itself is an artwork of various creations. Almost all styles of artistry can be found imprinted all around the territory, which, usually for most part of the year, transforms into a creators' colony filled with permanent creations and returning artists, as well as new arrivals.

The Valley first opened its gates to visitors for the 1999 solar eclipse. Later it housed Sonar Plexus festival, then it became O.Z.O.R.A.'s permanent home.



DAAD GATHERING IS ANNOUNCING AN OPEN CALL FOR ARTISTS FOR THE EVENT HELD 16-19 JUNE 2022.

Who can apply?

Anyone who would like to exhibit their already existing artwork or create something lasting on the territory of the festival, which holds a message, profession and presence. Individually or as a team (max. 4 members)

Theme of the Call:

**Techno and nature,
i.e. rhythm in our world**

"Techno is not only an electronic music trend and a popular club music, but also the most influential and loudest international youth movement of the past few decades, so it's no wonder it's been on the radar of cultural researchers for a long time. But how can one take something "into museums" when its identity is to stand outside social precepts, if not outright in opposition. How can a genre speak to a wider audience when it provides shelter to those who don't find their place in the values of mainstream culture?"

SOURCE: KATA M KALLAI ON TECHNO WORLDS AT AQB EXHIBITION / ARTKARTELL MAGAZINE

Techno is more of a natural consequence of the communal ritual form of music, rhythm-oriented dance music, where the lack of oral narrative facilitates the universality and antiquity of the present.

Rhythm occurs as one in the forms and sounds of living and inanimate nature, the basic element of the oldest forms of human movement, dance. Techno is the most popular genre, building with simple elements both as a creator and recipient, yet it traverses wide spaces.

Rhythm is Earth's indispensable pulsating force, present in everything and everyone. A universal force, its extent is infinite, its power is unquestionable. Every momentum of the world is characterized by rhythm, the cycle of the seasons, the flow of the river, the speed of the wind, the growth of the planted seed,

Year after year an amazing community settles here for a few days, connecting with each other, nature, music and art. The special symbiosis of the natural and built environment is an unequalled experience. Wilderness lends this land to people for until the event lasts, and they always treat it with love and respect in return. In 2022 it will be the second time we can come together at DAAD Gathering – let's also give art an important part!

someone's heartbeat. Its speed and dynamics peak in heights and depths, and the barely detectable alternation between them tames into tangible music.

Techno in visibility. Rhythm in visibility. Rhythm in techno.

Since musically DAAD festival is defined by the techno genre, we would like to see art reflecting: repetitive, angular and contrasted shapes, based on exciting technological solutions, bravely featuring interactive elements in installations. From electronics to handmade objects, we're open to everything as long as the creations reflect the (quite extensive) world of techno music, in shape or sensation.

Your proposal submission must include:

- At least 4 (min. 300 dpi) jpg photos of the artwork
- Application form, A4 format
- Concept description, A4 format

Formal requirements:

There are no limitations or required use of material, platform, size.

Submission method:

Applications are to be submitted electronically. We expect the quality photos of the artwork via email by the submission deadline to:

art@daad.hu

Submission deadline:

6 March, 2022 (midnight)

The DAAD Gathering team will select the artworks that most express the theme of the Open Call, which will be displayed in the Mirador art gallery and exhibition space at DAAD Gathering held 16-19 June 2022.

Free entry is provided for the artists.

We wish you happy creating and an exciting immersion in art!

DAAD Gathering Team

MUSIC & EVENT NEWS

ONE DAY IN TOKYO FINAL AT AGEHA - THANK YOU!

7 years ago the fantastic Ozora-Tokyo contingent launched the One Day in Tokyo series in collaboration with Obari Masaaki, Hatta Tomobumi and their amazing families and friends, which saw 6 unforgettable and successful events take place until the beginning of the pandemic in one of Asia's, if not the world's, most professional clubs, ageHa.

Last weekend (January 15, '22) marked the end of an era, as it was the very last psytrance event held at the club before its final closure in February. Although this means the ending of a big chapter in our psy-story, our Japanese-Ozorian collaborations are far from over.



SPECIAL THANKS TO:

AGEHA CLUB CREW, DANCE ON THE PLANET, OBARI MASAAKI, RYOKO OBARI, HIROKO PSYCHEDELICAFE, GRASSHOPPER RECORDS, HATTA TOMOBUMI, TAKU FUKU, YUYA OKAMOTO, MASAYA IKEDA, TULLIO Y. HIRATA, SHO MIROK, BORIS BLENN, ELECTRIC UNIVERSE, ACE VENTURA BY YONI OSHRAT

JAPANESE MUSIC PSY-LIGHTS AT OZORA'22

We are welcoming back amazing Japanese artists in 2022. The Main Stage stars two greats who have both contributed a lot to shaping our scene's soundscapes. Ozora wouldn't be the same without Grasshopper's Hatta, for example, who counts as a veteran Ozorian, returning to kick up some dust on the dancefloor with his sets since 2013. Another legend on the Main, who's also no newcomer, neither to the scene nor the festival, is Tsuyoshi Suzuki, known for his 90's Goa-inspired, reimagined psychedelic trance sounds, through MATSURI DIGITAL as well. Head tailor of the Dome's sonic atmosphere, Josko, revealed the return of Yuta Uda, as well, who once said that he doesn't think genre relates to a trance experience, – he'll be with us again to

prove it. @Yuta is "our representative from the Tokyo underground trippy techno scene, whose Liquid Drop Groove parties also starred some of the "usual suspects" performing at the Dome, Pumpui and Ambys," so we have a lot to thank him for too. As for the newest stage, the Ambys – where Matsumoto Zoku's ambient project, Cow Vegetable debuted in 2019, along with "the ninja with a guitar", KENTA HAYASHI – is introducing another Japanese talent in '22 Nami Sato is bringing her rich ambient soundscapes to the lakeside stage, attempting to create "scenery, fragrance and

a special holy place in mind" born from the destruction of her hometown in a 2011 tsunami. As always, one thing is sure, we can expect to experience unique visions of music and beyond from our Japanese artists, we just have to get there finally to the Ozorian re-ignition!

CLICKBAIT

ANSWERS TO FREQUENT
QUESTIONS

"HI, CAN YOU EXPLAIN YOUR COVID POLICY? MUST WE BE VACCINATED OR A TEST IS GOOD (SIC)?"



BY THE ACTUAL REGULATIONS, YOU CAN ENTER DANCE EVENTS IN HUNGARY WITH AN EU DIGITAL COVID CERTIFICATE, WHICH YOU CAN GET IF YOU ARE

- VACCINATED AGAINST COVID-19
- RECEIVED A NEGATIVE TEST RESULT (PCR)
- OR, HAVE RECOVERED FROM COVID-19

WE ALSO ACCEPT THE COVID CERTIFICATES OF THE FOLLOWING COUNTRIES: THE REPUBLIC OF ALBANIA, KINGDOM OF BAHRAIN, REPUBLIC OF CYPRUS, CZECH REPUBLIC, REPUBLIC OF NORTH MACEDONIA, GEORGIA, REPUBLIC OF INDIA, REPUBLIC OF KAZAKHSTAN, KYRGYZ REPUBLIC, KINGDOM OF MOROCCO, REPUBLIC OF MOLDOVA, MONGOLIA, REPUBLIC OF MONTENEGRO, REPUBLIC OF SAN MARINO, REPUBLIC OF SERBIA, SLOVAK REPUBLIC, REPUBLIC OF SLOVENIA, REPUBLIC OF TURKEY, UKRAINE, REPUBLIC OF UZBEKISTAN, REPUBLIC OF CAPE VERDE.

WE HAVE EVERY REASON TO BELIEVE THAT RESTRICTIONS AND REGULATIONS WILL EASE FOR THE SUMMER!

IF YOU ARE UNABLE TO ATTEND THE FESTIVAL, YOU CAN SELL YOUR TICKET TO SOMEONE ELSE
UNTIL 20 JULY 2022 [HERE](#)

THIS INTERVIEW HAD BEEN LYING AROUND FOR QUITE SOME TIME. EVER SINCE OZORA ART DEPARTMENT HEAD, NEKO'S 2014 ATUMN TRIP TO THE STATES, WHICH ENDED UP BEING A FRUITFUL VISIONARY EXPEDITION. IN THE YEARS FOLLOWING THIS TRIP, AND ALSO MEETING WITH MATHEW LESSARD OF THE PHANEROS COLLECTIVE, OZORA'S GUEST VISIONARY ARTISTS HAVE INCLUDED JONATHAN SOLTER, LUKE BROWN AND SETH MCMAHON, RANDAL ROBERTS AND MORGAN MANDALA, OLIVER VERNON AND DAMON SOULE... WITH VISIONS OF MORE COLLABORATIONS TO COME. UNTIL THEN, FOR A BIT OF TIME TRAVEL AND THE MESSAGE OF SOWN SEEDS OF VISION COMING TO BLOOM, JOIN...

