

## FORECAST



D 27°C | 80°F  
N 20°C | 68°F

## INSIDE

### News Digest

A colourful mix of the Ozorian news **P2**

### Movement

Redefining the Ancient Tribal Ritual for the 21st Century **P3**

### Gastro

Colours of food: Orange **P3**

### Lineup overview

See what's going on the Main Stage, in the Chill Dome, at the Pumpui tent and in the Dragon's Nest. See our program recommendation **P4**

### Artists' choice

We asked one of our guests to choose a couple of daily program they offer you to participate **P4**

### Interview

Studio Fire Circus **P4**

### Astrology

Your daily mood forecast **P4**

## Finally at home

Well, well well. So you have arrived, have you? We have seen it. Never have we seen such a number of people. There are no words after the opening ceremony of the century here, in The Valley, binding the shamanic past of the place with horses and music to the very present - glitter and dance. There were drones flying above our heads, butterflies through the stomach and waves of cheer rippling through the crowd. We were there. So were you.



## THE FESTIVAL HAS KICKED OFF

# The tribe has arrived



Photo: Shahar Ratzenberg

This year's opening ceremony was the ceremony of superlatives. Never have there been so many Ozorians in the magical Valley. Never was the crew so filled up with anticipation like this year. Never have the dancers, musicians, artists and collaborators prepared so much for the opening ceremony. And never was the show so short as it was yesterday after the ribbons were torn by the crowd. It has been proven that all of us could hardly wait to be here in O.Z.O.R.A. Enjoy the freedom you created for yourself and take care of each other.

## MAIN STAGE + DRAGON NEST

# Landing on the Main Stage - Korai Trancemission

By - minek -

Following their concert last year, Korai Trancemission is returning to Ozora this summer: formed from a mother-band (Korai Öröm) that has been an active part of the European and naturally, the Hungarian psychedelic-tribal-ethno-acid-rock scene for decades - and in many ways also the one to define it. And of course, they were there at the very beginning of Ozora. Two veteran and major figures of the family (of both Korai Trancemission and Korai Öröm), bass guitarist Zoltán Kilián and drummer Viktor Csányi answer our questions.

**The Ozorian Prophet:** This year, as last year, a special production, a unique formation is performing at Ozora - in what way is it different from the mother-band?

**Zoltán Kilián:** Korai Öröm

played at the very first festival held in Ozora in 1999 for the total solar eclipse already as an accomplished band with almost a decade of experience behind its back. In light of this, Korai Trancemission, debuting at last year's Ozora, reached back to its Korai Öröm roots and its lineup is almost exactly the same as Korai Öröm's. The only difference is that we are a smaller formation, without the singer, one of the guitarists and a percussionist, but Tibi Domokos from Óperentzia has joined us and therefore there are two keyboardists in the band. Returning to the beginnings, the first three years, we play purely instrumental music. This formation will be performing on the Main Stage on August 4 - and I'd also like to add that the next day, August 5th, you can also hear our Korai Acoustic Instrumental formation in the Dragon Nest:

playing in part genuinely acoustic and obviously also electronic versions of Korai Trancemission pieces. **OP:** Korai Öröm is past its 25-year anniversary, which is quite an achievement, if only considering that it has to keep a popular group of musicians together in one band. You've been playing this psychedelic, heavily percussive, tribally rhythmic and partially ethno-influenced rock music since the very beginning. How much was this unprecedented then in Hungary - also considering the members' roots, many times reaching as far back as punk music? **Viktor Csányi:** Korai had logical precedents, fore-runners, as far as I am concerned for sure, since my earlier bands were similar. And I must mention one of our more renowned fore-runners, VHK (Vágtázó Halottkémek). We were also already thinking in

psychedelic, bit ethno-based process music at the end of the 80's: there was the Niskender Tewtär, lead by my artist friend Sanyi Váli, (blending folk music with punk/hardcore and a kind of hysterical atmosphere). It was not as much a designed production divisible into tracks as Korai was later, but I also played in a band that was a bit more rock-punk called Wi. **ZK:** I saw both, and for me Niskender was a 'bellybutton-gazing', slower, gloomier music, seldom or just almost intensifying. Korai, in comparison, has been guitar music, drums and the other percussion instruments, and the tribal rhythms they dictate, from the very start... **VCS:** And the industrial rhythms. **ZK:** ... defined the sound. From this aspect it stood closer to

Turn to Trance, Page 2

## INTERVIEW

# "Just be"

By Kai Teo  
buddhamag.org

An afternoon in the Swedish nature with Sebastian Mullaert, and his looks-like-a-tiny-cottage-but-is-actually-a-state-of-the-fucking-art music studio.

