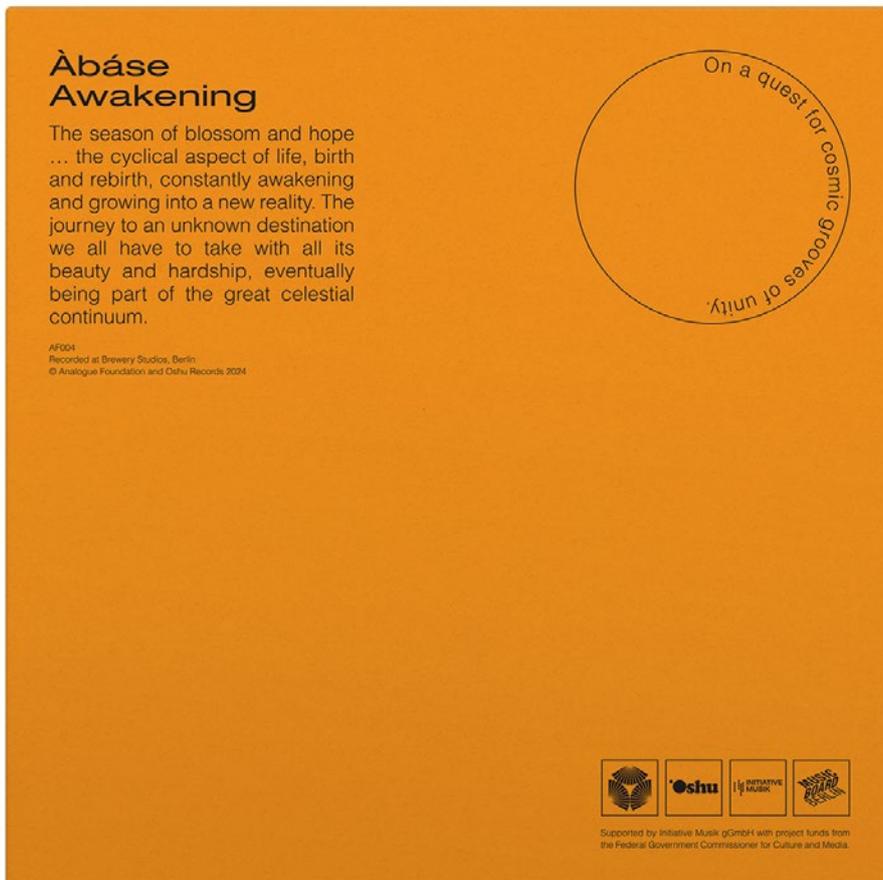


Mark Fridvalszki

Graphic design



Cover art & layout – Àbáse, Oshu Records, Berlin, 2025 – Vinyl



Cover art & layout – Àbáse, Oshu Records & Analogue Foundation, Berlin, 2024 – Vinyl

SHADES OF OSHU

Collaborations from the New Berlin Jazz Underground



SHADES OF OSHU
Collaborations from the New Berlin Jazz Underground
Recorded Live at Badehaus Berlin

SIDE A

EXU / BRAZILIA
ÁBASE – ALIGN (feat. WAYNE SNOW)
K'BOKO – ALAFYA!
ADUNI – ONDA
MAGRO – BIG BIZNIZ

SIDE B

THAMSANQA VUTHELA – AMANZI WABA PHANSI
DUMAMA – NURTURE / NATURE
KECHOU – DOWN BY THE RIVER

SIDE C

ORI JACOBSON – CALL THE COPS
JAZZBOIS – MIDNIGHT DROP
ZEITGEIST FREEDOM ENERGY EXCHANGE – OBANA (feat. KING OWUSU, DUMAMA)
SUNMA – BENGAL TAKEAWAY

SIDE D

MOSES YOOFEE TRIO – UNTITLED
ALEXANDER FLOOD – BERLIN
ÁBASE – SORONGO
EXU LONÁ

All tracks recorded live during the Shades Of Oshu series at Badehaus Berlin between September 2021 – July 2022.
Event producer: Katerina 'Temkina' Stanishlevik, Szabolcs Bognár. Artwork and layout by Mark Fridvalszki.
Produced by Szabolcs Bognár, mixed by S. Fidelity and Szabolcs Bognár, mastered by S. Fidelity at Manolo Purple Studio.
Thank you for supporting independent and live music!
This release is dedicated to all the musicians, DJ's, venues, event promoters and music fans keeping the scene alive.
Oshu Records 2024.



•hhv

OSHU004 Stereo



A Night for the Open Skies Vol. 2

Cosmic
 Forces of
 ness

<p>SIDE A</p> <p>Part I 12:23</p> <p>Part II 07:32</p>	<p>Gábor Weisz, tenor and soprano saxophone, flute</p> <p>Viktor Sági 'Vanis', electric guitar</p> <p>Szabolcs Bognár, keys, shakere, kpanlogo</p> <p>Dávid Szarvas, congas, caxixi, bells</p> <p>Yuma Na'Ma, congas, caxixi, bells</p> <p>András Koroknay, bass guitar, Moog</p> <p>Levente Boros, drums (Part I – III)</p> <p>Zsolt Krecsmáry, drums (Part IV – VII)</p>	<p>SIDE B</p> <p>Part III 01:45</p> <p>Part IV 07:20</p> <p>Part V 02:40</p> <p>Part VI 06:10</p> <p>Part VII 01:39</p>
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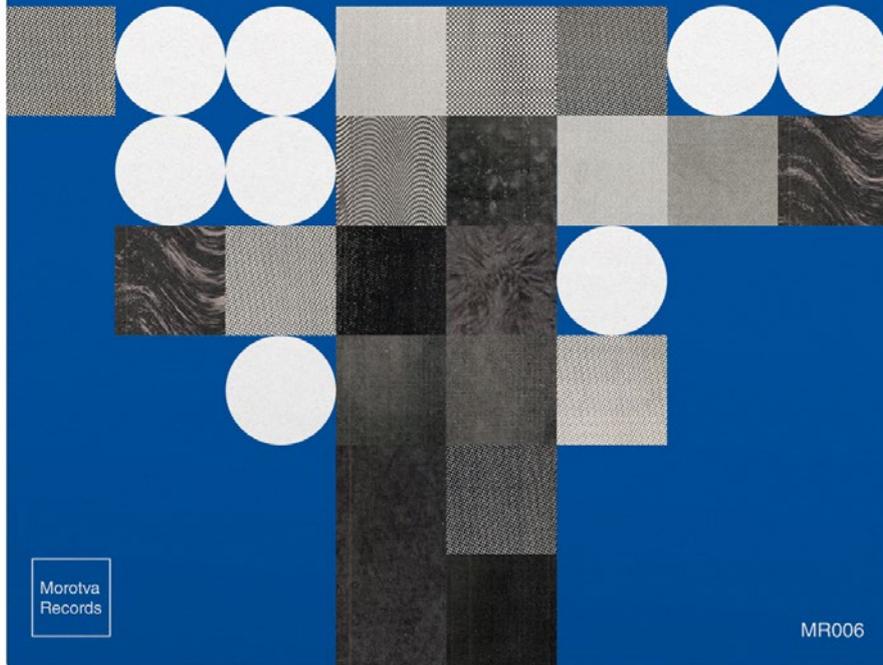
Recorded live in Budapest at Monday Session, Pontoon, Antall József Rakpart, September 15, 2017
 All songs improvised by the musicians, recorded by Dávid Czírók 'Puff'
 Mixed and mastered by Erik Breuer at Brewery Studios in Berlin
 Produced by Szabolcs Bognár
 Cover art and design by Márk Fridvalszki