NEKO REPORTING FROM OAKLAND...

N - I FIND MYSELF IN ONE OF THE MOST INCREDIBLE HOUSES I'VE BEEN TO SO FAR IN THIS AREA. IT'S ACTUALLY A COLLECTION OF ART, A PLACE CALLED PHANEROS GALLERY, AND I AM TALKING WITH MATTHEW LESSARD, THE OWNER. MATHEW'S A VERY YOUNG GUY, SURPRISINGLY YOUNG FOR THE COLLECTION THAT WE CAN FIND HERE.

N - TELL US A LITTLE BIT ABOUT YOURSELF.

ML - I was born and raised in the East Bay area, just outside of San Francisco, Oakland, California in a little town called Niles, which was actually the first original Hollywood when the first silent movies by Charlie Chaplin were made. I'm an 8th generation Californian, so my family has been here since before the Gold Rush in 1849. Pretty much I've kind of just been a little bit of a traveler and a live music enthusiast for some years. At some point, I became very involved in festivals and live music gatherings and got my start with that.

N - HOW DID YOU GET FAMILIAR WITH ART?

ML - I guess, just from going to a lot of events and gatherings and having a lot of friends that are artists over the years. Likely, because the Bay Area is such a hub for artists and there's a lot of artists that end up working in the festival culture. I also used to be part of a warehouse community, like you have in lots of different parts of the world, where artists will come together in neighborhoods that have empty warehouse space and they'll form communities and create parties and basically just act as small communal living spaces for groups of artists.

I participated in one of those in Oakland for a few years and there would always be times when some of the artists couldn't contribute on rent so they would make a painting and donate it to the space and we would throw parties and hang the art up on the walls and then somebody really bought the artwork.

Also these were the years leading up to 2012, so there's a lot of interesting documentaries and movements and workshops taking place about holographic earth theory, permaculture, ancient prophecies and what not, so we really got involved, reading a lot of books on esoteric knowledge and about the meaning of reality and how the brain works and functions and how we interact with our surroundings, and after just years and years of traveling with artists, and exploring the different possibilities of how to be, I eventually found myself in a position where I was surrounded by people that spent a lot of their time in higher ethereal realms, pulling information that was intangible and creating art with it, but that necessarily didn't equate to how to handle themselves financially or how to email people properly and how to keep a calendar and not miss appointments, so I found myself over the years asked to help facilitate some of that day to



**LUKE BROWN -
"FRACTAL FELINE BY FIRELIGHT"**

day interaction of how to be an artist that doesn't actually have to do with creating the art, and eventually I just enjoyed facilitating the artwork so much and some of the artists were doing such amazing work that I found myself in a position to be able to fill that void. When someone needs help, you just basically make yourself available. That's kind of how I got started. I started collecting these paintings as a means of collecting rent from different artists, and then you suddenly realized that there's potential for a business. That's kind of how it began.

N - I'VE BEEN WONDERING SINCE I STEPPED INTO THIS HOUSE, HOW MANY ARTWORKS ARE HANGING ON YOUR WALLS? DO YOU HAVE AN APPROXIMATE NUMBER AT THE MOMENT?

ML - Oh, man! I really have no idea. A lot of these paintings are done because a lot of times I just take art as a commission instead of taking money, so these artists, they're friends of mine and they need the money because when they have the money they can do really cool projects, like travel to Hungary and create much larger canvases... You know, rent here in the bay Area is really high, so lot of times they don't have months and months to dedicate to doing a huge 6 foot x 10 foot painting, like we just did at the Symbiosis Gathering, and so they have a sustainable network where they have a large place where they can do the work and they can come together, and the rent is being subsidized by the sale of the painting and they can put the money into the art supplies and put the time into creating it. Then it's just alchemy at that point, one + one equals three, and it's fun to watch collaborative paintings come together in that way. So, as far as the number of pieces, I'm not really sure. A lot of them have just basically come to me because of friends and trading... I might trade 3-4 smaller pieces for one larger one, then it snowballs down the hill... It's an addiction for sure, but I think as human beings, with addictive personalities, you gotta choose what you're gonna be addicted to. Some people go to the gym 3-4 hours a day, some people choose to run 5 miles, some people have drug addictions, I choose art as my addiction.

It's something that's fun, and it takes up my time, but at the same time, I feel like it's also like my vote. Artists are choosing to live a lifestyle outside of mainstream society, they're choosing to work for themselves, and to create their own value system, so when you support artists, you support the ability to empower that kind of energy. Some people choose to vote for a president because that's how they want to affect their society, I choose with every dollar that I spend on art to empower a personality and an archetype that is embodied in that artist and that artist gets to travel the world and share that gift that they have with other people and so every time that you support art, you're giving power or energy to somebody that is going to have an effect on the surroundings and I think that that's important.

N – I FULLY AGREE WITH YOU. LET'S NAME SOME OF THESE ARTISTS THAT YOU HAVE HANGING HERE.

ML – I'd say my favorite two artists for the last 3-4 years have been a gentleman by the name of JONATHAN SOLTER and another cat by the name of SETH MCMAHON. They're both young up and coming artists and it's fun to be a part of the evolution and the development process and really it's the ones that are not known that well that need the help. Once the artists are pretty well established, they have a large network of people supporting them and that's great, and it's not that they shouldn't have more people it's just that we all love a good underdog, and it's fun to find somebody who nobody knows and is not successful yet, and to help them become successful.

N – I GET YOU. THAT'S PART OF THE PLAN WITH THE GALLERY AT OZORA.

ML – Jonathan and Seth also work together really well collaboratively, and the thing that they're really interested in is the fact that as a live painter you're just as much a performer as any one of the DJs and just as much as there may be 10,000 people at the stage, often times when they're doing these larger murals, there'll be 100s and 100s of people all sitting around, holding space while they're painting, so it's very much a performance in itself and there's only so much you can see when you have a 2 foot times 3 canvas, but when you get one of these 3-4 foot or 5 or 6 foot-long canvases, it becomes something that 100s of people can participate in at once and whether or not it ends up being a group collaboration or a solo piece, it's about the live performance just as much as the end result of the painting. I know that people really tend to enjoy watching the alchemy of it happen from beginning to end. So they never start the pieces until the festival starts because people... the most commonly asked question is: "Wow! When'd you guys start this?" And people are usually blown away to find out that it was there at the festival and that they were able to witness the beginning to the end of the painting.

N – IT'S SOMETHING WE'D REALLY LIKE TO MAKE A TRADITION OF BACK IN EUROPE. IT'S A PRETTY NEW THING BACK THERE. LIKE A COUPLE OF YEARS AGO IT STARTED TO BE A COMMON ATTRACTION AT EVERY FESTIVAL AND OBVIOUSLY WE HAVE AN EXAMPLE COMING FROM HERE. WHY DO YOU THINK IT BECAME SUCH A BIG THING OVER HERE? WHAT IS THE BACKGROUND FOR ALL THIS PSYCHEDELIC ART CULTURE HERE AND THE VISUAL WORLD?

ML – I'd say the evolution of technology, essentially, has created a shortage in... what we would call blue-collar jobs here in the US, and what I mean by that, factory workers, janitors, teachers, all these kinds of jobs, office workers, things that don't require an extensive college education are very limited because we've moved a lot of our industry jobs overseas, so with technology and the internet, we have a lot of people who have extra time on their hands, because they're able to work in the creative industry, computer programmer or they create websites, and so that ability to use creative technology in your work has created a surplus of time, instead of having to pay your bills by going to a factory job every day, you can essentially learn a craft and sell it on the internet, and so what the internet has done is... As machines can start to make everything that we make more efficiently than we can cheaper, anything that's made by hand will be considered a relic and a treasure in the future.

Whereas the art gallery before acted as at the way that people found out about the artists, now it seems like social media is a big way for people to

"THE MESSAGE OF PSYCHEDELICS IS THAT CULTURE CAN BE RE-ENGINEERED AS A SET OF EMOTIONAL AND SPIRITUAL VALUES RATHER THAN PRODUCTS. THIS IS TERRIFYING NEWS."

—TERRENCE MCKENNA

find out about artists, so the artists can use the internet to interact with their fans more, and that creates more artists, more connectivity between the artists and the audiences, it gives more opportunities for artists to be able to connect, more money flowing to the artist means more artists will give into doing more art.