"Snap!" I looked down and saw my foot break free from its fetters. The binding straps of my 50-rupee designer flip-flops from Goa decided that it was time for it to give up on life, and for me to get closer to the ground. It came apart swiftly but gently, as if politely inviting me to feel the Swedish summer heat from my soles. I gave it a dignified farewell, gave thanks for sheltering my feet from the sweltering heat across the different continents, and gave it to the public bin.

It seemed like a sign of what's to come. I was gonna interview Sebastian Mullaert in his studio in Röstånga, right in the heart of Southern Sweden's nature reserve. No shoes are needed there.

And indeed, the

Turn to Every beat, Page 4

## CELEBRATION

# Jew's harp

By Fatima Gozlan

Zoltán Szilágyi from Kecskemét is a praised jew's harp producer. He created the instrument that connects traditional forms with new technologies. Tibor Fülöp is a new manufacturer. Originally he is a smith. He developed his products step by step using new forms and ancient sound. This year he is working at the ARTibarn.

- As an expert of the jew's Harp could you please tell us something about yourself and the origins and history of this instrument?

- My history is simple. It started when I was searching for a musical

Turn to Trance, Page 2



## NEWS DIGEST

**COAST GUARD DAY** – Let's dedicate some grateful thoughts to the guardians preventing us from getting into trouble by weather, accidents and other various worries. Yes, they are the uniformed guys in charge at the checkpoints with caring eyes on our safety and well-being not only within the festival territory but also outside the lines. Thank you.

**ASSISTANCE DOG DAY** – Today we also celebrate all the four-legged friends who assist the life of people living with disability or illness. On that occasion and due to the many cat fights among enlightened dogs please be an assistant for your dog this time and help them in their socialization difficulties if necessary.

**SOCIAL SECURITY DAY** – Last but not at least do we lionize the day of social security. On this day we remember that we are all one and each of us is part of a greater society. We call up our memories when we had a hard period of life and got a helping hand from others. Do something for someone just without a reason. For we do have a reason.

We ask Zoárd (8) every day about his news for the day. "If you come, there will be many foreigners here. And, most likely, you will have foreigner friends also."

## MAIN STAGE + DRAGON NEST

## Trance comes from the East

*Continues from page 1*

VHK in the beginning – with the exception that the latter conveyed more of a shamanistic trance, while Korai revived the 60's psychedelia, acid rock you also mentioned – from a new perspective, if only because it had been continuously shaped by several generations, newer and newer influences filling up classic psychedelic rock, or what you could call music with drug-like effects.

The free, unbound music making so characteristic of the band feeds from this tradition, with highs and lows, but also power in it.

(...)

**OP:** You were there at the first Ozora, but supposedly your performance didn't turn out the best way possible...

**ZK:** Naturally, we were there at the first Ozora, I also worked there – then, and later on as well. For example, in 1999 I transported our keyboardist, Emil, who was also a festival organizer, to the site, and the members of Zion Train and other artists, and even guests. I even remember the expectations surrounding the festival, on part of the

locals too, and what moving gestures of hospitality we experienced from their part. Our own performance compared to this turned out quite strange: there was no real stage; we played on the platform of a truck. They borrowed my bass guitar before the concert and they gave it back to me not working. It's true that nobody noticed this, because we had barely started the concert when some English guys making a contra-party at the entrance started disconnecting and taking away cables that belonged to the aggregator and the stage equipment. We gave a very strange concert, which consisted mainly of drumming: sometimes you could hear the stage and sometimes you could not. We were really set on making a great party, so considering this it was a bit of a disappointment and we were more than a bit frustrated by it, so it almost became a failure because of it.

**OP:** How many times have you played at Ozora since then?

**ZK:** The year before the last and last year too: in 2013 Korai Öröm, in 2014 Korai Trancemission played on the Dragon Nest stage.

**VCS:** But there was no festival after the first one for

five years...

**ZK:** After 2004 we went several times again: putting on records or drumming, but with a proper band lineup only from 2013. In the past 3-4 years more and more live, instrumental productions are being invited; this is how our turn came again.

**VCS:** Ozora is growing more beautiful, it's evolving, and you can find more and more stages, with ever-richening programs.

**ZK:** It has evolved a lot and has become more professional since the heroic ages. But I remember times when there wasn't even running water at the festival, and now you also have that. How dumbfounded the single county deputy sheriff was, impotently watching the several-thousand carefree revelers – 90 percent of which were foreigners, and not understanding a single word they were saying. It hasn't become one of the best festivals of the continent for no reason: it's great to see how much energy and money they invest in its improvement.

