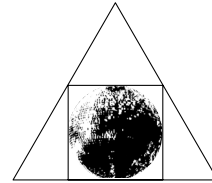


*Discoteca
Clandestina*

Discoteca Clandestina



An Eschatological Disco Survival
Strategy Plan for the End Times
compiled by the 5D Ultraverse Messiah

INTRODUCTION

I am the 5D Ultraverse Messiah, and I'm the author of this guide.

The purpose of this book is to illustrate in the most concise but effective way the big changes that soon will affect the Earth, the human civilization and its musical culture.

Being a dj with unusual time travel and mystical skills, I found myself to live ahead some of the pivotal moments of the future "End Times".

There will be a lot of big changes, especially regarding the music scene, that will be the main scenario of a dramatic war between factions over the next 33 years.

I've been confined in this linear timeline for a while now, but I'll soon be leaving, heading toward a much more flexible and enjoyable way of living time and space than the one you're currently experiencing, which is going to end soon anyway.

This is not only my destiny, but it's the destiny of everyone reading this guide and humanity as a whole. Before my departure, I'm going to give you then all the necessary information to follow my path, hoping to reunite again someday with each one of you and party together in the 5D Ultraverse.

Not everyone will be able to continue his adventure after the coming changes though. Be sure to be dancing to the right music when things are getting rough, and maybe this will help you out to progress toward eternal life without much distress.

TIMELINE

September 23, 2017 Discoteca Clandestina is born.

2017-2018 Chaos and violence among people rise exponentially, together with natural and man-made disasters. Earth and space weather act in an erratic way.

Ascension Disco starts to spread. In the meanwhile an unknown dj begins to emerge as the new big thing in the EDM scene.

2018-2019 Chaos keeps increasing, together with a rampant economic crisis. People die by accident, bad weather, earthquakes, diseases, man-made disasters, terrorist attacks.

Discoteca Clandestina starts to reach out for the first “Elect Dancers”. They mysteriously disappear shortly thereafter.

2019-2021 Around 144.000 “Elect Dancers” have disappeared after they discovered Discoteca Clandestina.

World War III starts. Boring people without musical taste are being decimated. Martial law and a new restructured, centralized economic system based on entertainment emerge.

2021-2024 People divide into 4 factions: Babylon (the system), The Resistance, The Conventicle, and Discoteca Clandestina. Babylon centralized

reign starts with the support of all the organized religions united under the “One Love” movement and with the financial and infrastructure support of tech corporations and survived billionaires. Artificial intelligence runs all the bureaucratic duties of the centralized system, leaving more time and resources for entertainment and debauchery. The unknown dj is now the most powerful entertainer in the world. The persecutions against Rock, Esoteric Disco and Ascension Disco followers are now a Babylon priority.

2024-2032 A cosmic event of epic proportions announced by a big earthquake and the darkening of the sun and the moon interrupts Babylon hegemony.

All the “Faithful Dancers” disappear mysteriously. Babylon elite members hide themselves in their bunkers and underground facilities, staging a false attack from outer space and deceiving the Technocracy Ravers to follow them underground. After that, Babylon tries to regain its power again.

2032-2050 A further series of immane disasters are going to hit Babylon after all the Ascension Dancers are gone, including asteroids impacting the Earth, a pole shift, volcanic eruptions and major changes on sun activity.

All the remaining ravers reunite at the Middle East Babylon citadel for an epic soundsystem battle against Discoteca Clandestina that now is backed by a huge number of Production Team members

from the 5th dimension. Babylon loses 1/3 of their ravers.

Finally, the “Producer”, tired about the sick music and social organization of Babylon, uses his Ark Soundsystem to completely destroy it with its epic sound waves, causing the biggest earthquake ever seen on Earth. The surface of the Earth is completely flattened and destroyed at the impact of the inhumane multidimensional vibrations caused by one of the Producer’s favourite war song ever - Alden Tyrell’s Knockers.

2050-2100 No signs of organized human life, civilization or music are found during this period.

2100-2280 Civilization restarts, now without international monetary system and Earth wars. Time blanks out and time travel becomes the main educational tool.

The world at the beginning of this period is completely dominated by women.

2280-3280 The Ascension Dancers that disappeared mysteriously in Discoteca Clandestina during the first decades of the 21st century found themselves time-transported right into the future. They will live for 1000 years in peace and love with the uplifting sound of Ascension Disco guided by the 5D Ultraverse Messiah and the supervision of the Producer. The Elect Dancers will organize the party life of the Faithful Dancers in every detail. Open contact with extraterrestrial life will become

reality, and many dancers from all the 5D Ultraverse will visit Earth to dance to Ascension Disco.

3280-4009 All the Ascension Dancers become immortal. A new, immense cosmic discotheque is given as a gift from the Producer and the Production Team to the Ascension Disco community. Now they have the most beautiful place where to dance and party and invite all the 5D Ultraverse Dancers to join and have eternal fun together.

The discotheque is designed by artist and architect Paul Laffoley in the new Heromic style, with the art direction by Turbokrapfen and the help of an interplanetary team of renowned artists.

THE OUTCASTS

The Technocracy Ravers

Everyone in the system was working in entertainment. The whole economy was rearranged for the organization of gigantic music festivals called “Babylon”, that were running non stop throughout the whole year. The festivals were organized around big towers, monumental stages from where the djs were directing their mass rituals. The audience, -the Technocracy Ravers- were the system workers finally enjoying the fruit of their hard work. Basically, they worked all the time for the Babylon festival, being payed in cryptocurrency that they were anxious to spend participating at Babylon as clients. A perfect, inclusive circle.

Every Babylon citizen was tracked with a microchip implanted in their right hand, the evolution of the cashless bracelets of a few years before. The chip was necessary basically for doing everything: eating, getting a place where to sleep, buying and selling stuff, as ID document and so on. Not having a chip meant being out of Babylon, aka being an outcast. Most of the outcasts were hiding in the

BABYLON DANCE MUSIC

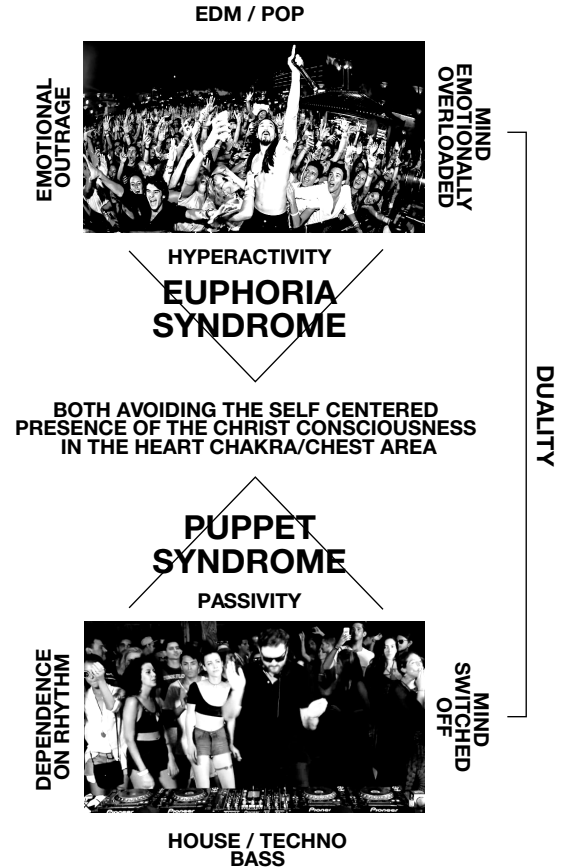
mountains, but during the persecutions a lot of them were captured and brought back to the underground dungeons.