Psychedelic art too, such a suppressed topic in general, is becoming more commonly accepted and investigated by mainstream media and more industry-related medical associations and organizations. So as psychedelics become more of an openly relevant topic across the world and medicine, you will have the art that has been suppressed, which has been made with some of those suppressed topics, become more and more generally accepted as well. You have artists like Alex Grey, Martina Hoffmann, Robert Venosa and Mati Klarwein, and more on your guys' part of the world, that have been talking about these things for a while and now they've paved the way, and created a platform for a lot of these younger artists to be able to get the message out. I think that's an important thing, it's no different than sexual promiscuity or believing in crystals or telepathic communication, any of these alternative magical principles that have been passed on as tomfoolery or witchcraft and are now being understood. Every technology that we don't understand is indistinguishable from magic so why don't we just get to know about ourselves a little bit better and use what technology we have to understand these magics a little bit better and gain a bit more insight into how to navigate through this world more effectively.

N – HOW ABOUT PHANEROS, WHAT DOES IT STAND FOR AND MEAN TO YOU?

ML – Phaneros is a Greek word that means 'to make visible or to manifest' and it took me a few months to decide what I wanted to call this collective of artists that I was gonna be representing and working with because I think it is important to have a central theme that everybody can unify on, so essentially what 'phaneros' is that you're making visible or manifesting something that's in your mind, which is what writers and artists do, manifesting these concepts and these ideas that are floating round in the general subconscious, manifesting them into reality. I think Phaneros encapsulates that understanding of taking your personal perspective of the world and applying it and sharing it with the larger grand reality. This is what the Pheneros project means to me.

N – WHAT'S YOUR FUTURE IMAGE OF THIS COLLECTIVE, WHERE IS PHENEROS EVOLVING TO?

ML – Essentially what we wanna do is be able to move out a of a gallery setting where things are being sold off of the wall every month to something that's more like a museum setting, so essentially people would be paying a small admission and would have a couple floors of some of the world's most prominent western and eastern psychedelic artworks where people could come learn about culture, medicine, and maybe have some kind of plant atrium on the roof where people could come and joy a wide variety of Amazonian jungle plants that have psychedelic properties. That's kind of the bigger picture here, it's just gaining momentum and we're trying to get the voice out and get the right people interested in our projects so that we can carry it into a platform where it can be enjoyed on an international level.

N – YOU ARE DOING IT PRETTY WELL RIGHT NOW, YOU FULLY HAVE OUR ATTENTION. WELL, THANK YOU VERY MUCH MATT, IT WAS REALLY AN INCREDIBLY INTERESTING TALK.

ML – My pleasure. Keep an eye out on Jonathan Solter, Seth McMahon, Eric Howard, Gabriel Welch, Luke Brown, big things coming up from here in the future.



JONATHAN SOLTER - "I'VE BEEN THERE"



photo by bence farkasinszki aka benze

"I SEE FESTIVAL CULTURE AND VISIONARY ART AS EMPOWERING A SENSE OF THEIR BEING A PLANETARY CIVILIZATION.

IT HAS TO BE IMAGINED BEFORE IT CAN COME ABOUT. RIGHT NOW WE CAN ONLY IMAGINE THE WORST SCENARIOS OF DOMINATION, RATHER THAN LIBERATION. WHAT ALREADY EXISTS IN MANY PEOPLE'S HEARTS IS A SENSE OF UNITY WITH HUMANITY AND WITH THE LIFE WEB. JUST COMMON SENSE, ETHICAL PRINCIPLES, THAT THE VIOLATION OF THEM IS CRASHING THE PLANET. AND SO ANY EMERGENCE OF A PLANETARY CIVILIZATION, NEW MEANS OF ADDRESSING THESE COMMON PROBLEMS, YOU KNOW, WILL HAVE TO BE INVENTED. IT IS GOING TO BE THROUGH A CREATIVE VISIONARY IMAGINATION THAT SOLUTIONS WILL BE BROUGHT ABOUT. NOT ANYTHING ELSE.

THIS IS THE GENERATION REALLY THAT IS SEEDING A PLANETARY CIVILIZATION. THERE ARE MANY TREMENDOUSLY GENIUS MINDS ALIVE TODAY IMAGINING NEW SOLUTIONS TO SOME OF OUR MEGA PROBLEMS. ALL OF THESE THINGS, YOU KNOW, WHETHER IT'S VISIONARY ART OR FESTIVAL CULTURE, ALL OF THESE THINGS ARE IMPORTANT TO BIRTHING WHAT IS AN UNDERGROUND INTELLIGENCE. I THINK OF IT LIKE THE MYCELIA, ALL OF US ARE LIKE THE MYCELIA INTERCONNECTED UNDERGROUND, YOU KNOW, AND THEN OCCASIONALLY IT FRUITS OUT IN A FESTIVAL. THE UNDERGROUND INTELLIGENCE IS WORLDWIDE AND IT'S FRUITING ALL OVER WITH VERY SIMILAR KINDS OF THINGS WE CALL THE LOVE TRIBE. WE NEED TO BE CONSCIOUS AND DO WHAT EACH OF US CAN, BUT WE ALSO NEED TO HOLD SOME DEGREE OF FAITH, AND LOVING WHATEVER HAPPENS DAY BY DAY, BECAUSE WE'RE THE CREATORS, OR THE AUTHORS OF OUR STORY ABOUT OUR LIVES."

- ALEX GREY IN O.Z.O.R.A. FESTIVAL 2013 (OFFICIAL VIDEO)

THERE'S NOT MANY PSY-TIZENS OF THE WORLD WHO DON'T KNOW OR OUTRIGHT ADORE RAJA RAM'S PRESENCE AND ART IN THE SCENE. HIS IRRESISTABLY POSITIVE VIBES ARE STUFF OF EMPOWERING SPICE FOR MANY OF US. BUT DOES EVERYONE KNOW HOW EXACTLY SHPONGLE OR 1200 MICROGRAMS STARTED? IN THIS EPISODE RAJA RAM IS FLASHBACKING US TO WHERE IT ALL BEGAN, SOMEWHERE IN SHPONGLELAND.



FLASHBACK NO. 22:

THE START OF SHPONGLE & 1200 MICROGRAMS

THE 90S HAD BEEN PRETTY AMAZING WITH THE FORMATION OF SHPONGLE WITH SIMON POSFORD IN 95/96. WE HAD BEEN MAKING A LOT OF OTHER MUSIC, BUT ONE DAY IN A FIELD, IT WAS RAINING HARD, AND I STOOD THERE, WHEN SOMEONE, CONCERNED ASKED HOW I WAS. I REPLIED WITHOUT HESITATION: "I AM SHPONGLED."

IT CAME OUT OF THE BLUE, SHOULD I SAY GREY SKY AND THEN THE IDEA OF GOING INTO THE STUDIO AGAIN, THIS TIME IN YOUTH'S MEGA STUDIO DOWNSTAIRS AT BUTTERFLY WITH SI SEEMED A GOOD CALL... AND SO THE STUDIO WAS BOOKED, AND SI AND I HAD AN IDEA FOR THE MASK, AND OUR MATE SAT RAM {WHO MAKES MOST OF MY INSTRUMENTS AND STUFF} PUT IT TOGETHER... AND THE IMAGE OF SHPONGLE WAS BORN, AND LAUNCHED ON OUR FIRST ALBUM COVER. ANYWAYS, YOU KNOW THE REST OF THE STORY... WE BOTH WENT TO GLASTONBURY FESTIVAL {THE BIGGEST BEST IN THE WORLD} IN THE WEST OF ENGLAND, AND SI AND I DECIDED TO DROP, AND FOR THE NEXT THREE DAYS WANDERED AIMLESSLY LIKE CLOUDS OR GHOSTS OR FIENDS... ABSORBING THE WONDERS... OF NUDISM, MADNESS, HARP PLAYING BY THE STANDING STONES CIRCLE... SO MAD... AND WE WALKED AND TALKED AND THEN AFTER THREE DAYS WENT HOME AND RESTED UP FOR OUR FIRST SESSION OF SHPONGLE... AND THE TRACK WAS CALLED {AS YOU ALL KNOW} "RUMOURS OF VAPOURS". AND THAT WAS THE BEGINNING... OF

NOW APPROACHING A QUARTER OF A CENTURY LATER OF SHPONGLING WITH SI... AND WHAT A JOY IT IS TO WORK WITH SUCH AN EXTRAORDINARY TALENT, AND FRIEND, AND FEEL WE ARE JUST AT THE START... AS THE BARRIERS OF TIME AND SPACE DISSOLVE AND VANISH...