© Oshu Records 2024

Cover art & layout – VA, Oshu Records, Berlin, 2024 – Vinyl

NEW FOSSILS

II



Morotva
Records

MR006

II

A1 Universe Is a Big Dark Room
A2 Any Drop of Youth

B1 Pond
B2 Solace
B3 Antonio

Dániel Ferenc Szabó – drums
Marcell Gyányi – double bass
Dániel Varga – saxophones
István Tóth – guitar, banjo
Damján Ocsovay – piano

Kornél Fekete-Kovács – trumpet (A1)

Music composed by Dániel Ferenc Szabó (A1, B2), Marcell Gyányi (A2, B1), István Tóth (B2, B3)

Recorded by Dexter and Tibor Lahó at Supersize Recording on the 8th of August and between the 8–10th of November 2022

Produced by Dániel Ferenc Szabó, Marcell Gyányi and Dániel Varga

Mixed by Tamás Czifják at Studio H, Budapest

Mastered by Márton Fenyvesi

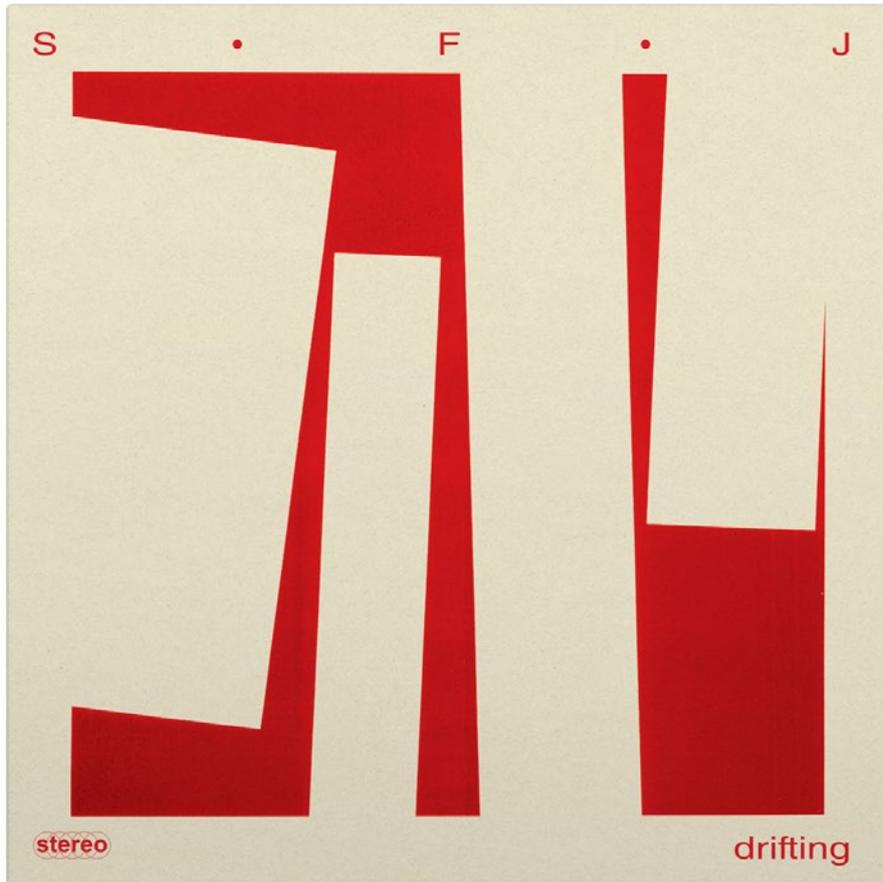
Cover art by Márk Fridvalszki



Special thanks to Gábor Boskovics and the Jedermann Crew

© Morotva Records 2024





SFJ • drifting

- | | | | |
|----|-------------------|----|-----------|
| A1 | Computer Spiritus | B1 | 5th Floor |
| A2 | Hidden | B2 | Bad |
| A3 | La Cascade | B3 | Mantrak |
| A4 | Arps and Loops | B4 | Drifting |
| A5 | Chasing | | |



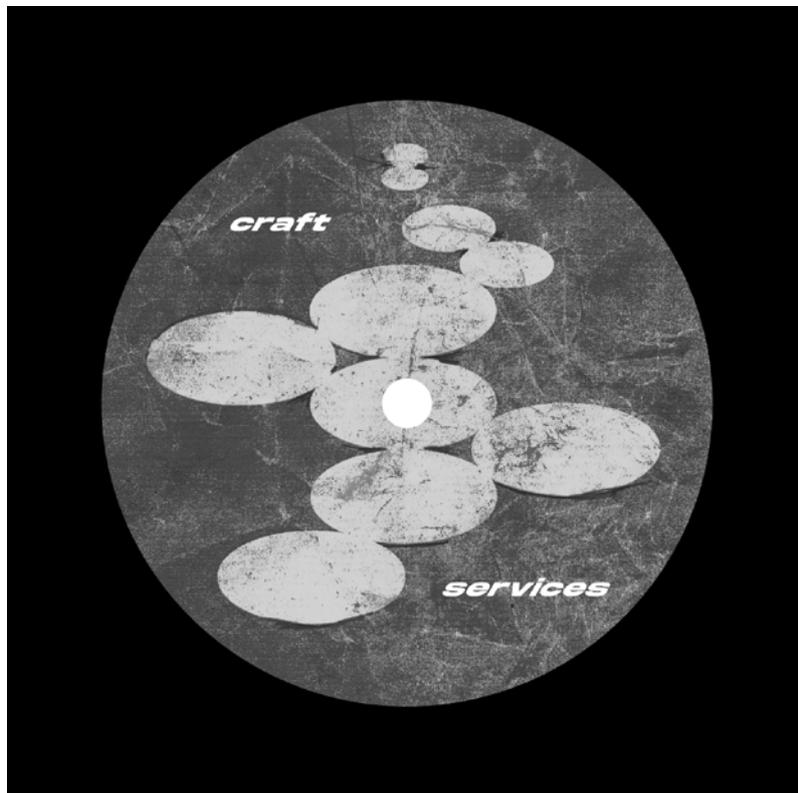
Produced & Mixed by SFJ at SFJ Studios
Mastered by Rupert Clervaux

All tracks composed and recorded by
David Bardon, Oscar Sholto Robertson, Olivier Huband, Josh Lewis, Julian Hanson