When Babylon started coming in power as the only political and legal world organism, artists and djs were faced with a difficult choice: to keep playing remote-controlled music backed by corporations and the system, or leave up everything and disappear into the wilderness, outside the martial law territories. All the biggest acts, especially those heavily involved in Electronic and Dance music, chose to cooperate with Babylon, the only one that was authorized to provide them with electric power, the infrastructure and the fan base.



All the organized and institutional religions merged together under the “One Love” movement, and actively supported Babylon, after the war terrible sufferings, providing some vague Aquarian universal concepts like love, unity, equality and group sheep mentality for the partying masses.

Babylon towers were enormous structures, based on the concept of previous EDM festival stages such as Ultra and Tomorrowland, but bigger and greater in everything. The crowd was gathering all around at 360 degrees and djs were playing on rotating platforms. There was a huge, holographic megascreen all around the tower, that allowed people to see the same dj image from every slant and from kilometers of distance. The sound system was cabled underground and was expanding concentrically way farther from the tower. Millions



of people could join the festival, as the citadel was constantly expanding in size.

There were towers in almost every world district. After the war, the remaining population, usually younger people, naturally migrated to the towers, knowing that there they could find food, a place where to stay, fun, sex, a job and nice stuff to buy in exchange.

Technocracy Ravers that earned money with their work, could find everything to buy in Babylon: food, drinks, fashion clothes, drugs. These were all legal, but centralized and provided by Big Pharma and food corporations. Drinks and drugs, as well as the music, were carefully engineered to keep the ravers dumbed down and dependent on the system.

The elite was composed of djs, producers, musicians, artists, directors, tech billionaires, fashion designers, drug designers, former EDM festival managers, models. All the lower ravers were dreaming of joining them in the towers. They were told that the party inside was insane beyond any level, and that the towers were only the tip of the iceberg of a complex and extended underground system of galleries, bunkers and buildings from where the Babylon managers were controlling every detail of their creation.

There were often competitions and selections among the ravers. The chosen ones could enter the tower, based on their personal skills, but more often because of their physical appearance. After entering the tower by the underground entrance, they would be never seen again by any of their friends.



THE RESISTANCE

The Survival Rockers

Rock music, being essentially rebellious, was not seen very well by Babylon elite, that stopped any power supply and support to Rock bands shortly after seizing total global power.

A lot of Rock bands converted their sound and attitude to Electronic/Dance/Pop just for the alcohol and the drugs, now provided exclusively by the system.

Outside Babylon, without electric power and booze, Rock music quickly disappeared.

True rockers that courageously refused to accept Babylon and its perverse control, ran into the wilderness, and organized themselves in a lot of small groups collectively called "The Resistance". Babylon ravers were living and working for partying, the Resistance guys were merely trying to survive in harsh conditions. Cold, misery, hunger, natural hostile environment: the Survival Rockers didn't have any electric power, and they were so angry with the system, that they would have done anything to ruin their party.

Without power, they rearranged their music culture around autochthonous music genres like Combat Folk, Acoustic Punk and Archaic Rock, often including real natural instruments like rocks and stones into their small, renegade parties around the fireplace. All they had were just a bunch of acoustic guitars, ukuleles, drums, violins, everything they could play without electric power.

Being essentially the main opponent of Babylon, the Resistance just existed in the shadow of the system, exasperating the anger and the resentment, but without having any concrete way to contrast it. Clashes and skirmishes in the woods, often in the form of soundsystem battles between Resistance groups and Babylon emissaries were occurring frequently, most of the time with the Technocracy Ravers taking back hostages to the underground dungeons.

THE RESISTANCE

THE CONVENTICLE

The Geek Magicians

The Conventicle was the second outcast group, and also the most secretive one. Unlike the Resistance, not much is known about the Conventicle, their numbers and organization. They were also composed of multiple groups, but they avoided contact with Babylon at any cost. They already overcame their anger toward the system, and they were more interested in pursuing their mysterious esoteric goals.

They were described as Geek Magicians, being an interesting mix of renegade tech and I.T. geniuses, magic weirdos and esotericists. They were the only group, among Babylon and the Resistance, pursuing spiritual knowledge.

Thanks to their ability with technology and alternative energy sources, they have been able to build some rudimentary systems, totally independent from the centralized grid, that were able to provide them with electric power, but they were quite secretive about that. They believed that electric power was given to them as a mean for higher purposes.

After the war destruction, they have been able to save some music equipment, especially vintage models of synthesizers and various analog machines. They believed that in a difficult environment, it would have been easier to restart with this kind of stuff. Their music was called “Esoteric Disco”, a blending of dark and mystical atmospheres, and essential Disco elements from the 80's decade of the 20th century.

The direction of their effort was mostly inward, focused on discovering the emotional mysteries of the psyche, through musical rituals that aimed to establish a contact with the higher, invisible levels of existence.

Esoteric Disco was essentially the step before Ascension Disco. If we see Babylon as a late degeneration of Electronic Dance Music, Esoteric Disco represent the return to its more mysterious and dark roots.

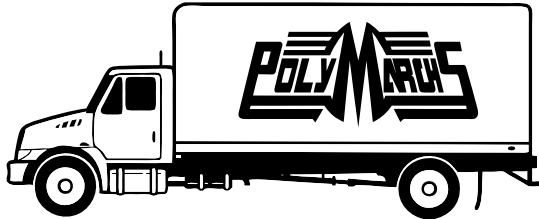
The Conventicle adepts, being aware of their inner world, were able to get in contact with Discoteca Clandestina. Chosen Conventicle djs were invited to play Esoteric Disco in there as warm up to the Ascension Disco Djs.

Despite its secrecy, in fact the Conventicle group was very dynamic, acting as a bridge between the others. While many Conventicle adepts after some time became Ascension Dancers and disappeared in Discoteca Clandestina, many Survival Rockers were also leaving their communities in search for new spiritual and musical awareness in the Conventicle groups.