– minek –

To read the the full article, please visit <http://ozorianprophet.eu>

## KAI SAYS

## Pure Freedom – Can you handle it, baby?



Photo: Shahrar Ratzenberg

By Kai Teo  
[buddhamag.org](http://buddhamag.org)

All of us have once thought, "Wouldn't it be great if humans had complete freedom?" The freedom to love whoever we want, the freedom to be whatever we feel, the freedom to live our lives the way we think true humanity should.

It's easy to create a simple picture of freedom – everyone dances together, lives with one another, and embraces the fact that we are one.

But on the dance floor, sometimes, in the midst of the mighty horde of multicoloured unicorns galloping towards the eternal horizon of galactic chakras, and in our received visions of infinite repetitions of divine revelations, we tend to forget the one golden rule of freedom

**Your freedom ends where another being's freedom begins**

Our egos take over, our animalistic instincts devour us, and we forget simple shit like, "Maybe this person doesn't feel like having my sweaty face 2 centimetres away from her, telling her that I absolutely love Ozora, 200 times, according to the psytrance beat."

And then when someone pulls away from us, we go, "Why is this person so uptight? Isn't it a festival? Isn't this a celebration of freedom?"

Hold your unicorns, lovers and friends.

We all know the little things that piss us off just a little bit. Someone stomping through the crowd because the "drop" is happening and this heavily muscled behemoth is spilling beer all over your new pixie top. Maybe someone that threw a 432 degree Celsius cigarette butt on your newly moistured feet.

We have all been victims of this crime against freedom, and we have all been the dirty, filthy culprits.

Because sometimes, we forget that fractal sacred geometry is less important than saying sorry to the person whose foot you just stomped on because you were in a hurry to go to

"The Cities of the Future".

We forget that no matter which planet or what coloured Shiva you have just connected to, the more beautiful thing might just be to connect to your dance partners with a little thumbs-up.

We're all in this together. Our planetary connection with creation last evening can be purchased in a little zip-loc bag that costs 10 Euros. And believe me, we all saw the same spaceship. Yours is not more special than mine. They're all made by Mitsubishi.

So if at any one moment, we believe that

**our sudden cosmic revelation makes us more important, or more "aware"**

that the drunk dude passed out on the dance floor with sand in his mouth. Beep! Beep! Boop! Wrong answer!

We are all one. And what this overused phrase might actually water down to, is just asking a stranger if she wants a sip of your warm beer.

So as we travel to the far reaches of space, space, space, space, and the inner depths of our personal spaces. Let us remember that our space shuttle is actually a kite, and that while we fly to infinity, we stay rooted to humanity.

So have a blast, and buy someone a beer – when you combine these two experiences, candy flipping wouldn't even stand a chance.

## HISTORY

## Redefining the Ancient Tribal Ritual for the 21st Century

By Goa Gil

edited by Michael McAteer

Since the beginning of time mankind has used music and dance to commune with the Universe and the Spirit of Nature. We are using Trance music and the Trance dance experience to set off a chain reaction in consciousness. This is what we call Redefining the Ancient Tribal Ritual for the 21st Century

What we had discovered in Goa was nothing new. Since the beginning of time, man has used the available technologies of his day, together with the cycles of the sun and moon, to stage ecstatic events in which the Cosmic Spirit was felt by all who participated. This is one of the ways that people have always used to open themselves to inspiration and evolution, as well as healing and rejuvenation. My partner, Ariane (Nimba, Nommos), who is deeply influenced by African music, was always there with her drum to remind me of how ancient and global this tradition really is. We have always felt that what we were doing was similar to what the earliest man did with his drum, only with technologies

that were developed much later... computers... synthesizers... and yoga.

Of course, some people come to the parties just to have a good time or an unusual experience...and there is nothing wrong with that! But many times, people come with a spiritual agenda. They want to commune with the Universe or experience the full depth of their consciousness. Like so many before them, they use music and dance to accomplish this. For me too, these parties are like my religion - the old time religion. That is why I call it "Redefining the Ancient Tribal Ritual for the 21st Century."

## Dance is active meditation

When we dance we go beyond thought, beyond mind, and beyond our own individuality to become One in the Divine Ecstasy of Union with the Cosmic Spirit. This is the essence of the Trance Dance Experience.

I think it's important, especially for musicians and DJs, to realize the full potential of what music and dance can do. It's always possible to have a good time with music, but

it's also possible to turn that good time into a life changing experience. A DJ or musician can be a guide, and help open people up to that very special type of experience.