SO, THE SHPONGLE THING WAS A NEW CHAPTER, BUT ALSO LATER, IN THE NINETIES, I HAD A SEMI VISION IN THE BASEMENT OF A PAD IN AMSTERDAM... OF A GROUP, WITH MY FRIENDS, DEAR DEAR FRIENDS... BANSI... RIKTAM... CHICAGO... AND WE ALL WENT TO IBIZA, TO RIKKY'S HOUSE, AND MADE OUR FIRST TRACK WITH THE FAMOUS **TERRENCE MCKENNA SAMPLE "THE VERY VERY FIRST TIME I TOOK DMT..."** AND WE FINISHED THE TRACK IN A DAY OR SO, AND THEN I THOUGHT 'WHY NOT DO A WHOLE RECORD OF DRUGS... ALL THE GOOD ONES, NONE OF THE BAD. AND SO WE DID THE FIRST ALBUM IN 10 DAYS. EVERYTHING. IN IBIZA. THEN WE STARTED TO PLAY AS A QUARTET AROUND THE WORLD. IT WAS A MATE, PAUL TAYLOR, WHO SUGGESTED THE NAME AFTER I TOLD HIM WHAT WE TOOK TO GET THROUGH THE SESSION, AND HE SAID: "1200 MICROGRAMS, THE PERFECT NAME FOR YOU GUYS". SHPONGLE DID ITS FIRST LIVE GIG IN JAPAN, UNDER MT. FUJI, IN 2001 WITH OUR FAVOURITES, CHIKA AND AKIRA FROM SOLSTICE 23. MAYBE I SHOULD WRITE NEXT ABOUT THAT?

TERENCE MCKENNA:
 “I REMEMBER
 THE VERY FIRST
 TIME...”

“I remember the very first time I smoked DMT. It was sort of a benchmark, you might say. And I remember that this friend of mine - who always got there first - visited me with this little glass pipe and this stuff which looked like orange moth balls. And since I was a graduate of Dr. Hoffman's, I figured there were no surprises. So, the only question I asked was “How long does it last?”. And he said, “Oh, about five minutes.” So, I did it. And there was (uh) something like a flower, like a chrysanthemum in orange and yellow that was sort of spinning, spinning. And then, it was like I was pushed from behind, and I fell through the chrysanthemum into another place that didn't seem like a state of mind: it seemed like another place. And what was going on in this place—aside from the tastefully soffited, indirect lighting, and the crawling, geometric hallucinations along the dome walls—what was happening was that there were a lot of (uh) beings in there: a lot of what I call “self-transforming machine elves”, sort of like jewelled basket balls, all dribbling their way toward me. And if they'd had faces they'd have been grinning; but, they didn't have faces. And they assured me that they loved me, and they told me not to be amazed; not to give way to astonishment. And so, I watched them even though I wondered if maybe I hadn't really done it this time

And what they were doing was they were making objects come into existence by singing them into existence—objects which looked like Faberge eggs from Mars morphing themselves with Mandaean alphabetical structures. They looked like the concrescence of linguistic intentionality, but through a kind of hyperdimensional transform into three-dimensional space

And these little machines offered themselves to me; and I realized, when I looked at them, that if I could bring just one of these little trinkets back, nothing would ever be quite the same again. And I wondered, “Where am I? And what is going on?” And it occurred to me that these must be holographic viral projections from an autonomous continuum that was somehow intersecting my own's. And then I thought a more elegant explanation would be to take it at face value, and realize that I had broken into an ecology of souls, and that somehow I was getting a peek over the other side; somehow, I was finding out that thing that you cheerfully assume you can't find out; but, it felt like I was finding out. And it felt—and then I can't remember what it felt like, because the little self-transforming tykes interrupted me and said, “Don't think about it. Don't think about who we are, think about doing what we're doing. Do it. Do it now. Do it!”

Terence McKenna

FLASHBACK NO. 23:
 FIRST EVER LIVE
 SHPONGLE GIG, JAPAN 2001

OUR TWO BEST FRIENDS AND PROMOTERS, AKIRA AND CHIKA, DID A TIP PARTY IN TOKYO IN 96, SO WE GO BACK A LONG WAY, AND EVERY YEAR HAVE DONE TIP PARTIES ALL AROUND JAPAN. BUT THE VERY FIRST TIME WE GOT TOGETHER, THE BOYS HIRED A LARGE CABIN WHERE FOR THREE DAYS WE COULD PRACTICE FOR OUR UPCOMING GIG. EVERYTHING WAS FINE EXCEPT THE PICKLED FISH HEADS FOR BREAKFAST, AND I STUCK MY CHOPSTICKS IN THE RICE, WHICH MEANT “DEATH TO EVERYONE AT THE TABLE”... OUCH. BUT WE GOT READY, AND WHEN WE WERE FINALLY PICKED UP FROM OUR FOREST RETREAT, WE ARRIVED AT THE MOST GORGEOUS LOCATION.

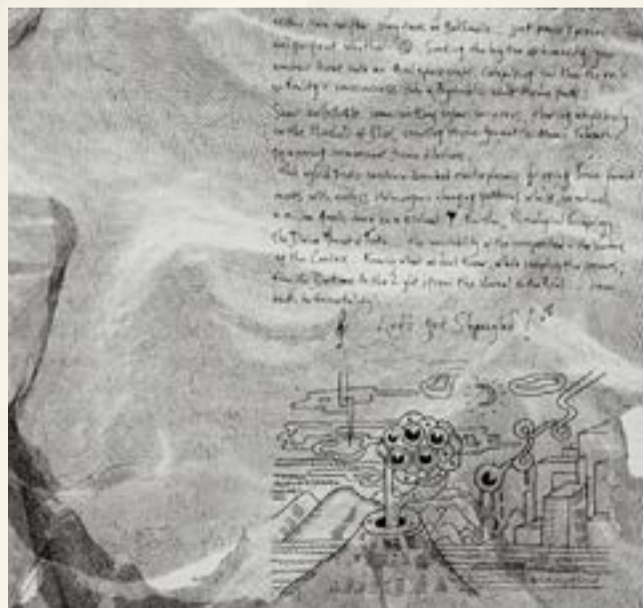
FLAT GRASSY FIELDS WITH THE MAJESTIC AND HOLY MT. FUJI, SHINED AGAINST THE HORIZON... AND SO WE HAD THIS MIGHTY MOUNTAIN AS OUR DECOR, ALONG OF COURSE WITH BRAHMA'S PSYCHEDELIC ART, WHICH LOOKED AMAZING, AND THERE WAS A LARGE LAKE NEAR THE DANCE FLOOR, AND WHEN THE MOON PEAKED, AND IT WAS BULBOUS AND GIGANTIC,

MT. FUJI REFLECTED IN THE STILL WATER MAKING A PERFECT DOUBLE HELIX TRIANGLE. TRIPLE WOW! AND A FEW PEOPLE DIVED IN, BUT WITH THE FULL MOON AS OUR LIGHTSHIP, PLUS A BARRAGE OF LASERS AND LIGHTS, WE WENT ON STAGE TO DO WHAT WE DO... AND SHPONGLE BLENDED WITH THE SOFT SPRING BREEZE OF THE NIGHT, AND THE JAPANESE AUDIENCE MELTED WITH US, INTO AN ORGASMIC, GIANT BALL OF LOVE TINGLES, WHERE THE MUSIC ENHANCED OUR SOULS, AND THAT NIGHT WE FLEW TOGETHER, ON A THERMAL CURRENT OF BROTHERHOOD, AND SISTERHOOD, BECAUSE:
 WE WERE ALL SHPONGLED...

A STATE BEING IN ANOTHER REALM... FULL OF LOVE, DANCING AND NOT BEING AN A-HOLE.

THIS WAS THE FIRST OF MANY SHPONGLE LIVE GIGS... ALL AROUND THE WORLD...SOME WEIRD, SOME WONDERFUL, BUT ALWAYS INTERESTING.

where is SHPONGLELAND?



“Where is Shpongland?”

A Multi-verse not very far away where Queues and Noise don't exist neither pain nor fear, scary faces or bad smells... just peace & pieces, and perfect weather :) Sucking the big toe of humanity, your armchair turns into an Aural spacecraft, catapulting you through the veils of reality and consciousness into a psychedelic adult theme park: Sonar Ballistickle, Soma sucking cyber sorcerers floating weightlessly on the threshold of bliss, creating psycho-geometric, atomic telepathic shimmering incandescent dream

dilations. This hybrid exotic serotonin drenched electro-plasmic dripping brain forest moves with endless hallucinogenic changing patterns while, unnoticed a million angels dance on a pinhead. Fun-Shui, Phrenological escapology; the divine moment of truth... the inevitability of the unexpected - the vortex of the cortex. Knowing what we don't know, while sampling the cosmos; from the darkness to the light; from the unreal to the real... from death to immortality. Let's Get Shpongled!