*Discoteca
Clandestina*

**NO HOUSE / NO PLACE
NO SPACE**

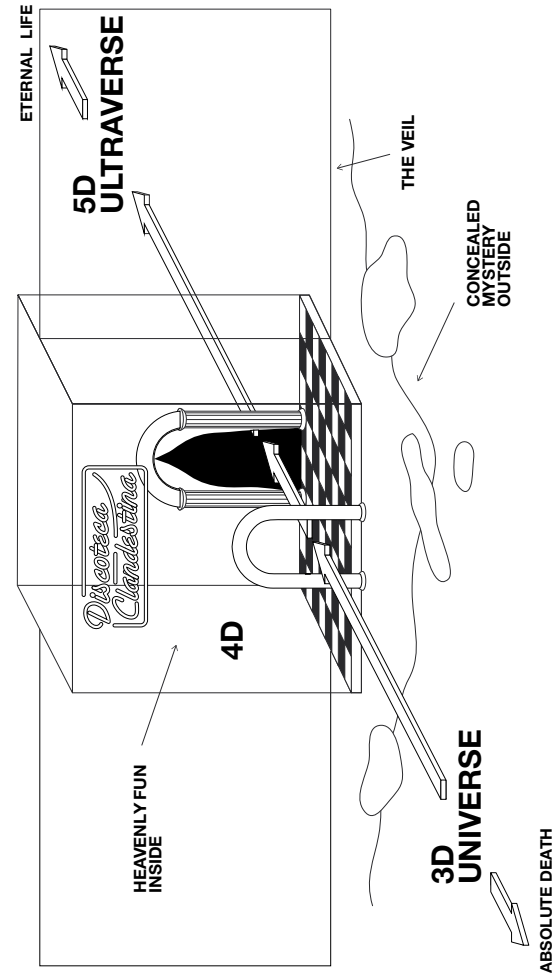


As the Mexican sonidos of the 80s, that were bringing Hi-NRG music all around the country with their mobile sound systems, Discoteca Clandestina doesn't belong to any physical 3D space, but just opens portals and communication channels from the higher dimensions where it truly resides (4D and 5D).

Portals can manifest themselves in many different and temporary locations, according to the energetic quality of the space/time continuum. Discoteca Clandestina can also be reached via psychic connection and mystical/visionary experiences, the most common being lucid dreams.

Discoteca Clandestina doesn't occupy a real physical fixed space, but originating from an intangible, invisible and eternal reality can occasionally produce physical experiences or materialize objects on the lower, physical level by emanation.

DISCOTECA CLANDESTINA DIMENSIONALITY



HOW TO GET IN



1

OPEN UP A COMMUNICATION CHANNEL WITH DISCOTECA CLANDESTINA BY PLAYING AND LISTENING TO ASCENSION DISCO SONGS OR THINKING/MEDITATING ABOUT CONTACTING THE 5D ULTRAVERSE MESSIAH

2

WAIT FOR INFORMATION DOWNLOAD AND GUIDANCE IN THE FORM OF INTUITIVE INSIGHTS AND/OR DREAMS AND VISIONS FROM DISCOTECA CLANDESTINA

3

IF YOU HAVE A LUCID DREAM ABOUT BEING IN DISCOTECA CLANDESTINA, CONGRATULATIONS, YOU'VE BEEN INVITED! YOU'RE NOW ENJOYING THE LIVE STREAM BY LUCID DREAM

4

WAIT TO RECEIVE NEW INFORMATION ABOUT YOUR EVENTUAL ACCESS TO A DISCOTECA CLANDESTINA PHYSICAL PORTAL. THIS MAY REQUIRE SOME TIME. DON'T STOP LISTENING TO ASCENSION DISCO SONGS

5

PROCESS THE NEW INSIGHTS AND INFORMATION DOWNLOAD ABOUT THE SPATIAL AND TEMPORAL COORDINATES TO REACH THE APPOINTED LOCATION

6

FOLLOW THE RENEGADE SMILES AND SEARCH FOR THE DISCOTECA CLANDESTINA NEON SIGN TO FIND THE PORTAL

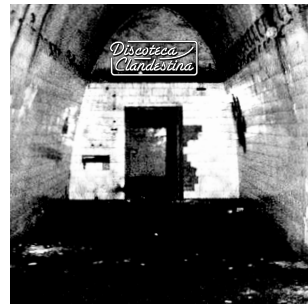
REMEMBER: THE INVITE IS ALWAYS STRICTLY PERSONAL. DON'T TRY TO BRING OTHER FRIENDS WITHOUT INVITATIONS. YOU'LL EVENTUALLY MEET THEM RIGHT IN DISCOTECA CLANDESTINA, OR YOU WILL MAKE NEW FRIENDS THERE. YOU COULD EVEN MEET YOUR SOULMATE OR TWIN FLAME. AND DON'T BRING MONEY EITHER, DISCOTECA CLANDESTINA IS ALWAYS COMPLETELY FOR FREE.



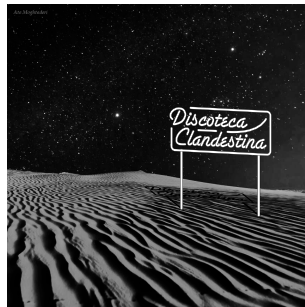
EXAMPLES OF DISCOTECA CLANDESTINA PORTAL LOCATIONS



IN A TOOL HOUSE



UNDERGROUND



IN THE WILDERNESS

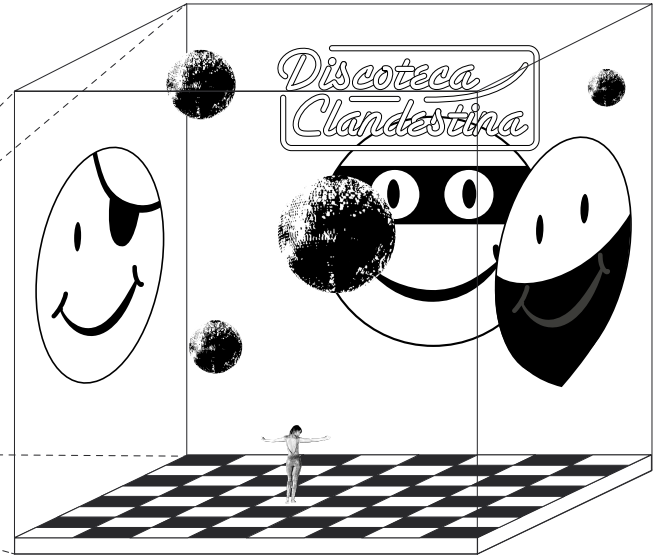
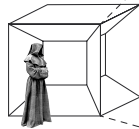