Piano by Rupert Cox (A4, A5, B4)
Guitar by Josh McClorey (B2)
Strings by Clementine Brown (B2)

Photo by Louis Gilbert
Cover art and design by Mark Fridvalszki
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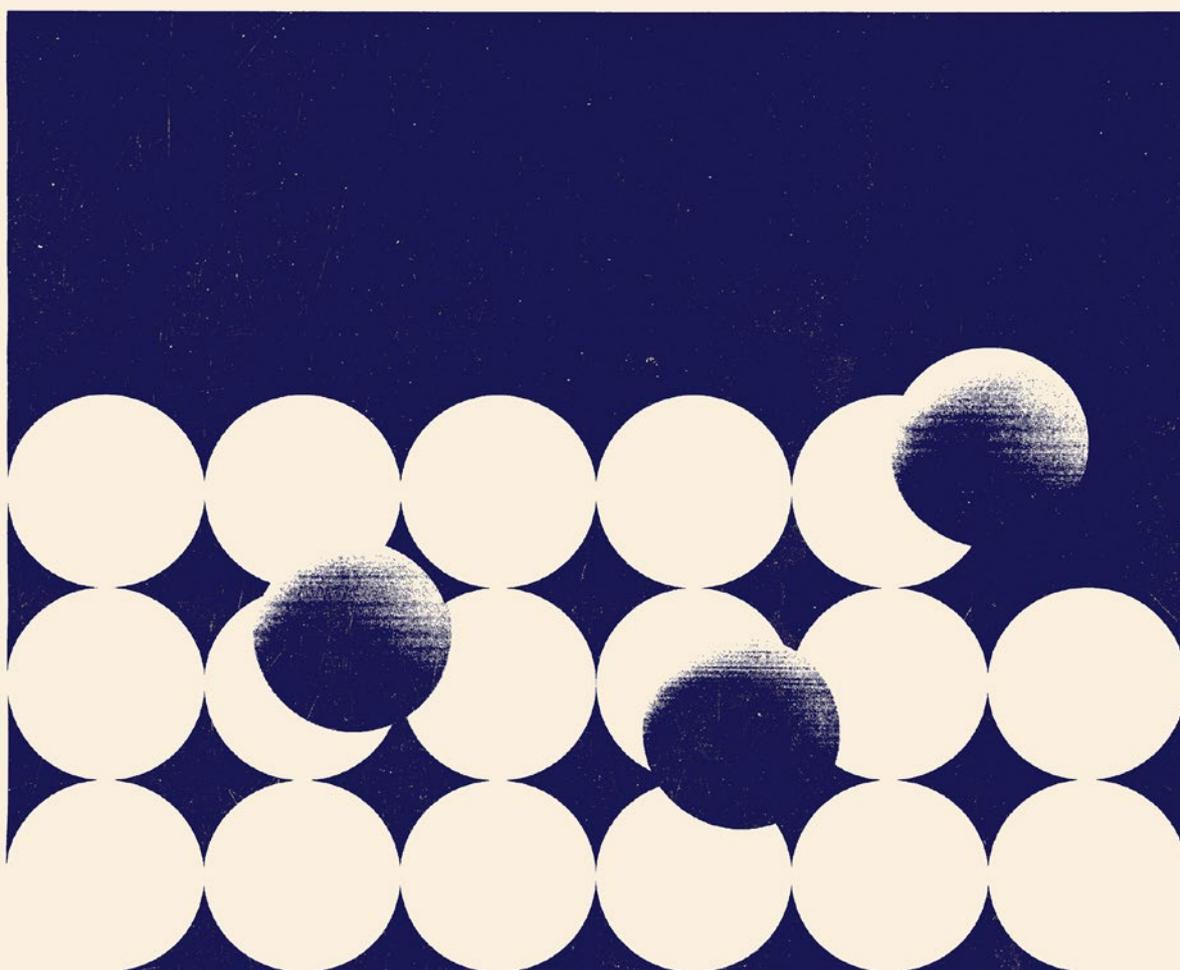
Label art & layout – 11:68PM, Craft Services, Berlin, 2026 – Vinyl