Raja Ram

"I AM DIVIDING THE DISCUSSION OF THE CYCLE OF LIFE INTO FOUR DIFFERENT ESSAYS, EACH ONE COVERING A DISTINCT ELEMENT OF THE CYCLE, IN THE CONSECUTIVE ORDER. THIS ONE IS ABOUT CHILDHOOD, THE NEXT ONE IS ABOUT ADOLESCENCE. I CAN ONLY GIVE A BRIEF SKETCH OF WHAT THE DEVELOPMENTAL ELEMENTS OF EACH PHASE IN THE CYCLE ARE. I HOPE THIS INFORMATION AND WAY OF PRESENTING THE MATERIAL DOES INVITES READERS TO REFLECT ON THEMSELVES, IN THIS CASE, ON THEIR CHILDHOOD EXPERIENCES AND THE WAYS THEIR EARLY EXPERIENCES SHAPED THEM, AFFECTED THEM."

DR. SALLY W.O.W. PROGRAM

THE CYCLE OF LIFE

PREFACE

Hello, my fellow travelers on the path of Wisdom. This essay is all about you. You, the one who is reading this right now, no matter who you are. In fact, most of my essays are about you, but this one in particular; because I am going to be discussing elements common to every single human being's life, and that naturally includes you. Humans have the capacity for reflection and self-reflection. The ability to think about life and the events that have occurred in your life is reflection; and the ability to look inside yourself for how you have been shaped, affected, perhaps even changed by your life experiences, is self-reflection. Both are necessary for consciousness expansion.

I want you to know that you and your life is a miracle, a psycho-physical miracle. I'm talking about the ordinary miracle of existence itself. Oh! I know there are those who say there are no miracles, only accidents, but you, my dear one, are no accident. Your soul has incarnated into your body with a purpose, perhaps many purposes, for you to accomplish while you are here, in physical form, in this life. And I also know that the same ones who say there are only accidents, also say there is no soul; but they are wrong, because they are disconnected from their own souls, poor things, and don't know any better.² One of the miracles, the blessings, of being born a human is that you get to know your own soul, you get to know your purpose in life; and then you get to live it and evolve who you are through understanding the meaning of your experiences. All experience has both a psychological and a physical component. Understanding the Cycle of Life will support your recognition and understanding of how basic characteristics of being human change and develop as you go through your own evolution from birth to death.

The Cycle of Life illustrates the Horizontal plane of existence as a Quaternity. A Quaternity, like a Trinity, is a way of understanding and representing the whole of something by dividing it up into equal sections (3 for Trinity and 4 for Quaternity). WoW uses the movement through the four cardinal directions: East, South, West, and North to represent the developmental stages of human life: Childhood, Adolescence, Adulthood, and Elder.

Much of the ancient information represented by our Wheel of Wisdom comes from Tibetan, Native American Indian, and Mayan sources.³ According to them, we are born from the East, and when we complete our life, we die back into the East, representing coming from Spirit and returning to Spirit. East is also significant symbolically because it's the location of the Rising Sun. The Sun has been a dominant symbol representing the Divine Light, and what may be called Great Spirit, or God.⁴

In the first stage of the Quaternity, we are born from Spirit in the East, the travel with the Sun from East to South representing the journey of Childhood and Spring. Childhood is the Springtime of our lives, where life is burgeoning. In the second stage of the Quaternity, we travel with the Sun from the South to the West, representing the journey of Adolescence and Summer. Adolescence is the Summertime of our lives, where life is ripening. In the third stage of the Quaternity, we travel with the Sun from the West to the North, representing the journey of Adulthood and Autumn. Adulthood is the Autumntime of our lives where life offers its

"This place where you are right now, God circled on a map for you."

- Hafiz -

harvest. In the fourth stage of the Quaternity, we travel with the Sun from the North back to the East, representing the journey of Elderhood, and Winter. Elderhood is the Wintertime of our lives, where life lays fallow, resting, turns inward, and then offers the regenerative wisdom of life. The journey from North to East also represents life's journey back into Spirit, into the Light.

I will write four essays discussing the four stages of human life. The first stage, located in the East, and portraying the movement of the sun from East to South, beginning in Spring and culminating in Summer represents the process of childhood. Childhood is now the focus of this essay.

HAFIZ, VERSIONS BY DANIEL LADINSKY, THE SUBJECT TONIGHT IS LOVE: 60 WILD AND SWEET POEMS OF HAFIZ, NORTH MYRTLE BEACH, SOUTH CAROLINA: PUMPKIN HOUSE PRESS, 1996, P. 12.

² SOUL IS DEEPLY CONNECTED TO THE UNIVERSAL PROCESS OF PSYCHE, WHICH IS RELATED TO YOUR INDIVIDUAL PSYCHE. YOU BEGIN YOUR RELATIONSHIP WITH SOUL THROUGH PSYCHE, NOT JUST PSYCHIC PHENOMENA, BUT THROUGH UNDERSTANDING YOUR OWN PSYCHOLOGY. IT IS THROUGH PSYCHE THAT YOU BECOME CONSCIOUS (AWARE) OF BEING CONSCIOUS.

³ KENNETH MEADOWS, THE MEDICINE WAY, HOW TO LIVE THE TEACHINGS OF THE NATIVE AMERICAN MEDICINE WHEEL, ROCKPORT, MASSACHUSETTS: ELEMENT BOOKS, 1991. CLEAR INSTRUCTIONS FOR WORKING WITH THE MEDICINE WHEEL. SEE ALSO, HYEMEYOHSTS STORM, LIGHTENINGBOLT, HAMMERSMITH, LONDON: THORSONS, 1997. PETER GOLD, WITH A MESSAGE FROM THE DALAI LAMA, NAVAJO & TIBETAN SACRED WISDOM: THE CIRCLE OF THE SPIRIT, ROCHESTER, VERMONT: INNER TRADITIONS, 1994. SEE GRAHAM HANCOCK, AMERICA BEFORE: THE KEY TO EARTH'S LOST CIVILIZATION, NY: ST MARTIN'S PUBLISHING GROUP, 2019; REGARDING HOW ANCIENT CIVILIZATIONS ARE STILL COMMUNICATING TO US THROUGH THE EARTHWORKS THEY LEFT BEHIND, AND THAT WE HAVE A LOT TO LEARN FROM THEM.

⁴ GREGORY SAMS, THE SUN OF GOD: DISCOVER THE SELF-ORGANIZING CONSCIOUSNESS THAT UNDERLIES EVERYTHING, FOREWORD BY GRAHAM HANCOCK, SAN FRANCISCO: WEISER BOOKS, 2009. THE SUN IS PERSONIFIED AS A LIVING, CONSCIOUS BEING, AND A GOD THAT WE MAY BE IN RELATIONSHIP WITH CONSCIOUSLY.

CHILDHOOD IS THE SPRINGTIME OF OUR LIVES

Have you ever looked into newborn baby eyes? For the first one or two weeks of life, babies are not quite all the way incarnated. When you look into those newborn eyes, you get a glimpse of the place that baby is still arriving from. It's an amazing experience, I first saw it in the newborn eyes of my children, and have seen those eyes in all newborns I've ever met.

Though you probably can't remember, you arrived that way too. Can you imagine what it must have been like for you? No matter what the circumstances surrounding your birth were, you were and still are, a light bringer, a joy beam, an essential ingredient of the Universe. What is your earliest memory? Supposedly we do not remember much before the age of four, but I do have a few distinct baby memories, not newborn, but pretty early. I still remember one: I have pulled myself up to standing in my crib, holding on to the bars and I am so happy because I see my mother coming through the doorway toward me. That's it, but I love that memory.

Childhood is when we learn the most in our lives. From birth to about age five our brain capacity is growing; every day there is a new discovery. Bernard Lonergan describes Being as the detached, disinterested, and unrestricted desire to know. That desire to know is genetically wired into us, in our DNA. If you have the opportunity to observe a baby's growth from newborn to toddler, you will understand what I mean. Babies are always exploring everything, it's all new to them. Their little brains are directing them to figure so much out about how to operate their bodies, about what things to eat and what things not to eat, how to make sound and how to speak, oh so much to learn. Their desire to know is paramount,

and they have no limitations or restrictions about what they are learning, everything is of interest, not restricted by any particular interest (which is what Lonergan means by disinterested). Watch a crawling baby learn, he puts things in his mouth, all kinds of things, his mouth is helping him learn. And as soon as she can begin to talk, she wants to know what and why, and how of everything.

Think about your own childhood. What do you remember? What events stand out, positive and negative. Can you remember any of your childhood dreams? They can tell you a lot about what was going on for you at the time. Everything we experience has an effect on us, it can't not have an effect. Nothing gets by our psyche, which is busily developing itself and the capacity for the young human to develop an ego, a sense of her or his own separate self as distinct from everything and everyone else. But in the beginning, there is no ego, only learning, no separate self, instead, one with everything arising in awareness. No capacity to separate, as it should be.