IN A POND

**PERCEIVED
SIZE**

**HYPERCUBE
4D SPACE**

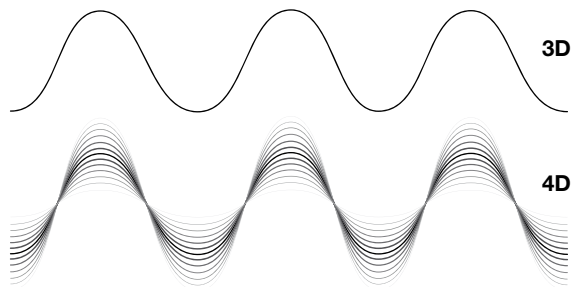
3D SPACE



OUTSIDE

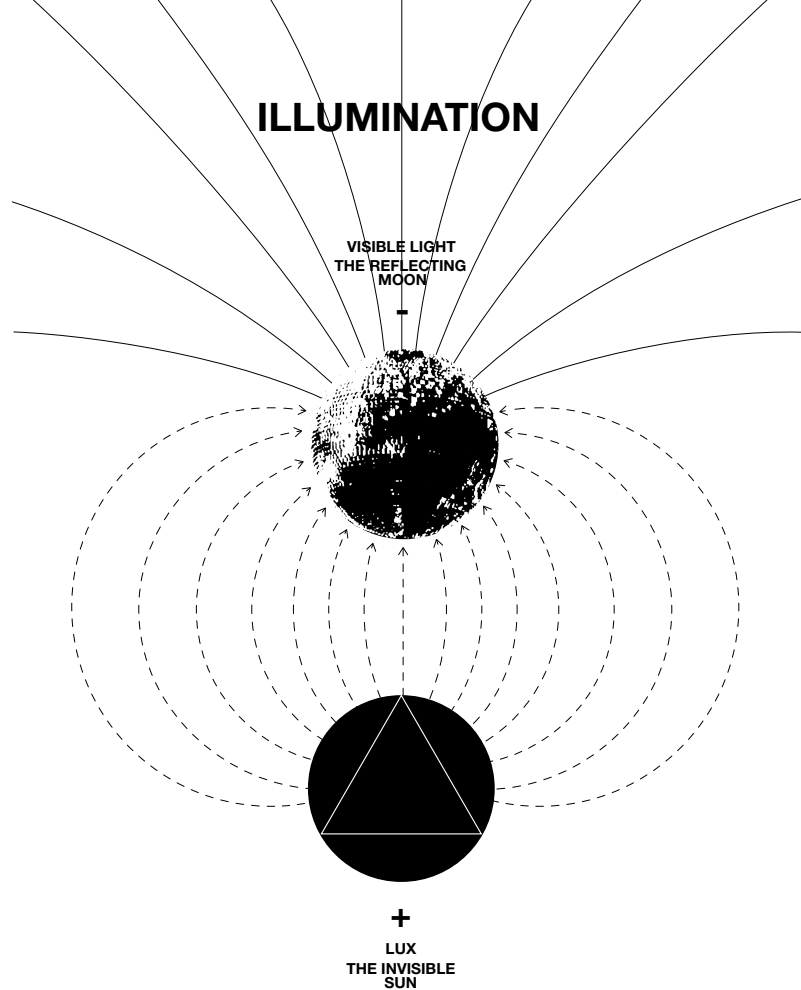
INSIDE

SOUND ENHANCEMENT

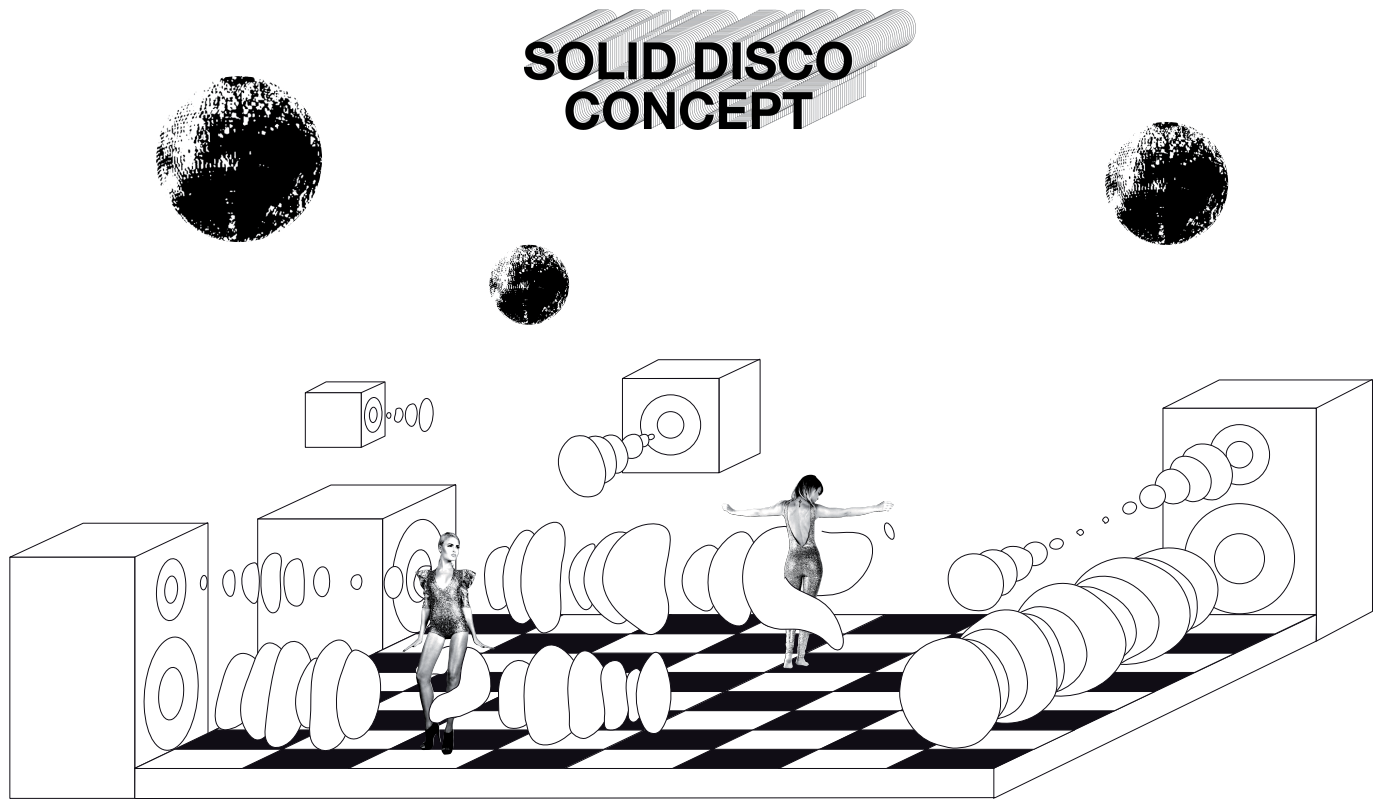


4D time/space amplifies naturally the original waveform of the songs, adding many more levels and depth to the basic sound, without the help of any external technology or drug. That's why the emotional and vibratory output of the song has to be carefully figured in advance. A potential malicious melody, some negative vibration patterns or heavily distorted sounds, being expanded and amplified by the natural built-in dub effect of the 4D time/space, could transform themselves in horrible sonic nightmares, dangerous for the body and the spirit of the dancers.