Cover art & layout – VA, Onda Tapes Records, Berlin, 2025 – Cassette

**budapest jazz orchestra
and
tony lakatos**

**storytelling night:
the music of
daniel mester**



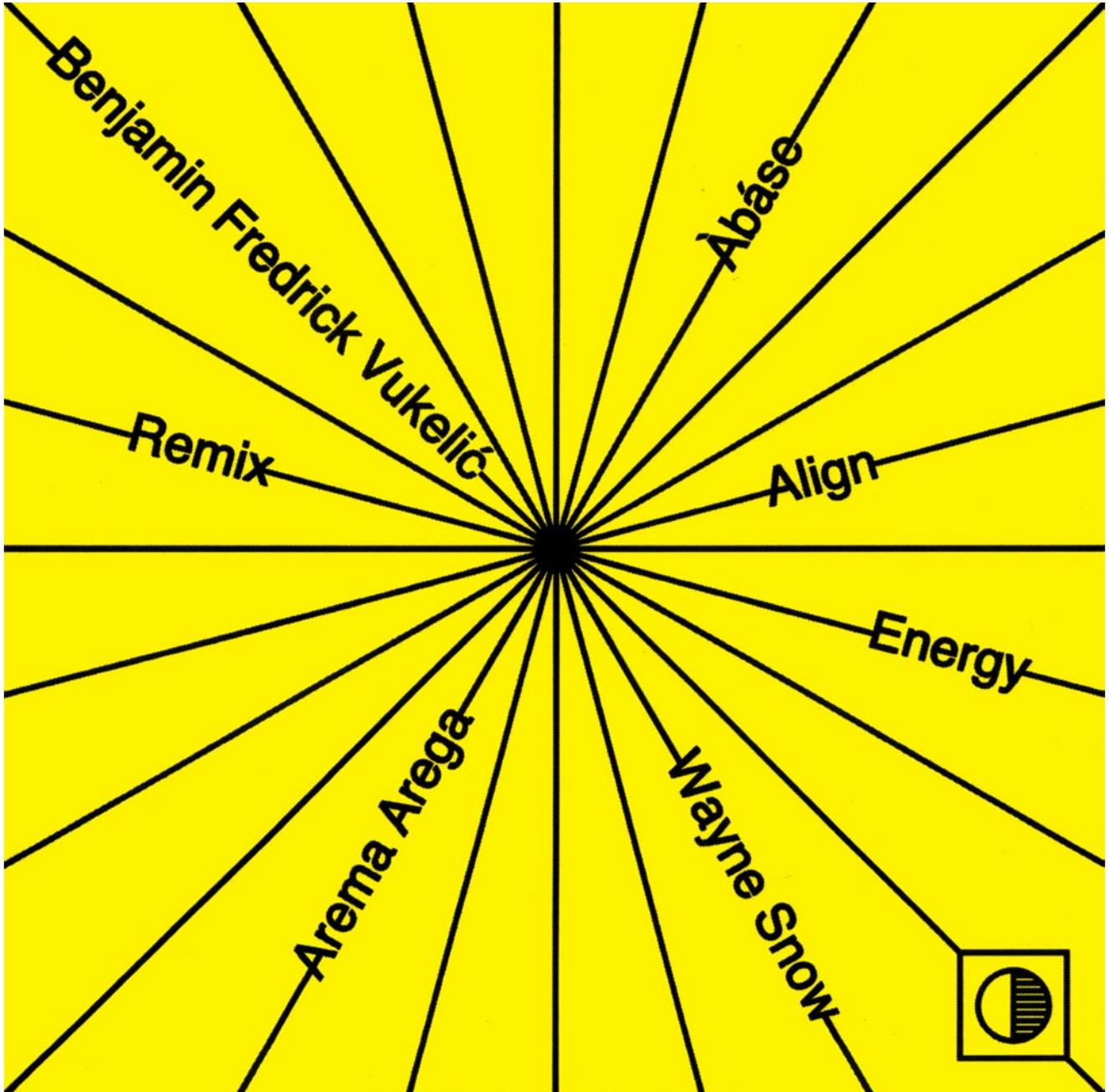
ÀBÁSE

FEAT PHAT KAT, GUILTY SIMPSON



SHANGO

BLUNTONE REMIX



Cover art & layout – Àbáse, Oshu Records, Berlin, 2024 – Digital single



Cover art & layout – Dead Janitor, Exiles Records, Budapest, 2022 – Digital single



Cover art & layout – Tremendous Aron, Hip Dozer Records, Bordeaux, 2025 – Digital single

The background of the poster is a light beige color with a repeating pattern of red circles of various sizes. Some circles are solid red, while others are split vertically into two halves, with the left half being red and the right half being white. The text is overlaid on this pattern in a bold, blue, sans-serif font.

**GRETCHEN
G SESSIONS**

18 dec 2025, thu
360° live session

special guests

CONIC ROSE

GIANNI BREZZO

TERESA LUNA

hosted by

OUTERNATIONALS

yannick notting, bass

doron segal, keys

nir sabag, drums

dj set by allyrx b2b sean steinfeger

•hiv



SAT, 17.01.2026, 23:59-late

public amusement

ATEQ ... pale product

NATASCHA KANN

11:68PM ... what if it works

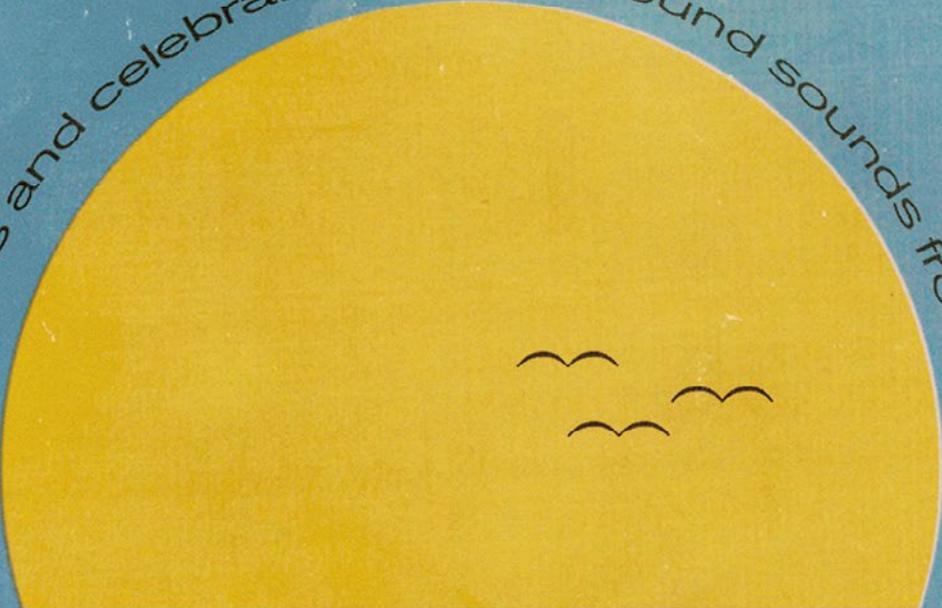
CANDY JONES

SABER

**secret location
neukölln**

Ukrainian Funk

Raising funds and celebrating underground sounds from Ukraine



Ann Mysochka
DJ Passionfruit
Ziggy Zeitgeist

27.3.22, Sun., 5pm Suggested donation
D59B 10245 Berlin, Stralauer Allee 20a

OSHU REC. at XJAZZ!