Erik Erikson was a pioneer in recognizing that development happened in stages of life. He recognized eight distinct stages, four of which occur in childhood. He understood that humans develop a sense of identity through the accomplishment of essential developmental tasks. Erikson observed that the developing child experiences both the positive and negative elements of each task as a kind of conflict or crisis. She has completed each developmental task successfully when she integrates the crisis into a synthesis of understanding.⁵ Erikson found that the unsuccessful accomplishment of an earlier task affected later developmental tasks, either retarding growth or creating a negative outcome in identity formation, observable especially in adolescence.

5 I WILL BE USING HE AND SHE INTERCHANGEABLY TO REPRESENT BOTH MALE AND FEMALE.

Erikson labeled his first stage of development Trust vs Mistrust. In this stage, a child must learn what to trust as well as what not to trust. The most important outcome for him is to gain a sense of basic trust in his world and in himself. With basic trust, he can develop what Erikson called Mutual Recognition, where he can trust himself and others. The trusting baby comes to recognize himself in his mother's reaction to him, her smile, her face, her eyes, her acknowledgment of him, and the way she takes care of him. Mutual recognition and mutual trustworthiness are the earliest and most undifferentiated experiences of what will later become his sense of identity. If he has not received the consistent kind of love and care for his needs from his parents as an infant, especially from his mother, he cannot develop trust, and instead develops what Erikson called Autistic Isolation manifesting as mistrust of others and/or mistrust of himself.⁶ Basic trust is very different from blind trust, which is an outcome of not being able to recognize the distinctions between who is trustworthy and who is not. Additionally, though we may have received adequate love and care, traumatic events can also disrupt our sense of basic trust. I will address this issue later in this essay as well as ways we can restore basic trust.

Erikson's second stage in the human life cycle occurs between the ages of 18 months and 3½ years and he called it Autonomy vs Shame and Doubt. The challenge or opportunity at this stage is between becoming an autonomous, creative individual or a dependent, inhibited, and shameful individual filled with self-doubt. This stage has often been called "The Terrible Twos" and occurs because she is just beginning to distinguish herself from her parents. Her favorite words seem to be 'No,' 'Mine,' and 'I do it.' She wants to be the one who decides what she does and it may show up as being stubborn and having temper tantrums, but she's actually trying to accomplish the task of autonomy. Learning to have self-control, especially of her body, is another important task in this stage, and is particularly evident in toilet training. She decides when she "holds on and when she lets go," and it's something nobody else can do. And it represents one of the most highly autonomous activities. The successful accomplishment of this stage is indicated when she feels and expresses pride, control, self-assurance, autonomy, self-certainty, and the will to be herself. The negative outcome of this stage is shame, self-doubt, dependency, self-consciousness, and meek compliance. Erikson found this unfortunate outcome is the result of too many restrictions, unfair punishment, and her parents' inability to cope with her newly forming autonomy.⁷

Erikson's third stage of development occurs between 3½ to 6 years and he named it Initiative vs Guilt. The psychosocial conflict in the third stage arises between an aggressive intrusion into the world by way of activity,

curiosity, and exploration (taking initiative) or immobilization by fear and guilt. He normally shows a great deal of exuberance, a feeling of power, curiosity, a high level of activity, and surplus energy. This is also the stage during which language develops rapidly and early on, he asks an endless number of 'what' and 'why' questions. These questions are basically learning tools since he acquires new words, concepts, and a basic understanding of his world through doing so. In addition, he can be quite aggressive in his manipulation of objects, especially toys. He takes things apart to see what is inside, not necessarily because of destructive tendencies, but out of curiosity. However, if his curiosity is interpreted as destructiveness, and if he is punished and made to feel guilty, his initiative may wane. If the crisis of this stage is mastered successfully, he develops a sense of purpose and initiative emerges. An unsuccessful outcome is likely if his parents restrain, resist, and punish his newly developing initiative too much, for example, by making him feel guilty for taking his toys apart or exploring his own or someone else's body. If his exploration and initiative encounter severe reprimand and punishment, the result may be a more permanent immobilization by guilt, inhibition by fear, an inability to know or understand his role, or frozen in his character, and overly dependent on adults.⁸

Erikson's fourth stage of development occurs between school entry and puberty and he labeled it Industry versus Inferiority. In this stage, the child either develops a sense of being able to work competently or feels inferior and inadequate to the challenges life brings. This is the period where she is learning and mastering the basic skills needed in society. She now acquires much fundamental knowledge and even more importantly, she learns to take pride in her work and attains a desire to do it well. This period is described as the apprenticeship of life and in all known cultural groups, this is the time when children receive instruction. Through team activities, games, and cooperative play, she learns to anticipate the behavior, roles, and feelings of others. If the sense of industry is established successfully, she will need and want accomplishments and strive for completion of tasks and for recognition of work well done. She will develop a sense of duty, a feeling for workmanship and work participation, and an attitude of wanting to do well that is based on industriousness and a desire for success. In the successful completion of this stage, she develops the ability to identify the tasks ahead and a willingness to learn and master them, resulting in a feeling of competence. If she fails to acquire a feeling of success in her tasks and has no desire for recognition of work well done, she will have a lack of industriousness and a feeling of uselessness and/or inferiority. She may not develop the feelings of enjoyment and pride for good work and thus may be overwhelmed by feelings of inadequacy and inferiority. She may even become convinced that she will never amount to much. As a result, there is work paralysis and a sense of futility.⁹ There are many possible causes for a negative outcome, such as chaotic family life, no clear limits, boundaries (especially on distractions such as TV, Internet, computer games) or expectations for success from parents, single-parent family, where the parent doesn't have the time or ability to be a consistent enough guide.

Because Erikson is one of the few early researchers who recognized that we continually develop throughout our lives, I will continue with Erikson's descriptions and information in all the rest of the life cycle represented by WoW. Originally, I had planned to include Jean Piaget's developmental stages of childhood, but this essay has already become quite long and there just isn't space. I will however give those of you who are interested in Piaget some references to follow.¹⁰

6-9 ERIK H. ERIKSON, CHILDHOOD AND SOCIETY, NY: WW NORTON & Co. ORIGINALLY PUBLISHED IN 1950 AND REVISED IN 1963. SEE ALSO HIS: IDENTITY, YOUTH AND CRISIS, NY: WW NORTON & Co., 1968, FOR MORE OF HIS THEORY RELATING TO ADOLESCENCE.

10 JEAN PIAGET, THE LANGUAGE AND THOUGHT OF THE CHILD, CLEVELAND: WORLD PUBLISHING Co., 1955, JEAN PIAGET, PLAY, DREAMS AND IMITATION IN CHILDHOOD. NEW YORK: W. W. NORTON AND Co., 1962, JEAN PIAGET, CHILD'S CONCEPTION OF THE WORLD, TOTOWA, NJ: LITTLEFIELD, ADAMS AND Co., 1965. YOU CAN ALSO FIND AN EXCELLENT ARTICLE ONLINE BY KENDRA CHERRY ENTITLED, PIAGET'S 4 STAGES OF COGNITIVE DEVELOPMENT EXPLAINED

A way that experiences we have in childhood, even infancy can affect us throughout our lives, especially traumatic ones (or that we perceive as traumatic) was explicitly demonstrated by psychiatrist Stanislav Grof in his early research with LSD for therapeutic healing. A young man with a severe anxiety disorder came to see him for his LSD treatment, as a kind of last resort because nothing else had worked. After he had taken the LSD and it began to take effect, Groff worked with him to focus on his feelings of anxiety. Groff carefully guided and supported him emotionally as he worked farther and farther back in his memory toward when he first began

"WE ARE DESIGNED BY NATURE TO BE ABLE TO INTERACT WITH, SYNTHESIZE AND INCORPORATE OUR EXPERIENCES, NO MATTER IF POSITIVE OR NEGATIVE, INTO LEARNING. THIS MEANS WE DO NOT NEED TO BE AFRAID OF BEING CRIPPLED BY NEGATIVE THINGS THAT HAVE HAPPENED TO US; WE GET TO LEARN AND GROW THROUGH THEM."