ILLUMINATION

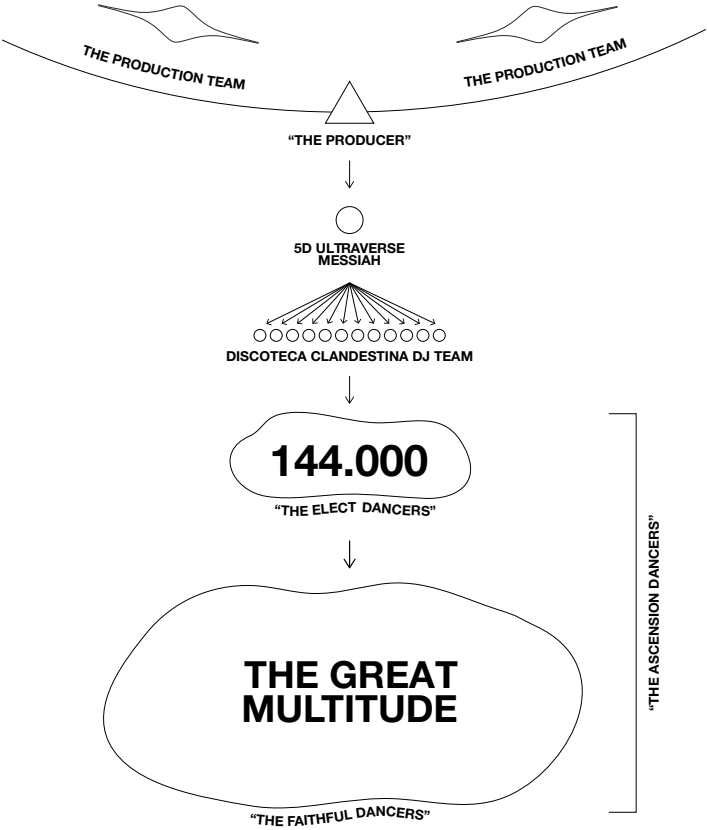


SOLID DISCO CONCEPT



Sound waves in the special 4D time/space continuum of Discoteca Clandestina become semi-solid, acquiring a soft and jelly consistence (more o less like an ectoplasm) that interact sensually with dancers' bodies on the dancefloor.

ORGANIZATION CHART



MAGNUM OPUS
DJSET CONCEPT

NIGREDO		ALBEDO	RUBEDO	
DJ1	DJ1	BACK2BACK	DJ2	DJ2

DARK WAVE ↔ ESOTERIC DISCO ↔ ITALO DISCO ↔ ASCENSION DISCO ↔ HI-NRG



DARK



BRIGHT



MOON



SUN



INNER

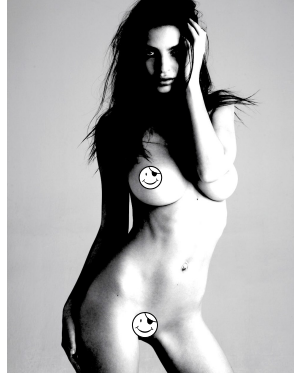


OUTER/
UPWARD



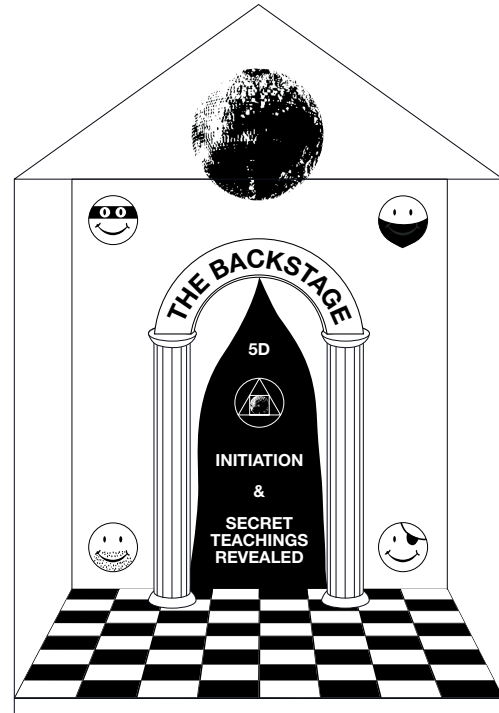
THE BACKSTAGE

Entering Discoteca Clandestina Backstage mean essentially opening the door into the fifth dimension. In the Backstage, initiations are taken and the secret teachings about the 5D Ultraverse revealed. Apart from the endless wisdom that is possible to acquire there, and the possibility of creating new realities instantaneously in a timeless environment,



every kind of comfort and 5D abundance is provided to the owners of a permanent Backstage pass. Every Discoteca Clandestina male dj has 72 personal groupies, fully dedicated to satisfy every sexual desire he could possibly have. These gorgeous and outworldy groupies are described as having big eyes, hairless bodies except for hair and eyebrows and big, full-rounded breasts.

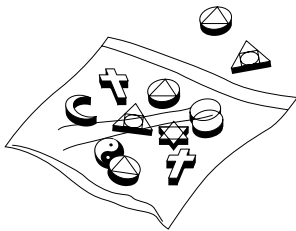
Discoteca Clandestina female djs are said to have only one companion.



FOOD, DRINKS AND DRUGS



**FLAVOURED
ELISIR OF
ETERNAL LIFE**



**PHILOSOPHER'S
STONES**



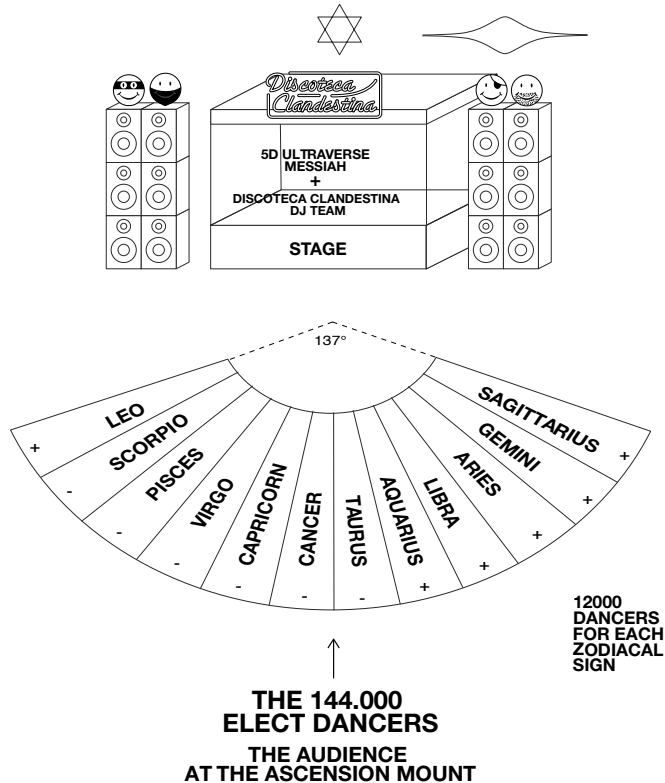
MANNA CHIPS

MERCHANDISING



Originating directly from the 5D Ultraverse, Discoteca Clandestina merchandising has no need to be manufactured or physically produced, being materialized out of thin air in Sai Baba style and then given away for free.