AEDEN BERLIN in 2024

OSHU



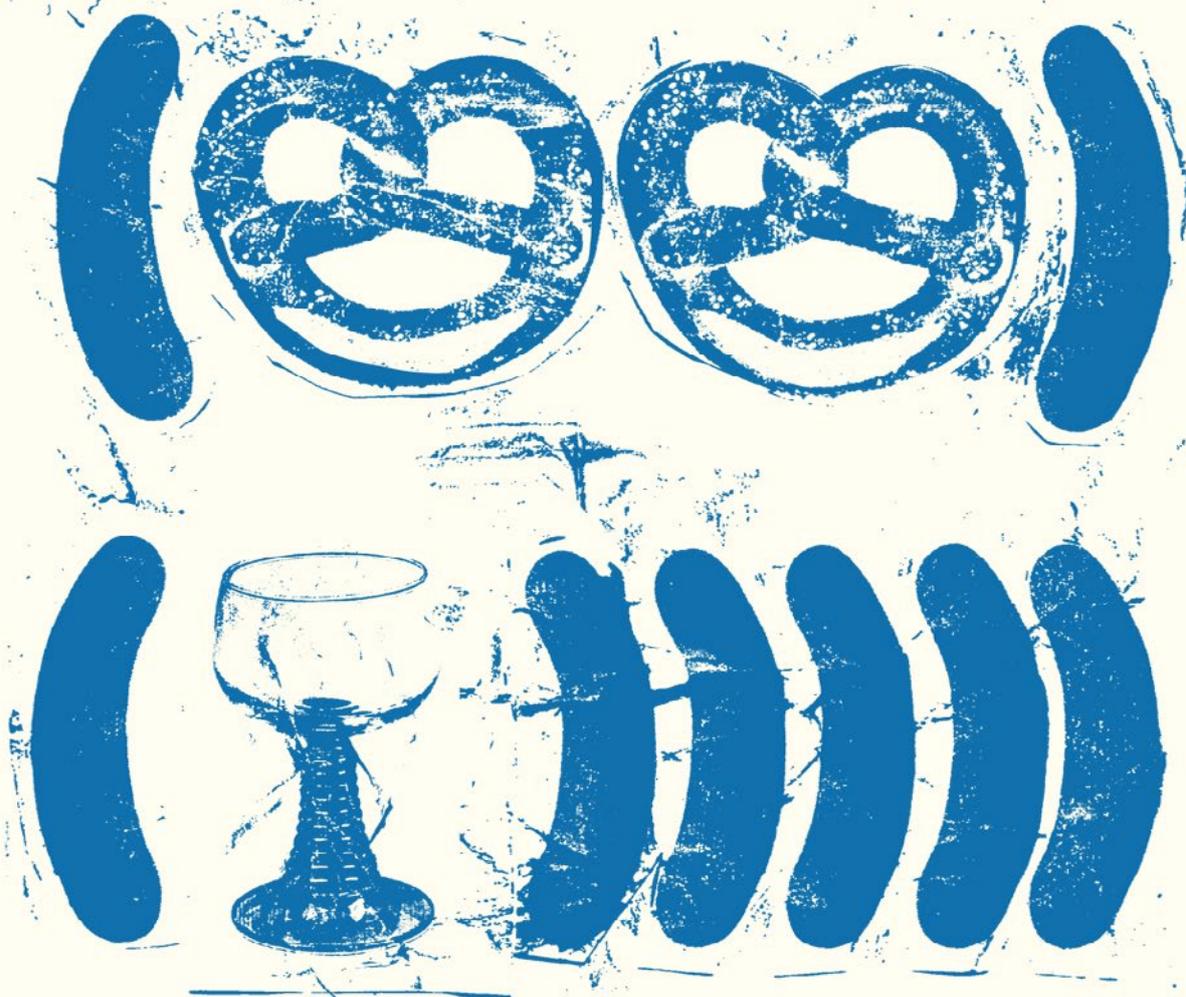
JAZZ

ÀBÁSE feat. ADUNI, THAMSANQA VUTHELA
BOGNÁR, BOROS, HOCK
INGWA

K'BOKO
ZAKHOROV
RAFIKI COLLECTIVE

**Munich
in Budapest**

**Cabrio invites
Gasthaus Waltz**



17h-23h

4-5 Feb 26

YOZVAGYAT
pres.
BüFE
Di
BANOS

Thu, Apr 18, 18h, DJ Suhaid

20h

GA LA
CT IC
Jackson

Sat, Dec 16, 18h-24h

WINE TASTING **DJSET**



HABIBA WINE **NIKOLAOS** ^{GR}
Paris/Cyclades

Sat Dec 30 20h

Meet and Greet

Jason Groebe

from Germany

BERGKLOSTER

Wed Mar 6 20h

Christmas Special **SONIC SIPS**

CADIK

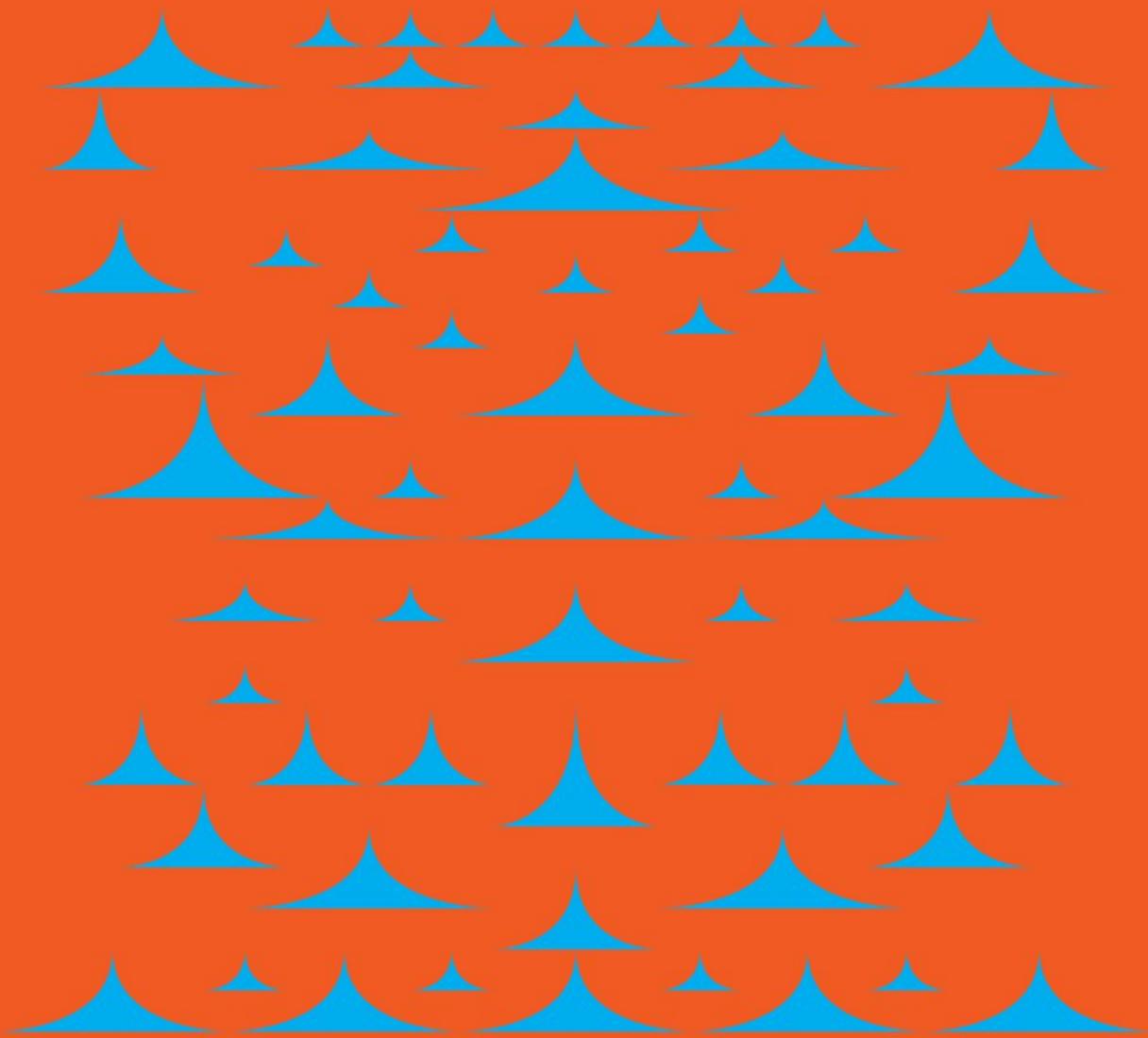
20h Thu, Dec 28, 18h-24h

BAR BIZARRE
SUMMER BREAK



Season closing week
04.24 - 04.27

ciáni



natalie szende
September 18, 2024

dorina takács & fanni zahár
House of Music Hungary

HANGHAZA

HAZATÉRŐ HANGOK
ZENEI TÁVLATOK

ILLAT

AKA ÚJ BÁLA

KOFFLER JÚLIA

MÁKÓ MÁRI

NICHIYOUBI INTL.

AKA BARTHA MÁRK & ESTEBAN DE LA TORRE

ÖTVÖS KINGA

PALMOVKA

PUBLIC REPTILE

2025.12.28.