The way I do it has been the same since the beginning... going all the way back to when I used to play my acoustic guitar on the beach. I try to relax into a space where I am one with the moment and open enough for what I call the Cosmic Energy to flow through me and through the music to the people. When the music is really good and the dancers are completely into it, we all stop thinking and become one with the music, with each other, and with the nature all around us. We fall into a Trance, fully aware and open, and let our normal ego defenses down. At this moment, when everything is perfect, Boom!

A universal transmission can take place.

It takes time to get into these special states of consciousness. That is one of the reasons my DJ sets are so long... often 24 hours, and sometimes even longer! Another reason is that once you feel that Oneness and Cosmic Bliss, you want to be there for as long as you can.

The longer the party goes on, the stronger the Trance, the Spirit, and the Magic. In the highest moments, it's as though my soul, the Cosmic Soul, and the souls of the dancers are all communicating individually but together all at once. People really feel it, and it seems to help bring positive changes in their lives.

I think we have all experienced this in some way or another. A really good party can ignite a special light in our hearts that can blossom into love, compassion and vision.

These, in turn, can help us to understand what a wonderful world we live in, and accelerate our spiritual evolution. That is why we all love these parties.

Through the Trance dance experience, hopefully people become more sensitive and aware of themselves, their surroundings, the crossroads of humanity, and the needs of the planet. With that awareness comes understanding and compassion. That is the need of the hour and the true Goa spirit.

This article was originally published in **Goa – 20 Years of Psychedelic Trance** – <http://goabook.net>



## INTERVIEW

## Live the melodies in your brain – singing without words

By Fatima Gozlan  
instrument to play at the age of 13. My target was to stir some extreme sounds so I found the jew's harp for me.

This instrument needs to be held close to the body, because you have to use your teeth, breath, fingers, mouth. It is almost a new modified chord. With this instrument you are able to sing without words.

The origins of the jew's harp are unknown but you can find it in a lot of places in the world. They use jew's harp in a lot of cultures in Asia for example in India, Pakistan, Vietnam, Japan or Yakutland. In Europe it is common in Italy and Russia but also Austria have strong jew's harp bonding in its music scene. In Hungary only 'csángó' musicians use jew's harp traditionally.

Jew's harp has a great role as a shamanistic instrument with the throwing in Asia. It is a wonder that something is happening in the mouth. My

jew's harp method is to find the suitable technic for the actual instrument and performance. For example when I play a disco hit I play cheep trance with fast hand and very dynamic breathe, and when I play some meditative music I pick less, more slowly and breathe longer.

– **What does your workshop offer for the people?**

The workshop we are making is a little bit scholastic. It is based on the basics. We teach simple methods and basics from the beginning so everybody can play for their own delight. With just a little sensibility you are able to feel your own music with the help of the jew's harp.

For the advanced players we will give some tricks for self-improvement and we create music together and perform it at the end of the festival. We will play with professional personalized instruments. We would like to play together with Tibor Fülöp who also made jew's

harps from iron.

This workshop is a possibility to learn how to be a musician and healer for yourself.

– **To whom do you recommend this program?**

– For all the open minded people feeling some music in their heart and for people who are sensible enough from the age from 10 to 122 years. This instrument is good for ambient making or for just katalysing meditation. It could be a great experience for the ones who want to make funny things for the friends and also for those who plan serious sessions together with other musicians.

– **The range is really wide. Does it require any special previous musical experience to learn this instrument?**

– Nothing special, but maybe the breathing techniques and the finger picking in changeable rythms can make it easier. You need your teeth in

the front, concentrate and meditate at the same time. It is good if you are living the melodies in your brain, so you can play with more pleasure. During the workshop we are using the instruments in D tonation. I brought 15 pieces of jew's harps with me in good quality. (from Szilágyi Zoltán, Kecskemét, Hungary) If you have such a jew's harp bring it with yourself to the workshop!

– **You are one of the members of the group called Grabanc. How would you describe the style of your band?**

– Grabanc plays funny instrumental music, with 6 guys. Drums, bass, guitar, sampler, synth, saxophone. We are playing together since 2007. I play on jew's harp and tilinkó a dance the "evil spiderdance". Our style is a kind of happy psychedelic fusion music influenced by rock, groove, trance, jazz styles and we improvise a lot. Important musicians

in our life are Ozric Tentacles, Másfél, Korai Öröm, the early Colorstar, Juno Reactor, Jojo Mayer, Airtist, Navrang, Leonardo Jam. We have performed 3 times in O.Z.O.R.A. First at Pumpui tent, for the second time in Dragon Nest and this year also there, on 4th August.