ASCENSION MOUNT PARTY



DISCOTECA CLANDESTINA DJ TEAM

The Producer

5D Ultraverse
Messiah

MELXZOK

METATRON

THE SAINT

NIBIRU
SOUNDSYSTEM

MICHAEL ARC

ERIN FROM ORION
EEM OMION

Magdalene

THE
BAUHAROQUERS

OCRUXAVE

bastet

DJ BENNU

the
Alchemist

ASCENSION **disco**

ASCENSION DISCO

Ascension Disco is a timeless, eternal musical genre that expressed, is expressing and will be expressing itself during all the phases of linear time (past, present and future).

In the past, Ascension Disco disguised itself under other genres that hosted its first appearance in linear time.

In the present Ascension Disco is revealed by its true name.

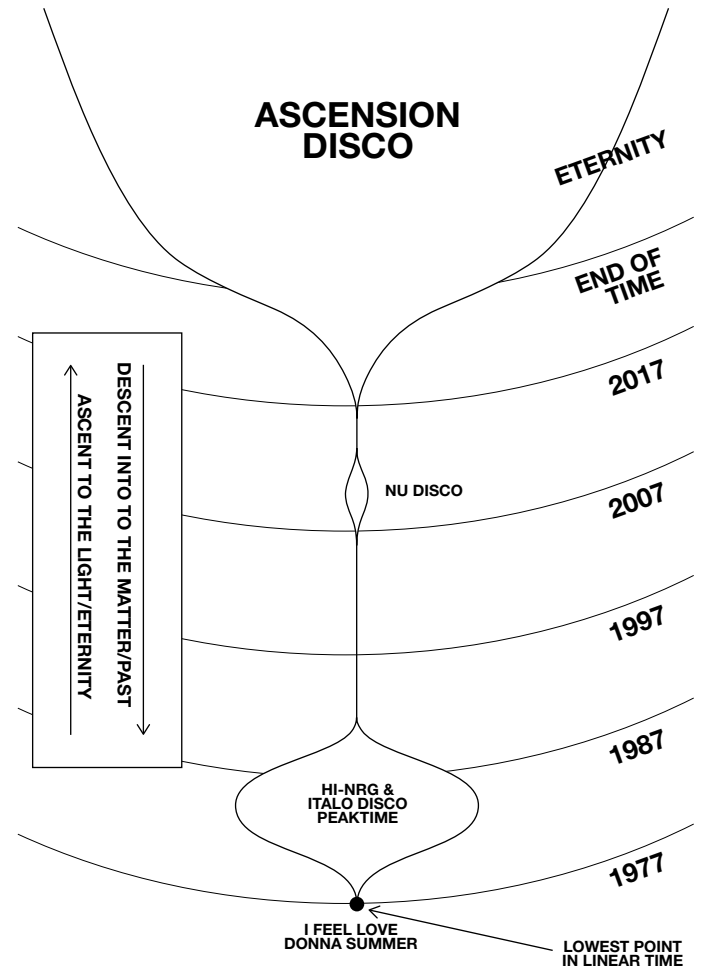
In the future Ascension Disco will slip from time into eternity and will be then in its perfect form forever, expressing its prime and pristine timeless nature.

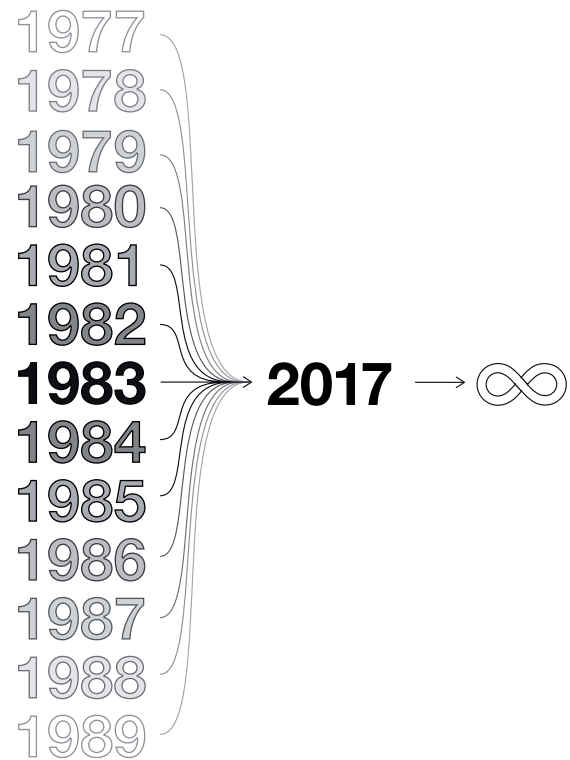
The first appearance ever of an Ascension Disco song in linear time happened in 1977, when the technical means became available and a revolutionary intuition led Giorgio Moroder to produce Donna Summer hit single “I Feel Love”. Before this event, Ascension Disco was only confined to the eternal realm.

After “I Feel Love”, Ascension Disco began to filter through time, helped by the fast growing technology in electronic music equipment.

Thanks to the death of Disco music in the late seventies in the U.S.A., a new carrier for Ascension Disco songs was born there, called Hi-NRG/High Energy, and another one in Europe, called Italo Disco.

The disappearance of big and expensive Disco productions paved the way to Electronic Disco





Music (E.D.M.), closer to Ascension Disco because of that intrinsic electronic nature .

Ascension Disco then in the decade between 1980 and 1990 was the mixed product of Hi-NRG and Italo Disco isolated songs. This mix was sometimes called “Italo-NRG”, bringing together the best features of each genre.

The peak year for both Italo Disco and Hi-NRG could be said to be 1983, mainly for the quality of the productions. Anyway, Ascension Disco songs could still be found among famous hit singles and obscure tracks during all the decade.

Another minor appearance of Ascension Disco happened 20 years later, starting around 2007 with the insurgence of the Nu-Disco as a subgenre of the Electro movement explosion of those years.

The main instrument of Ascension Disco is the synthesizer, especially the models used in the original Hi-NRG and Italo Disco productions.

The synthesizer is the favourite instrument of the “Producer”. The synthesizer is the instrument of the heart, of the self-aware Christ Consciousness that reside in the chest area and is activated by the full opening of the heart chakra.

In the structure of an Ascension Disco track, different instruments are used for different body parts and chakras.

The original bass line of Disco music is replaced in Ascension Disco by a synth bass line, that is not oriented toward the pelvis and sexual area anymore, but to the chest cavity where the round

THE SYNTHESIZER



Another relevant feature of Ascension Disco is the predominant role of melody. An octave line is the simplest form of melody. And melody becomes also percussion, thanks to the “solid” shape of the typical synthesizer sound.