DR. SALLY AND HER KIDS, GABE AND ORCHID (THEN)

to feel anxious. He began to re-experience something that had happened when he was just an infant. He saw his mother, father, and himself on a blanket in a meadow. Everyone had been sleeping in the warm sun after lunch. Suddenly there is a horribly huge animal above the awakening baby, and the animal is doing something slimy and terrifying to his face. But now he's an adult, and he can see the animal is a cow, and the cow has licked his face. He sees his parents wake up and his mother rescues him from the cow, holding and comforting him, as his father leads it away. ¹¹ When he emerged from the LSD experience, he was completely changed, now that he knew it was only a cow, he lost his anxiety. ¹² Groff reported learning something important from his LSD research: **"I realized people were not having LSD experiences; they were having experiences of themselves. But they were coming from depths that psychoanalysis didn't know anything about."** ¹³ In addition to parental care, a relationship with nature from an early age also helps to establish a sense of basic trust as well as support us through all of the developmental stages of life. After studying the Yequana people whose culture demonstrated a non-separated way of being and raising children, Jean Leidloff named this instinctual and integrated connection to the nurturing environment "The Continuum".¹⁴ For Leidloff, the modern tendency to operate primarily from the intellect has undermined the inherent human sense of what is healthy to the point where an original healthy impulse is indistinguishable from an incorrect or distorted one. ¹⁵ What Leidloff means by healthy or correct is **"that which is appropriate to the ancient continuum of our species inasmuch as it is suited to the tendencies and expectations with which we have evolved."** ¹⁶ We are designed to be in an ongoing relationship with nature, and restoring our connection by spending time in nature restores us to the ancient continuum we are designed for. Native American Indians called childhood the "close too" place because children are close to the earth.

Joseph Chilton Pierce confirms Leidloff's concept of the Continuum with his book *Magical Child* when he wrote about how Western society is damaging our children. Pearce stated that we need to have contact with the Earth to experience and understand our place in what he called: the Matrix. He claimed that our brains develop more fully if we are connected to the Matrix, especially if we spend a significant amount of time in nature as children. ¹⁸ Both Leidloff and Pearce challenge our notions about child-rearing, and in the process challenge us to re-examine ourselves. Pearce's message is simple; it is never too late to play, for we are all Magical Children. He writes:

"A mature intelligence should be able to interact on three levels that correspond to and arise from the three stages of biological growth. These levels are: first, the ability to interact with the living earth according to the principles and natural laws of this earth; second, the ability to interact with the earth according to the principles of creative logic developed in the mind-brain system; and third, the ability to interact with the processes and products of the mind-brain system itself, which means the thoughts and creations of our own mind, the mind of others, and the whole thought system underlying our reality." ¹⁹

The Matrix of Pearce, as well as the Continuum of Leidloff are both similar to the Native American concept of the Web of Life; where we are all connected to all of life. What happens to the web happens to us, though we may not recognize it. And what happens to us also happens to the web, we are intrinsically related. Our relationship with ourselves, each other, and all living creatures, including the Earth, the Solar System, the Galaxy and the Universe is all part of the great Matrix of existence. This is one of the reasons all humans ultimately are our brothers and sisters, as are the animals, trees, rocks, and stars, etc.; everything and everyone is related.

"WALK IN THE WOODS, TALK TO A TREE, LISTEN TO THE BIRDS, AND FIND A ROCK THAT WANTS TO COME HOME WITH YOU, PLAY. YOU'LL BE SURPRISED BY HOW GOOD IT WILL FEEL. YOU ARE A DIVINE, MAGICAL, CHILD OF THE UNIVERSE."

One of the ways we can synthesize what Erikson is presenting with Pearce and Leidloff's conceptions is to recognize the ways they are similar and thus are compatible. Erikson notes that we learn through conflict and crisis. It is only by creating and incorporating a synthesis between negative and positive aspects of the crisis that we evolve, develop and change. Pearce states: **"Through interaction, intelligence grows in its ability to interact. We are designed to grow and be strengthened by every event, no matter how mundane or awesome. The flow of nature and seasons, people, extreme contrasts, apparent catastrophes, pleasantries, all are experiences of interaction to be enjoyed and opportunities for learning, leading to greater ability to interact."** ²⁰ We are designed by nature to be able to interact with, synthesize and incorporate our experiences, no matter if positive or negative, into learning. This means we do not need to be afraid of being crippled by negative things that have happened to us; we get to learn and grow through them. Additionally, both Leidloff and Pearce recognize the ancient indigenous wisdom of our relationship with the Web of Life. And that being in nature, reconnecting to our place in the Continuum, the great Matrix we are intrinsically part of, helps to heal, balance, restore our equilibrium and bring us back to sanity. So, put those cellphones away and go out and take a walk in the woods, talk to a tree, listen to the birds, and find a rock that wants to come home with you, play. You'll be surprised by how good it will feel. You are a divine, magical, child of the Universe.

¹¹ STANISLAV GROFF: REALMS OF HUMAN UNCONSCIOUS: OBSERVATIONS FROM LSD RESEARCH, NY: VIKING PRESS, 1975, REPUBLISHED IN PAPERBACK BY DUTTON, 1976. I AM RECITING THIS INCIDENT FROM MEMORY; IT MAY NOT HAVE OCCURRED IN EXACTLY THE WAY I DESCRIBED IT. BUT READING ABOUT IT (I READ IT IN 1977) HAD A LASTING IMPACT ON ME, AND I HAVE NEVER FORGOTTEN THAT COW.

¹² IBID. PLEASE DO NOT TRY THIS LSD EXPERIMENT ON YOUR OWN. ONE OF THE REASONS IT WAS SO SUCCESSFUL WITH HIS PATIENT, WAS BECAUSE HE HAD THE SUPPORT AND GUIDANCE OF GROFF, AN EXPERIENCED PSYCHOANALYST, TO HELP HIM. GROFF HAS DONE A TREMENDOUS AMOUNT OF RESEARCH AND WRITTEN MANY BOOKS ON UNDERSTANDING CONSCIOUSNESS AS WELL AS A SPIRITUAL AND EVOLUTIONARY DEVELOPMENT. CHECK OUT: STANISLAV GROFF, BEYOND THE BRAIN: BIRTH, DEATH, AND TRANSCENDENCE IN PSYCHOTHERAPY ALBANY, NY: STATE UNIVERSITY OF NEW YORK, 1985.

¹³ STAN GROFF, "LESSONS FROM 4,500 LSD SESSIONS AND BEYOND," QUOTED IN AN ONLINE INTRODUCTION TO AN INTERVIEW WITH GROFF BY TIM FERRISS, NOVEMBER 20, 2018. CLICK ON THE FOLLOWING LINK TO SEE THE INTERVIEW: NOVEMBER 20, 2018 BY TIM FERRISS

¹⁴⁻¹⁶ LIEDLOFF, JEAN. THE CONTINUUM CONCEPT: IN SEARCH OF HAPPINESS LOST. REVISED EDITION. MENLO PARK, CA: ADDISON-WESLEY PUBLISHING CO., 1977.

¹⁷ KENNETH MEADOWS, THE MEDICINE WAY, IBID.

¹⁸ JOSEPH CHILTON PIERCE, MAGICAL CHILD, NY: PLUME BOOKS, PENGUIN GROUP, 1992, COPYRIGHT 1977.

¹⁹ JOSEPH CHILTON PEARCE, "MAGICAL CHILD, AN EXCERPT," INTRODUCTION BY ANNA JAHNS, APRIL 20, 2007. I FOUND THIS ARTICLE ONLINE WHEN I SEARCHED: ARTICLES/WRITINGS/PEARCE/MAGICAL CHILD.

²⁰ Pearce, "Magical Child, An Excerpt."

FREE VERSE**KNOCK-
KNOCK**

**KNOCK, KNOCK, KNOCK,
WHO IS THERE?**

**WE HAVE SEEN IT ALL BEFORE,
8 EYES AND A MILLION LEGS!
WATCHING & OBSERVING
AND WEAVING THE THREAD.**

**KNOCK-KNOCK
IT IS ME, THE SPIDER!
WILL YOU PLEASE LET ME IN?**

**SO I CAN SHOW YOU
DREAMWEAVING
BEGINNING IN THE CELLAR
EXTENDING INTO THE SKY!**

**MY 8 ARMS HAVE BEEN
DEPICTED IN THE FORM OF
YOUR GODS.
A MILLION EYES, A MILLION
HUMANS.**

**ONE EYE KEEPING WATCH ON
EACH!**

**NOW WE EXTEND OUR BILLION
THREADS
INTO THE HUMAN MUNDANE
GALAXY.**

**AOUU, IT IS TICKLING-
TINGLING AND HURTING IN
MANY WAYS.**

**WHAT HAVE YOU DONE WHAT
WE HAVE NOT SEEN?**

**COME INTO OUR MANY ARMS!
A BILLION FOR EACH.
FOR THOSE WE CAN REACH,
COME TO US.
COME, COME INTO OUR HUG.**

**SPIDERS WE REMAIN.
RELEASE YOUR FEAR!**

SPIDEROSA, JANUARY 2022

SPIRIT SMOOTHIES**To wash down the bitter**

“He is rich who owns the day, and no one owns the day who allows it to be invaded with fret and anxiety. Finish every day and be done with it. You have done what you could. Some blunders and absurdities, no doubt crept in. Forget them as soon as you can, tomorrow is a new day; begin it well and serenely, with too high a spirit to be cumbered with your old nonsense. This new day is too dear, with its hopes and invitations, to waste a moment on the yesterdays.”