– **Where are you doing live performances in the future and is there a way to find you online?**

– Grabanc performs at O.Z.O.R.A. festival on 4th August at 18:00 clock at Dragon Nest stage. The jew's harp workshop in Artibarn will be held on 3rd, 4th and 5th of August at 12:00. We are planning to jam with Fatima Gozlan and Yogev Haruvi. Hopefully we can also meet Paizs Miklós from Korai Trancemission and Áron Szilágyi from Airtist. Anyway our music and me are available during the whole festival. I keep my instruments by me almost all the time so if we meet we

## COLOURS OF FOOD

## Everything but orange

By Blaze

ORANGE – Today is the day of the Sacral (or Sex) Chakra and its corresponding colour, orange. As the festival mood gets higher and higher, we also travel along the spine and bring you foods to stimulate the libido. The primary drive of this energy centre is pleasure, so it's all about food with oomph and aphrodisiacs.

Orange colour is plenty in our resplendent nature: apart from the fruit that gave the colour its name, peaches and mangoes, the vegetable world is filled with glorious orange produce: pumpkins, carrots, sweet potatoes, orange tomatoes. Today, our very own Mango will be cooking a chicken with orange, and serving it to you with vegetables from the oven – pumpkins, carrots, ... The juicier the better – this chakra is linked to the element water, so soups, juices are suggested.

The wild ancestors of the carrot are likely to have come from Persia (regions of which are now Iran and Afghanistan), which remain the centre of diversity of *Daucus carota*, the wild carrot. When they were first cultivated, carrots were grown for their aromatic leaves and seeds rather than their roots. Carrot seeds have been found in Switzerland and Southern Germany dating to 2000–3000 BC.[4] Some close relatives of the carrot are still grown for their leaves and seeds, for example parsley, fennel, dill and cumin. It was un-

derstood by ancient Romans to be an aphrodisiac – mainly the leaves. The first mention of the root in classical sources is during the 1st century.[5] It was understood by ancient Romans to be an aphrodisiac – mainly the leaves. Today it is understood to be both very nutritious (it is high in vitamins and carotene, which our body turns into Vitamin A, essential for the eyes) and to have a low calorie content.

Did you know? The carrot was originally everything but orange. It was in Holland, under the House of Oranje (aka H.o. Orange) that gardeners managed to breed carrots orange, by cross breeding the yellow and red varieties, as a nod to the rulers of the land. Today, Europe's premier city of

Says Mango aka

To supplement Today Betti Kató Juhász will be making herbal calendula soap with you in the Seven Headed Garden. This is a part of her herbal workshop that takes place today and tomorrow. Angéla, co-artist of the main stage deco team and Art Camp guru will be bakin' a kalács, as this South-Eastern European sweet bread is called. The dictionary translates it as "milk loaf", but that isn't half the truth, so come and find out today at 10:00 in the Grove. The best kalács have an orange-brown very thin crispy top layer and fluffy, lightly sweet body underneath. It's best smeared with some butter and jam, but Nutella also does it justice.

## INTERVIEW

## Polijahale, guys, have a great opening ceremony!

By Blaze

Our first interview in a series featuring flow artists is with Studio Fire Circle. They picked me up in the middle of the night when walking from the gate, and when they told me that they are from Lithuania and are fire dancers, my eyes lit up in the darkness of the car. Their performance last year in the Dragon

Agora was an elemental experience for me, so it wasn't hard to get the conversation going. I talk to Astha and others from the group just before they went on for their opening ceremony performance.

**OP: So, you use tools – in this case, fire – in your performance. Is it something you hide behind, or what is your connection to it.**

SFC: We think it automatically covers, for sure. We feel more comfortable when dancing with tools, it helps us to be more relaxed than to just dance normally. You trust yourself more, because you are really used to the tool that you are using.

**OP: So in a way it becomes a dance partner?**  
SFC: Yes, but more like the extension of you, so you can become more yourself. For me even if I am just dancing as one of the thousands in the Main Stage, I sometimes miss my tool.

**OP: Can you say the use**

**of tool has influenced your dance style?**

SFC: Yes, it changes even the way your body is, or moves. Definitely.

**OP: How was your performance last year?**

Last year we were working with a very well known Finnish choreographer Antti Suniyala, which we practiced for a year. It was a very, very memorable performance last year. Somehow, everything fitted, the Dragon Nest, the place, the energy... so it just clicked.

**OP: When are you on again?**

SFC: Thursday at the Main Stage then on Friday at the Dragon Nest. On Friday it will be our music and choreography – something that we have been building this particular programme bit by bit for ten years.