19:00

ÀBÁSE AWAKENING, EU TOUR 2024



SEPT

26 A38
Budapest, Hungary

OCT

11 LE JAM, JAZZ ON TOP
Montpellier, France

OCT

17 CASA DA MÚSICA, XJAZZ
Porto, Portugal

OCT

19 MARULA CAFE, XJAZZ
Barcelona, Spain

NOV

7 NINETY ONE LIVING ROOM
JAZZ RE:FRESHED
London, UK

NOV

24 CLUB GRETCHEN
Berlin, Germany

MORE DATES TBA





cabrio

shu



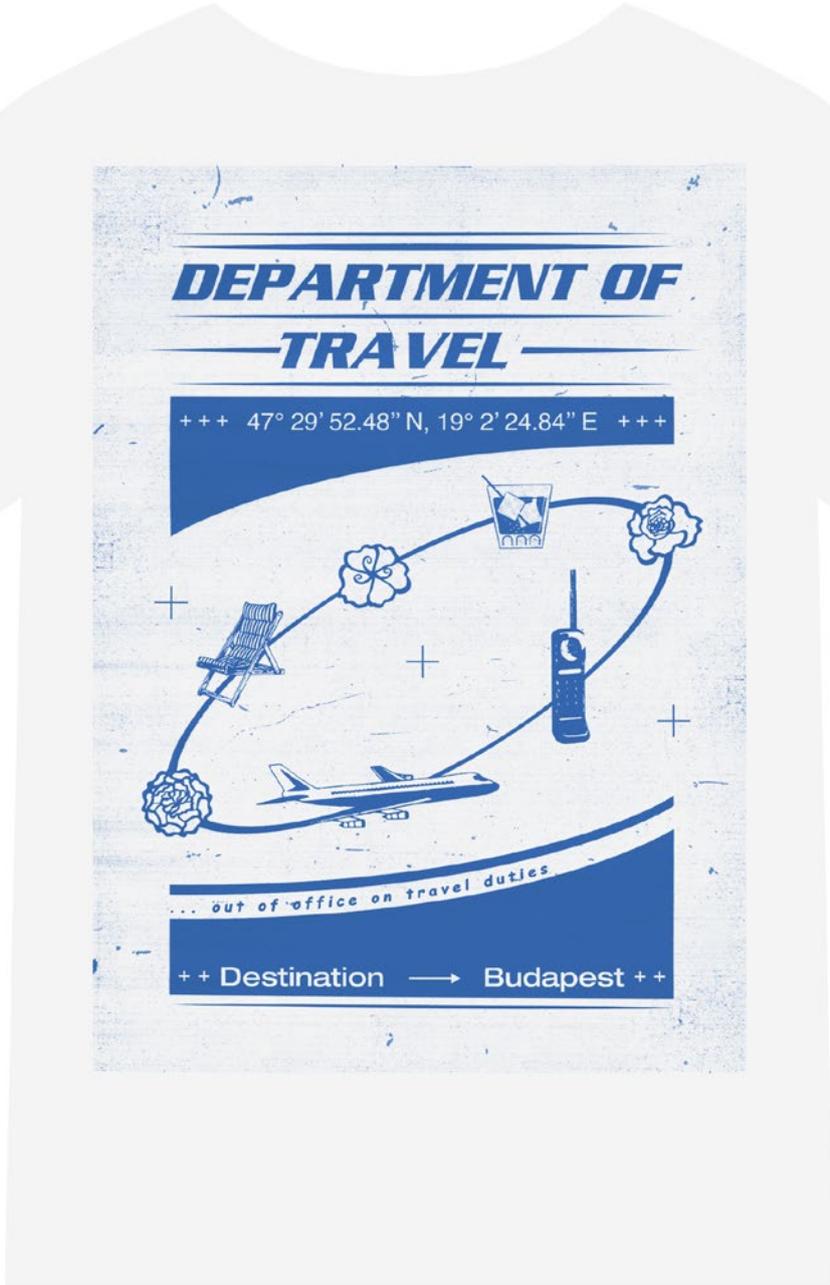




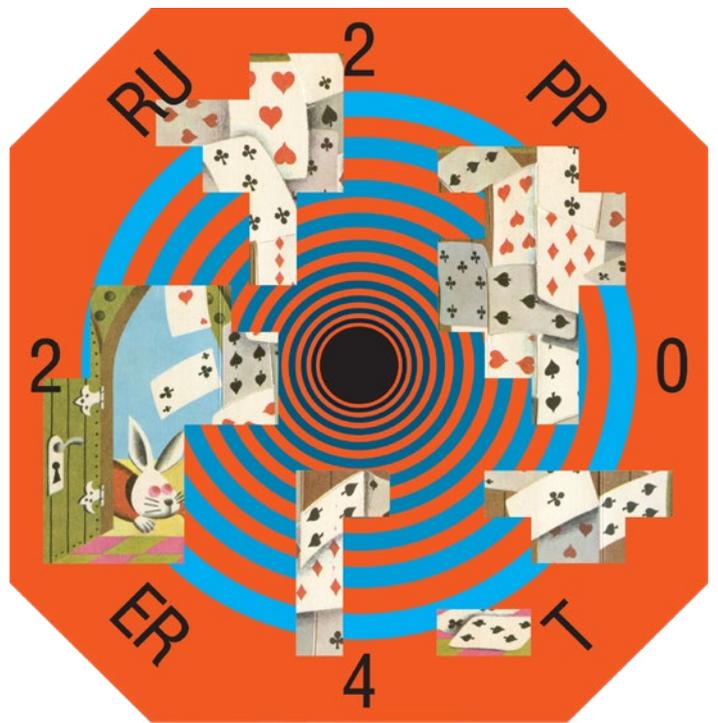
T-shirt design – Commissioned project, Helsinki, 2025 – Screen print