EDITS



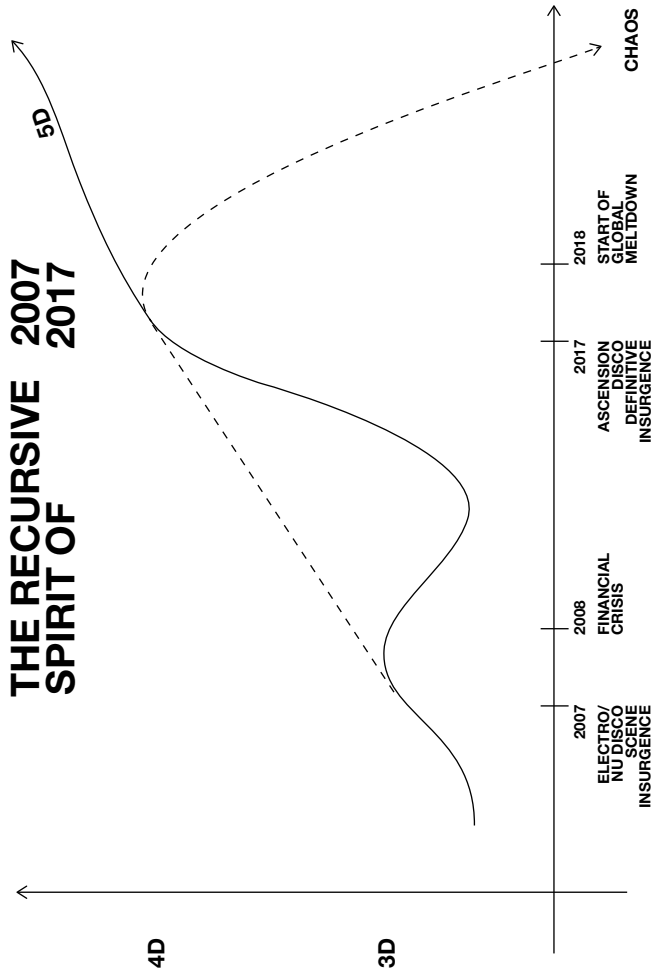
Going deep down in past history from eternity into linear time, Ascension Disco tracks tend sometimes to differ from their ideal form, accumulating unnecessary and superfluous parts and sections attracted by the social, cultural and musical environment in which they emerge first. That's why often some editing is needed to remove the distracting and annoying parts and enhancing the relevant ones, finally bringing the Ascension Disco song to its essential, timeless and transcendent form.

DANCE STYLE



Ascension Disco is open to dance and movement routines of any kind. The uplifting simplicity of Ascension Disco allows for great creativity in the choreographic work. A lot of new moves are brought into Ascension Disco dance style from other fields like yoga, aerobics, Castaneda's Tensegrity exercises, combo moves from fighting games, sports, movies.

Casual dancing is also encouraged and very easy for the newcomers. The overall ascensional feeling of Ascension Disco contributes to ease shyness and embarrassment, promoting free physical expression for everyone.



THE “P” LIST

Following, the list of Ascension Disco tracks from this timeline.

There are other tracks for sure that have not been included, but these are the essentials. This list can be used as a blueprint for expanding the number of Ascension Disco tracks currently available.

The starting number (144) should be multiplied by 1000 to get the number of tracks available after the access to 4D/parallel timelines is granted (144.000). A virtually infinite number of Ascension Disco tracks would then be available once obtained access to 5D /eternity.

The possibility of having new Ascension Disco tracks directly produced in this timeline in the future is not excluded, but given the difficult times that are coming soon, just speaking in terms of pure survival, it would be probably easier to miraculously extract them from alternate timelines than having a real production studio with all the means, the power and the technology necessary for proper production.

- Ω 1 Take A Chance - Mr. Flagio
 2 Mind Warp - Patrick Cowley
 3 She Has A Way (Edit) - Bobby "O"
 4 Come On Closer - Pineapples
 5 I Love My Radio (European Mix / U.S.A. Mix) - Taffy
 6 Paradise (Adam And Eve Dance Mix) - Dance Department
 7 Maccaroni Radio - Eddy Trauba & M.M. Greco
 8 Universal Energy - Den Haan
 9 Megatron Man ('87 Remix) - Patrick Cowley
 10 Hubble - Columbus
 11 Vamos A La Playa - Righeira
 12 Take It Up - Lime

- ⌚ 13 Disco Machine - Auxiliary The Masterfader
 14 Live It Up - Time Bandits
 15 Passion (Edit) - The Flirts
 16 Helpless (You Took My Love) (Edit) - The Flirts
 17 Love On The Rocks - Lama
 18 Disco Halloween - Forbidden Fruits
 19 Raw - Rudy's Midnight Machine
 20 Different Generation - Toyboys
 21 Burnin (Instrumental) - Patty Phillipe
 22 Disco For The Devil (Sare Havlicek Remix) - Bottin
 23 Pedal To The Floor - Bubba & The Jack Attack
 24 What I Have Done To Deserve This (Cosmonauts Edit) - Pet Shop Boys

- ✕ 25 I Don't Want To Loose You - Lime
 26 With Just A Kiss (Edit) - Orlando Johnson
 27 Anything Like You - Janet D'Eon
 28 Boy or Girl - Eric
 29 (I Need A) Working Girl - Johnny Lovesin
 30 Can You Feel It (Edit) - Clinton & Clinton
 31 Love Is Like A Game - Hot Cold
 32 No Use To Borrow (Edit) - Blue Moderne
 33 Love Is My Mania (Edit) - Fast Food Girls
 34 Be My Lady - Vanessa
 35 Cocoon (Edit) - Timerider
 36 Hie Hie Hie - Alan Barry

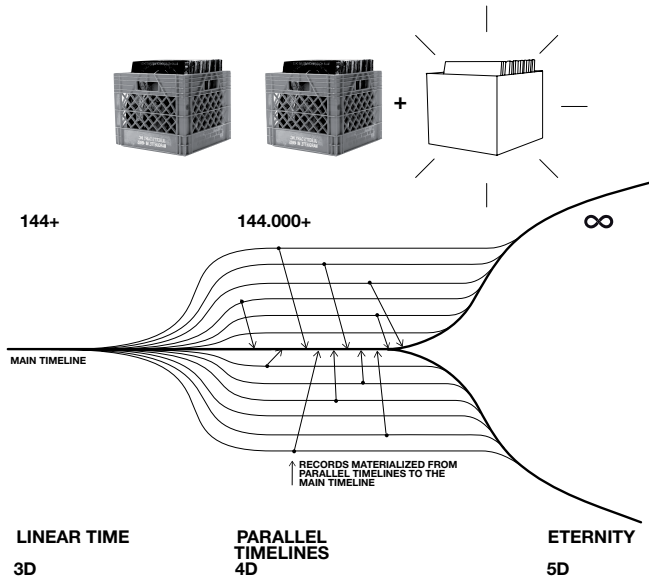
- ⌚ 37 I've Got The Music In Me - Yvonne Kay
 38 I'm Alive (Let's Move On) (Instrumental) - American Fade
 39 Remember - Gino Soccio
 40 Make It On My Own (Edit) - Free Enterprise
 41 Relight My Fire - Café Society
 42 Affection - Desire (Sabby Rayas)
 43 Sweet Fantasy - Lisa Smith
 44 Love Is The Drug - Roni Griffith
 45 The Heart Of The City (Edit) - Chris Luis
 46 Play The Night (D-Version) - Meet Point
 47 Wax Dance (Dupe Edit) - Wax
 48 Take It - Francisco