**OP: So what questions do you usually get asked during an interview like this?**

SFC: Well, the journalists usually make up stories about us, and say we put something on our

skin so not to get burnt.

**OP: And do you get burnt?**

SFC: (Laughter). Yes, but usually not while dancing. On the oven and the stove...

**OP: You must get asked this a lot – what ritual do you use before going on stage?**

SFC: (Laughter). Yeah we do, and no, this is not a common question. We just use one word generally before going on the stage... and before big shows we make a circle and say the name of our group. This ritual started seven-eight years ago.

**OP: So what's that word?**

SFC: Polijahale. Russian for let's go!

**OP: Polijahale, guys, have a great opening ceremony!**

Just in: we are just coming from the opening ceremony. It was an incredible experience to see You all gathered around The Valley. But most of all, a big thank you, THANK YOU for being patient and kind... as You are.

## COOKING GROVE'S RECIPE

## GRILLED CHICKEN IN ORANGE

500 grams chicken breast	herbs as per taste
Half a garlic	Two oranges
A teaspoon of Cayenne p.	A brick of Himalaya salt
Dijon mustard	
Turmeric, pepper and	

Take half a kilo of chicken breast. Cut it into four equal pieces. Take the garlic, half a clove, dice it, rub it into the chicken well. Sprinkle with turmeric and pepper. Dice up fresh garden herbs as per taste (chives, wild garlic, sage, thyme, oregano, basil, etc.), chop them really fine, turn the chicken pieces around in them. Place it into a larger bowl and fill up with just enough oil to cover the chicken. Place the rest of the garlic and the herbs into the oil. Slice up two oranges. Place the Himalayan rock salt onto a grill. If it gives off good heat, place the dripped-off chicken over it. If you take it off too fast, then it will stick. You can grease the salt brick also with oil or butter.

## HEALING METHODS

"Sound massage, as every activity where there is a healer/helper on one side and someone asking for healing or help on the other, is founded on trust. Honestly caring, empathy, understanding and acceptance of the other person are very important. Many times sound massage helps dissolve certain blocks, thoughts that have been long buried are spoken out during the talks. And this is one of the first and most important steps to take towards healing."

Sándor Szilágyi, sound massage with Tibetan singing bowls

"In my vocabulary healing means strengthening one and raising his/her potential to develop past the barrier of the mind, that is manifesting itself as some kind of disease that needs to be fought. Striving to fulfill our inner values and connecting with loving kindness is at the heart of the Ozora mission."

Kornél Eisler, nadi

## ASTROLOGY

The retiring Venus helps us re-evaluate our relationships today. Make a review of your beloved ones and think over how many people love you for just being yourself. Today there is also a good vibe for creativity. Constructive energies load you up and you will feel that it is time you added something extra for the whole picture (again).



### ARTISTS' CHOICE

Head of Nano Records, dj and Ozorian stage manager, **Regan** is blown away by the choices and many amazing things happening at the festival this year but there are some programs he is especially looking forward to. He's definitely going to be at the Main Stage on Wednesday morning for Spectra Sonics who opened the stage last year.

"He was the first dj and he blew me away... I'm excited to see what he does during the day and Burn In Noise after him, always a favorite of mine. And there are these artists, I heard people talking about them, Korai Trance mission. Don't

know much about them but I heard that's worth checking out. And then the chill floor. Something I am really looking forward to personally is Minilogue vs Mathew Jonson. That's awesome. Minilogue, every time they perform live, whether it's Minilogue or Son Kite, they always blow me away. The guys take electronic dance music to the next level. Properly put it together and they're jamming it. You don't know what to expect and it's real music making. With the two of them with Mathew Jonson, come on, it's going to be amazing. In the Dome, I mean, come on, it's a little piece of paradise right there."

## Every beat is an invitation to "Just be" - Sebastian Mullaert aka Minilogue

*Continues from Monday*

moment I alighted from the bus, I felt my entire soul being swallowed by the eternal beauty of the lush green forest. And when Sebastian turned up with a big smile, and ice cream, I already knew that the afternoon was gonna be fucking amazing.

We started chatting as we strolled underneath the towering century-old trees, and Sebastian gave me a little peek of his world, his philosophy, and his music.

"I hope to let my music be an invitation to people to experience the moment, the now."

Unlike many other musicians, Sebastian makes music not to spread a message, but to share a moment with his listeners, and the dancers. His tunes immerse us into an atmosphere that is completely open to our own interpretation. For him, there is no need to beam the signal for world peace, as much as he believes in it.