T-shirt design – Commissioned project, Helsinki, 2025 – Screen print

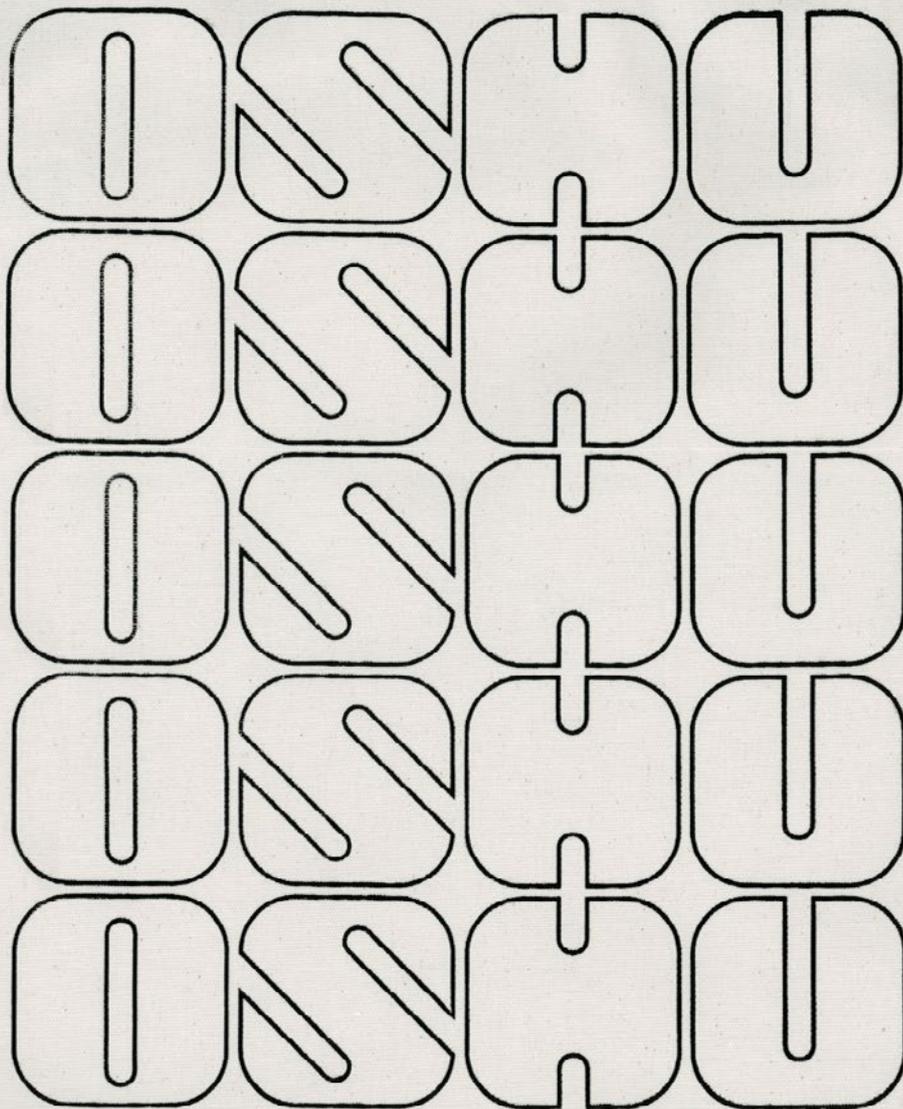


T-shirt design – Department of Travel, Budapest, 2025 – Screen print



Label design – Ruppert Wines, Babarcszölös, 2024





OSHU RECORDS

GROOVE IS IN THE BAG

On

The concept of paleoastronautics, also known as “ancient aliens” or “alien genesis,” has significantly influenced mass culture and esoteric, occult, pseudo-religious, and ufological discourses since the mid-20th century. Various sociological, cultural, and religious-historical factors have contributed to this phenomenon. One prominent proponent, Erich von Däniken, argues that modern humans – Homo sapiens – did not arise through natural evolution but rather through deliberate, technologically advanced intervention by extraterrestrial beings. He contends that these beings created humans in their image, a narrative he reconstructs by drawing analogies from ancient cultures, such as Japanese Dogu figurines and Tibetan Gyelrap sculptures.

Däniken’s theory proposes that humans are the result of a purposeful, artificial mutation rather than a biological accident. He presents this idea as a form of post-secular anthropological re-enchantment, which challenges the positivist natural sciences by reintroducing a coherent sense of meaning to the human condition. Däniken’s narrative is not grounded in metaphysical speculation but rather positions itself as a “paranoid critique” of enlightenment-based normalcy, suggesting that paranormal phenomena complement enlightened rationality.

The ontological status of the “gods” in this framework is crucial. Däniken speculates that these beings were not mere travelers or mythological figures but actual extraterrestrial entities who intervened in Earth’s history. This idea echoes throughout various UFO subcultures, which Christopher Partridge describes as part of the broader “re-enchantment of the West” in response to the self-limiting consequences of secularization. These subcultures, including New Age movements, esoteric and occult discourses, and pseudo-religious belief systems like UFO religions (e.g., Heaven’s Gate, Aetherius Society, Raelian Movement), blend pseudoscientific and spiritualist elements, reinterpreting human origins through a lens of paranoid knowledge critique.

Zecharia Sitchin, a key figure in this discourse, builds on these ideas by introducing the concept of Nibiru, the so-called twelfth planet of the solar system, which he identifies as the home of the Sumerian god Marduk. According to Sitchin, Nibiru played a decisive role in the formation of the solar system and the development of life on Earth.

=Paleoastronautics=

The inhabitants of Nibiru, the Anunnaki or Nephilim, are said to have monitored Earth’s progress and intervened in its biological evolution. This narrative aligns with Däniken’s concept of artificial creation and shares a similar paranoid critique of knowledge, suggesting that the gods of Sumerian mythology and the earliest earthly god-kings were, in fact, Anunnaki.

Sitchin’s narrative intertwines ancient and eschatological themes, creating a sense of temporal dislocation and existential anxiety. He argues that modern humans are not truly “at home” in time, suggesting that our history is not our own and that we are not the true subjects of our narrative. This “transcendental homelessness” (a term borrowed from György Lukács) is radicalized into a post-human vision of cosmic alienation. Sitchin paradoxically attempts to “lead humanity home” by proposing that the twelfth planet represents a new cosmic history and a new form of conquest. However, this comes at the cost of retroactively admitting that humans have never been “purely” human in the autonomous sense imagined by humanistic and anthropocentric ideologies.

Paleoastronautics thus contains both humanist and post-humanist elements. It critiques secularized anthropocentrism while not entirely rejecting Enlightenment science. Instead, it creates a “speculative reality” that remixes anti-modern mythologems in a physicalist manner, as understood by Partridge. In this view, the “anthropos” (human) does not lose significance in the cosmos but is supplemented by a non-natural genealogy.



Given the chronological stratification of our brain and the fossil character of the elder parts lying below the cerebrum, what we propose can rightly be described as a type of ‘paleontology of the soul.’

Tieraffe	Menschenaffe	Mensch

SPINAL CATASTROPHISM

And so, although spines rise from the planet, scraping cautiously skyward toward the star that initiated their uphill struggle, this apparent phototropism (growth towards light) is in fact an instance of chronotaxis (departure into time – escapement from the immediate and orientation within a history grander than oneself) volatized by the congeniality of agitation and anticipation at the dawn of life. The spine is a tauteology for the long-durational gestation of futurity – a symbol that expresses its object not by mediating it but by manifesting it. But if, in becoming sensitive to time, the organism also conquers it (as exemplified all the way from the rudimentary cell’s heat-shock proteins up to humanity’s present-day apparatus of cosmological forecasting), this feedforward encroachment of future behaviours into present ones, this lurch into futurity, also comes at a price. (...)