—RALPH WALDO EMERSON

EVERGREEN SOLTICE WISDOM

Each solstice is a domain of experience unto itself. At the Summer Solstice, all is green and growing, potential coming into being, the miracle of manifestation painted large on the canvass of awareness. At the Winter Solstice, the wind is cold, trees are bare, and all lies in stillness beneath blankets of snow. All potential is concentrated into a single seed waiting patiently to begin its unfolding.

In the northern hemisphere we are celebrating the Winter Solstice. Its metaphorical richness pervades all - darkness before the light, silence before sound, stillness before movement, death before birth. At the same time, in the southern hemisphere we celebrate the Summer Solstice... birth after gestation, emergence after confinement, manifestation after potential, life after death.

These different sets of experiences occur at the same time. The Solstices stand forever opposed, literally at the two poles of our Earth and experiences. If we look at this circumstance with five-sensory perception alone - eyes, ears, taste, touch, and smell - we must take a plane from the northern hemisphere to the southern to change our experiences of the Solstice. If we look from multi-sensory perception - the expanded perception that is emerging in millions of us - we must make another type of journey. This one is inward. It is the choice that we make continually, regardless of hemisphere, between health and illness, open and closed, prison and freedom.

The choice that frees or imprisons us is the choice of love or fear. Love liberates. Fear imprisons. You were born to learn how to distinguish within you between love and fear and to choose love no matter what is happening inside you, or outside you. Both the Winter and the Summer Solstices are expressions of love. They show us the opposition of light and dark, expansion and contraction that characterize our experiences in the Earth school so that we can recognize our options as we move through our lives. There are only two. The choice of love or the choice of fear - the choice of vibrancy or lethargy, meaning or emptiness, joy or pain. We cannot control what emotions or circumstances we will experience next, but we can choose how we will respond to them.

Choosing love no matter what metaphorical hemisphere you inhabit at the moment is the choice you were born to make. Each time you make it, you create authentic power.

—GARY ZUKAV

HEARTWORK

“Each day is born with a sunrise and ends in a sunset, the same way we open our eyes to see the light, and close them to hear the dark. You have no control over how your story begins or ends. But by now, you should know that all things have an ending.

Every spark returns to darkness. Every sound returns to silence. And every flower returns to sleep with the earth. The journey of the sun and moon is predictable. But yours, is your ultimate ART.”

—SUZY KASSEM

“A life we love is our ultimate work of art. Life is such an outrageous gift and rare opportunity that starts with a race to find the ONE. One of a million eggs and one of a hundred million sperm have to find each other to start the karmic game. Circumstances into which we are born plus many choices along the way become important parts of our story, yet the interpretive narrative of life’s journey is ours to compose. The biggest obstacle to having the life we love is our perspective. Whether our life story is a heaven or a hell depends on how we choose to see and author it. Others may see OUR life as paradise while we see its flaws and deficits. Our point of view is filtered uniquely by our thoughts, experiences and attitude toward our own identity and whether we live in a sacred world.”

—Alex Grey

DJ'S TOP TEN

SOUNDTRACKS OF THE NOW



WILDTHINGS RECORDS IS MY LABEL SO I ALWAYS PLAY MUSIC FROM OUR ARTISTS IN MY SETS. THESE 10 TRACKS ARE SOME OF MANY FAVOURITES RELEASED AND UNRELEASED.

WILDTHINGS
DJ BEARDY

- 1 E.V.P - REVERSE WAVE SHIFT (WILDTHINGS)
- 2 ZZBING - QUANTUM MIRRORS (WT)
- 3 FREAK BROTHERS - PARTY GODS (WT)
- 4 HEADWORKS - ARGY BHAJI (WT)
- 5 FAGIN'S REJECT - GOD IS MY BITCH... (WT)
- 6 SOUTHWILD - THE FLYING TOAD (WT)
- 7 BEARDY WEARDY - KOREMONA (WT)
- 8 HYPERDRINE VS ZZBING - PAGAN VODOO (WT)
- 9 FILTERHEADS - LUCID IN THE SKY ON TRYPTOMINE (WT)
- 10 NEUTRAL MOTION - MOSCOW MULE (WT)



HELLO EVERYONE! (Wsh you all a happy new year!) I WAS ASKED TO CHOOSE MY TOP 10 TRACKS AND IT'S REALLY NOT EASY, I MUST SAY. HERE IS A LIST OF THE ARTISTS THAT I LOVE AND LISTENED TO THE MOST IN THE PAST FEW MONTHS. HOPE YOU WILL DIG IT A BIT. BIG LOVE, BAYAWAKA

MERKABA/SHANTI PLANTI
BAYAWAKA

- 1 MAD ZACH - U TO THE ALL (MAD LAB)
- 2 DRRTYWULVZ - WE'LL SEE (MERKABA MUSIC)
- 3 MYSTIC STATE - TOMAHWAK (ARTIKAL MUSIC)
- 4 EURYTHMY - MANTICORE (SHANTI PLANTI)
- 5 HEDIUX - VITRIOL (LUMINUS MUSIC)
- 6 GUMI - INNER SINES (DESERT TRAX)
- 7 DILLARD - AFTERLIFE (STREET RITUAL)
- 8 SALTUS - LOST & FOUND (STREET RITUAL)
- 9 TOR - LIGHTRAKER (TOR MUSIC)
- 10 ARUTANI - FAR AWAY (LAUT & LUISE)



A BLEND OF A MIX BETWEEN THE DAY TIME SOUND AND THE START OF THE NIGHT... PERFECT TO PULL THIS OF IN ANY OF THE GROOVY SETS.

SACRED TECHNOLOGY
DJ NITIN

- 1 OUTSIDE & FADERS - AROUND THE STARS (SACRED TECHNOLOGY)
- 2 SPINAL FUSION & SYNTHAYA - INTELLIGENCE FOR HEALING (SONORA)
- 3 INGRAINED INSTINCTS - OMEGA POINT (SANGOMA)
- 4 ASTRIX (TWEAKY) - VOLCANO RMX (SACRED TECHNOLOGY)
- 5 ENDEAVOUR & UKA UKA - MANTIS (BLACKLITE)
- 6 DIRTY SAFI - I'M A FREAK (BRAINGINEERS RMX) (BOM SHANKA)
- 7 WUBBA LUBBA - SHAYM ALIENS (HOMMESA)
- 8 FUNGUS FUNK & RUGRATS - BUENAS NOCHES (SANGOMA)
- 9 SAMADHI & BOBBLEHEAD - ALEKH (SAMAJ)
- 10 INGRAINED INSTINCTS - COGNITIVE SURPLUS (SANGOMA)



IT'S NEVER AN EASY TASK TO SELECT ONLY 10 TRACKS. THERE IS OF COURSE SO MUCH GOOD MUSIC OUT THERE THAT I WOULD LIKE TO ADD TO THE LIST. THIS SELECTION IS JUST A FEW OFF THE TOP OF MY HEAD.

SANGOMA
EMIEL

- 1 EGON'S EMBRACE & SEQUOYA - HELL IS OTHER PEOPLE (SANGOMA)
- 2 THIRD EYE OF MONKEY & KRAPUL - KOJTLAN (PARVATI)
- 3 DAKSINAMURTI, ERITAS, OKSHA - FEED YOUR HEAD
- 4 CYK & MUNI - SHE MUST BE INTO FUNGUS (RESINA)
- 5 BLACK NOISE - RISK IT FOR THE BISCUIT (SANGOMA)
- 6 DEKEL & OUT OF ORBIT - HYPNOTIZE (STEREO SOCIETY)
- 7 SUPERLUMINAL - MULTI DIMENSIONAL PERCEPTION (SANGOMA)
- 8 INGRAINED INSTINCTS & ENDEAVOUR - FLOATING BACKWARDS (FUTURE MUSIC)
- 9 KONEBU - WEIRDOO PARADE (SANGOMA)
- 10 SATOR AREPO & ORESTIS - CULTIVATION OF THE SENSES (DEVIAIT FORCE)

"I THINK SOUND AND VISION ARE ALL VIBRATORY EMANATIONS... IT'S THE WAY THE SOUL FLOWERS: ART AND MUSIC." -ALEX GREY