What he only hopes for, is that on the dance floor, you and I can be fully engulfed in the moment, fully embracing that very millisecond, and living it to its fullest (cliché, but true). Whatever we get out of his musical universe that we've stepped into, he gives us complete control. It's our personal journey, and to him, he's just providing the tool, the realm, and the setting.

And our setting today, is the rich, green, ancient forests of Röstänga. We sat above a giant rock, covered with soft moss, and continued our part-philosophical discussion, part-interview.

"When I get behind the console in front of

thousands of dancers, there is no ego. Because I truly believe that our consciousness is one, and our bodies, or our worldly roles, are merely illusionary and temporary. So when I'm up on stage, it's merely communicating and connecting with souls that are me. And I am them."

Listening to his set was indeed a very personal journey for myself. A slow, ambient, open path under blue skies could suddenly turn into a narrow, winding forest trail surrounded by tiny mystical techno creatures. It was never angry, never nightmarish. The flow was gentle, uplifting, and somehow, empowering.

Sebastian never demanded attention in his music. There was no chest-pounding Donkey Kong "look at me now motherfuckers, and dance for me" vibe. It was always a polite "Continue doing what you're doing, I'm here playing my music, and if you feel like it, you're always welcome to join me in this musical journey."

Discovering his philosophy through his music, and understanding the motivation behind his creation, is making me wanna be on the dance floor right now with Minilogue at the Chill Out Dome this coming Ozora 2015.

And I know I'll be there to just, be.

Kai Teo  
buddhamag.org

**Minilogue vs Mathew Jonson** starts at 00:00, **Sebastian Muallert vs. Eitan Reiter** play at 19:00 on Wednesday in the Chill Out Dome and **Son Kite** performs at 14:00 Thursday on the Main Stage.

## Daily highlights for Tuesday

### Main Stage

Korai Öröm was the very first psychedelic rock band to achieve resident status in Ozora with their annual concerts ever since the early years. Getting inspired by Trance vibes they recently started to fusion tribal, ethno and psychedelic sounds with electronica under the name **KORAI TRANCE MISSION** with a mesmerising result nowhere to be better suited than Ozora! (see "Trance comes from the east" on page 1) After their opening concert on Tuesday evening at 9pm another ingenious live formation, the Goaborn psyband **GOATIKA** will surely bring back some sweet Anjuna memories with their concert; don't miss the honorary Ozorian master of ceremony, Mr. Pink on music! Later tonight there's a blasting **JUSTIN CHAOS** DJ set worth to keep your ears out for especially those fans of clever night psy music as this time he is warming up for **DRUMATIK's** trademark "tribal and futuristic" 2am live set. After the darkest hours with **Psybaba** DJs and **DARK WHISPER** the first rays of sunshine are bringing a groovy progressive morning from 7:30am starting with DJ **DOC**, one of the founders of the Greek psytrance scene and well deservedly one of the very few djs you could come across in all of the world's best festival lineups the past 15 years. The grooviness continues with **SPECTRA SONICS** and the afternoon's highlight **BURN IN NOISE's** warm blend of goa, full on and progressive. After that there's not too much chance for leaving the dancefloor as he is followed right after by **CRITICAL CHOICE**, the joint venture of progressive giants **TICON** and **Iboga Records' EMOK** who is staying for another dj set, the last of the day.

### Chill Out Dome

**DESERT DWELLERS** skillfully blends deep bass, earthy percussion, ethereal voices and culture-crossing instrumentation into a sonic incense for mind and body. The duo of **AMANI FRIEND & TREVOR MOONTRIBE** offers a spellbinding hybrid with echoes of our past and future. **DE:COMPOSER** of Visionary Mind Records is the experimental place of two geniuses, **CARLO MARCHIONNI**, a talented jazz drummer, sound engineer and composer and **AGOSTINO TICINO**, classic guitar master, who now produces electronic music ranging from OSTs for documentaries to dance music. Their project is a reality, where organic noise, live instruments and recordings find the way of the digital techniques of composition and dis-composition. For the first time in Ozorian history, the wizards of high quality electronica, **MINILOGUE** and **MATHEW JONSON** present their collaborative work, a completely improvised live performance to the audience of the Dome. Be part of an unforgettable trip through techno, house, electro and ambient! **TSUBI** needs no introduction in the Ozorian Valley: the insanely talented DJ and also music editor of **RadiOzora** shows up behind the decks of the Main Stage, Pumpui and the Chill Out Dome every year. This time he steps out of the boundaries of psychedelic ambient and chill out and selects masterpieces from the most various musical genres and styles. Expect surprises! Continuing our path down the unknown, **SØREN THYGESEN AKA BWOY DE BHAJAN** also has some specialties in store for

you. Organic and experimental sounds is on the menu.