Registered with the appearance of otoliths (calcified organs for perceiving linear acceleration) within early fish, bilaterality brings ballistics to life. Urbilaterian directionality, indeed, provided the Cambrian conditions under which predation first truly flourished – locked in, upon arrival, by trophic arms race. It was as far back as 1907 that Henri Bergson noticed that, as a tipping point within life’s ‘marching on to the conquest of a nervous system’, this explosive predatory escalation first triggered ‘the imprisonment of the animal’ within a lithified skeletal ‘citadel’. And it was a flare of predation and pain indeed that called for such fortifications: on the Cambrian sea floor we find the remains of our planet’s first cases of ‘genocide,’ ‘infanticide,’ and ‘cannibalism’. Bilateralism truly is a ‘fearful symmetry.’ (...)

Nonetheless, in this phylogenesis of time, a sense of the future arriving earlier is indistinct from the past’s drag upon the present. Only relative to such a drag could any precocity be defined. But when one’s past is a story of quakes and perturbations, the internality implied by ‘one’s own history’ begins to unravel. Ultimately, discovering finitude entailed discovering that thought is functionally internal to itself, but self-containment becomes problematic when modulated through the dimension of Grand History. Here ‘internality’ and ‘inclusion’ are reconstituted as a medium of ancestral selfabruption rather than telescoping self-similarity and ownership. What is at stake, then, is the realisation that the historical vanishing point of self-containment just is self-exclusion: in other words, depth. Historically speaking, I contain my outside. This is what time does to a body, as we shall see in tracing out this Secret History. The lesson is clear: psychosomatic containment of oneself, when percolated through Grandest History, equals hypogene alienation – the alienation of a body riddled with time. It is this realisation that is inaugural of the phylogenetic phantasy that is Spinal Catastrophism. Hegel was perhaps wrong, after all, to dispute the fact that ‘Spirit is a bone.’ (...)

Acid Ufology

What is a UFO in the context of Jülius Koller's artistic oeuvre? What is the relevance of occulture to contemporary art? How to approach the legacy of Eastern European neo-avantgarde beyond the hindrances of current identity crises?

These were the initial questions posed by the Budapest and Berlin-based art collective Technologie und das Unheimliche (T+U) when they started to work on their artistic research project titled *Unforeseen Forces Of Occulture (U.F.O.)*. In the early summer of 2022, in collaboration with the JKS collective (The Jülius Koller Society), an exhibition was set up in the cultural center Nová Cvernovka, located in a former chemical school in the suburbs of Bratislava. As a part of a series that features sci-fi phantasms absorbed into an acid hyper-collage against a psychedelic backdrop, the eponymous exhibition presented works using archival materials from the collection of the The Jülius Koller Society. After the exhibition, members of the JKS and T+U collectives started to work on the said collaborative project of a zine intended to tackle topics related to the show in the form of T+U's series of publications dedicated to cultural theory.

Occulture is the big Other of culture, even though this role is traditionally reserved for Life or Nature. From Jülius Koller's perspective, this is not a contradiction, as to him paranormality was inseparable from normality. The term para in the sense of "excess" does not encourage a rejection of normality as the form of everyday life, but rather its expansion towards a cosmo-humanist acceptance of the limitlessness of normality.

In this context, a UFO can be anything. Accordingly, banality itself could also become miraculously alien. In other words, if the petty bourgeoisie of the (post)socialist Eastern European society adopts a Ufonautic perspective, then the existing socialism is ultimately transformed into an alien civilization in which we are all visitors or spies from far away. Consequently, this not only shifts the Marxist motif of

f Everyday Life

alienation from the framework of relations related to production to cosmic relations, it also transmutes the xenologist subject into an archaeologist of everyday life. As a result, we start to interpret the functioning of the xenotopia founded by ancient aliens (Marx, Engels, and Lenin) with a mixture of admiration, paranoia, and curiosity.

Different types of xenopolitics fight each other, since UFOs are discovered not only by cosmo-humanists, but also by the paranoid machinery that manufactures enemies. At the same time, the beauty of becoming a UFO is that it twists the friend-enemy logic, since, with the exaggerated alienation, an occult tangle of worldviews electrified with cosmic conspiracies also emerges. This is in turn reminiscent of the alien being in John Carpenter's *The Thing*, one that is formless, shapeless, classless, limitless.

Listening to and understanding Koller's suggestion, the editors of this zine agreed that it is no longer a specter but rather an actual UFO that haunts Europe. In an era of utopias turned dystopias, we need something that has not been realized yet. Something that is still so unreal that it can keep reality vibrating like a galactic theremin.

When fantasy becomes capital, we need a new gold cover for the market of dreams, which resists the psycho-capitalist logic that sees the unconscious as a material resource for economic exploitation. Turning anything into a UFO is a post-secular practice of political and alchemic gold-creation. For Jülius Koller, UFOs functioned as para-political miracle weapons of the everyday, echoing and mutating the discourse of the Situationists, who tried to turn everyday life unfolding in the ruptures of the spectacle into a field of revolutionary resistance.

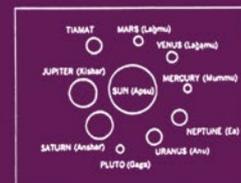
In many ways, modern man - Homo sapiens - is a stranger to Earth. Ever since Charles Darwin shocked the scholars and theologians of his time with the evidence of evolution, life on Earth has been traced through Man and the primates, mammals, and vertebrates, and backward through ever-lower life forms to the point, billions of years ago, at which life is presumed to have begun. But having reached these beginnings and having begun to contemplate the probabilities of life elsewhere in our solar system and beyond, the scholars have become uneasy about life on Earth: Somehow, it does not belong here.



A depiction of what may be an extraterrestrial humanoid of long ago



Sketches and representations of the goddess Ishtar, dressed as an astronaut



As Act I of the "Epic of Creation" came to an end, there was a Solar System made up of the Sun and nine planets:

- Sun - Apsu "one who existed from the beginning"
- Mercury - Mammu counselor and emissary of Apsu
- Venus - Lahamu "lady of bottles"
- Mars - Lahmu "deity of war"
- ? - Tiamat "maiden who gave life"
- Jupiter - Kishar "foremost of firm lands"
- Saturn - Anshar "foremost of the heavens"
- Pluto - Gaga counselor and emissary of Anshar
- Uranus - Anu "he of the heavens"
- Neptune - Nudimmud (En) "artful creator"



The cross, the sign of Nibiru



Ancient astronauts are seen in the bottom of this spacecraft in this archaic Egyptian drawing



A pair of surgical tongs is depicted on a very early cylinder seal, found at Lagash, that belonged to "Urugale-dina, the doctor". The seal also shows the serpent on a tree - the symbol of medicine to this day. An instrument that was used by midwives to cut the umbilical cord was also frequently depicted.



The inscriptions provided much information. Appeals to the gods "to cause the grain sprouts to grow for harvest ... to cause the watered plant to yield grain", attest to the existence of agriculture and irrigation. A cup inscribed in honor of a goddess by "the overseer of the granary" indicated that grains were stored, measured, and traded.



Marduk's Sumerian depictions show him with the emblem of the entwined serpents, the emblem originally of his father Enki as the god who could engage in genetic engineering - the emblem, we have suggested, of the double helix of DNA.