### Pumpui

If you wish to experience something otherworldly, unexpected, yet deeply familiar and personal, head to the Pumpui Tent today as one of the most exciting Hungarian music composers, **ANDRAS TOTH**, head of Akkult Records and regular of the **CONTRA MUNDUM** events performs there. His neatly minimalistic and almost meditatively repetitive set seasoned with acoustic elements will definitely have an impression on you. One person creative complex, **BERNATHY ZSIGA** delivers an „underground to the core” acid house live act. His performances are characterized by organic sounds, self-made loops, and a spontaneous, improvisative chain of grooves. Pieces of techno, trance, progressive house, acid, psy and breakbeat are all to be found in his music, but there's no fixed receipt he follows. The focus is on the interaction between the artist and the audience. Expect a fantastic audio experience with a hint of visual elements by the creative duo of **DANIEL RIEDERAUER** and **DAVID SZEBENYI**, aka **MONOLIT**. Returning guests of the Pumpui Tent and events such as the famous **Balaton Sound Festival**, **CityMatiné** and **RAW** parties in Budapest, run their project on the waves of deep- and tech house and sophisticated minimal techno.

### Dragon Nest

Following our home project, Celtic Vedic yesterday, we come with a plethora of our "house musicians". **FATOU & KHAMSA TRIBE FEAT. YOGEV HARUVI** takes us on a Middle Eastern tribal

### TIMETABLE CHANGES

**Wednesday @ Chill Dome**  
**0:00** Minilogue Vs Mathew Jonson  
**3:00** Beta  
**6:00** Franky  
**8:00** Mango aka Modul  
**11:00** Bwoy De Bhajan LIVE  
**13:00** Tsubi in Dub  
**16:00** Bernie vs eDina  
**19:00** Sebastian Mullaert & Eitan Reiter LIVE  
**22:00** Naga & Peter Bernath

### Desert Dwellers cancelled

We are sorry to inform that due to miscommunication between **Desert Dwellers** management and ourselves, Desert Dwellers are unable to attend the festival this year. We are as disappointed as you might be, but we are very happy to announce that **Flooting Grooves** from **Peak Records** will replace them on the Chill Out lineup. See you in the magic Dome!

journey. We are honoured to have **Fatou** on board as one of the organisers of the Stage. Expect outstanding musicianship. **KILLING JOKE IN DUB** is the live project of **YOUTH AKA MARTIN GLOVER**, who is - apart from a myriad titles and jobs, was bassist of the legendary and ground breaking band. **MONTR Y THAALAVATTAM** is another "house musician" of the Dragon Stage, for whom Ozora is the highlight of his ever-busier schedule. He can transport you just on the strength of his drum kit and plastic tubes. **NATIVE KERALAN** drums, psychedelia, and purity of form are the flavours of this particular Indian curry. And, we round off the day with a band we welcome for the first time, **ANNA RF**, though formed in a village of the Negev desert, are now familiar to anyone between Goa and their native Israel with their electro-ethnic reggae beats.

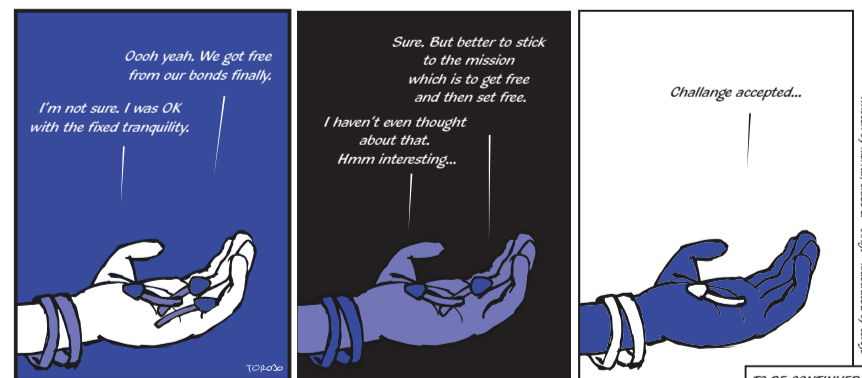
### PUMPUI CINEMA

- 21:00 Cartoons Child Friendly
- 21:30 Short movies
- 22:00 Howl's Moving castle
- 00:00 The Congress
- 02:00 Origins Documentary
- 02:40 Baraka



Shoes and weapons not allowed

### FREAKO-MYCO-COMICO SO2E02



TO BE CONTINUED