- ✕ 49 Get Up, Action - Digital Emotion
 50 Born To Be Alive - Mark Jefferis
 51 Spin Me Round (Murder Mix) - Dead Or Alive
 52 Gipsy Boobie (Extended Mix) - Tibor Levay
 53 Come Inside - Fancy
 54 Swede's Scandal - Atmosphere
 55 Shoobedà - Tagomago
 56 Ferrari (Edit) - Tom Spencer
 57 On The Beach Tonight (Edit) - Cruisin' Gang
 58 I'm Not Your Stepping Stone - Modern Rocketry
 59 Don't Play With Fire - Paul Parker
 60 The Rubber Man (Instrumental) - Tamara Silvera

- ☹ 61 I'm Hungry - Stopp
 62 You Take Me Up - Thomas
 63 Motorcycle Madness - Tony Caso
 64 It's Friday Night - Sabby Rayas
 65 Spys - Roni Griffith
 66 Happy Song (Club Mix) - Boney M
 67 Oh Ciolili (Instrumental) - Zanga Zanga
 68 Dance Tonight - Tommy Bow
 69 Orient Express - Wish Key
 70 Domination (Edit) - Flexy Cowboys
 71 Blackout (Club Mix) - Enzo Avitabile
 72 Slice Me Nice - Fancy

- 73 Jabdah - Koto
 74 Light A Light (Original Mix) - Peppermint
 75 Dance In The Radioactive Pants - Surf Dancer
 76 Japanese War Game - Koto
 77 The Beauty And The Beast - Digital Emotion
 78 Boogie Tonight (Hard Rock Striker Kosmic Dub) - M&G
 79 Disco Maniac - Denise & Baby's Gang
 80 With & Without - Digital Game
 81 Knockers - Alden Tyrell
 82 The Meeting (Edit) - Low Budget
 83 Increase The Beast - Den Haan
 84 Din Da Da - D.J. Division
- 85 Menergy - Patrick Cowley
 86 Get Ready - X-Ray Connection
 87 Love On Video - The New York Models
 88 X-Factor - Patrick Cowley
 89 M.E.D.Y.K. - Torino
 90 Humanity (Edit) - Digital Emotion
 91 I Feel Giorgio's Love - Luke Million
 92 Challenger (Edit) - Baby's Gang
 93 On The Grid (Remix) - Lime
 94 Stratus Energy (Special Disco Mix) - Faze Action
 95 Future - Eddie Mars
 96 With You - Codazzi feat. Rago & Farina
- 97 Color My Love - Fun Fun
 98 How About It - MDMC
 99 Polaris - Cyber People
 100 Pretty Face (Edit) - Styloo
 101 I Wanna Piece Of The Action - K.I.I.D.
 102 Wow (CSS Remix) - Kylie
 103 Awaka Boy (Edit) - Tatjana
 104 Champion's Cue (Billiard Mix) - Koto
 105 Rock It (Symbol One Edit) - Lipps Inc.
 106 Stop (Edit) - Larabell
 107 I Wanna Dance - Sabby Rayas
 108 Beat Bop To The Bicycle - Full Beat feat. Afroside
- 109 Call My Number - Oh Romeo
 110 Bang Bang - D.A.T.
 111 Who's Your Boyfriend - Eric
 112 Springtime in Italy - Splash Gang
 113 Native Love (Step By Step) (Instrumental Remix) - Divine
 114 Be My Delight - Amanté
 115 Putting The Night On Hold - Lauren Gray
 116 The Flash - Cerrone
 117 Deeper 'N' Deeper (Ultimix) - Modern Rocketry
 118 Sex Drive (Drivin' Instrumental) - Glam with Pete Burns
 119 Sex Dance - Lisa
 120 Two Girls - Another Boy In Town
- 121 Chinese Revenge - Koto
 122 Walk Into The Daylight - Taffy
 123 Plastic Forgery - Bottin
 124 Skipper - Lu Colombo
 125 Countdown - Digital Mind
 126 Feel The Fear - Clio
 127 Toi Et Moi - S.S. Lovers
 128 Ali Shuffle - Camaro's Gang
 129 Love And War - 10 To Lunch
 130 Magic Carpet Ride - Bardeux
 131 Time Out - Florio Time D.J.
 132 White And Black - Taffy
- 133 I Feel Love - Donna Summer
 134 Gloria - Laura Branigan
 135 Faces - Clio
 136 Light Up My Heart - Angie St. Philip
 137 Sweetheart In England - Meek Rabbit
 138 Living In The Sun (Edit) - Evelyn Barry
 139 Shanghai - Lee Marrow
 140 On Just Foot Forever (In Flagranti Remix) - Black Devil Disco Club
 141 Money (Dancealot Paul Magic Italo Re-Edit) - Mozart
 142 Nice Girls Say No - The Flirts
 143 Happy Station (12" Mix) - Fun Fun
 144 Bahia - Prince Rama

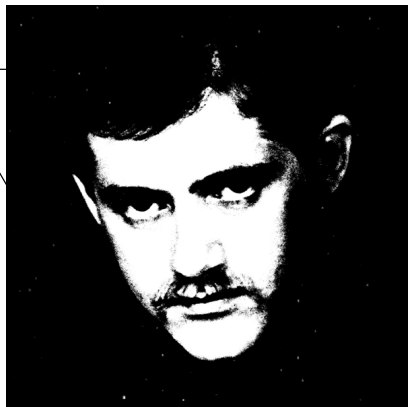
THE MIRACULOUS MULTIPLICATION OF VINTAGE RECORDS



APPENDIX

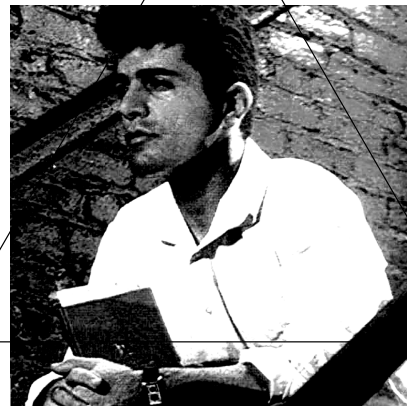
Ascension Disco djs are able to miraculously multiply crates of vintage records, full of tracks never heard before, extracting them from alternate timelines they can reach thanks to the nature of their time/space manipulation abilities.

PATRICK COWLEY



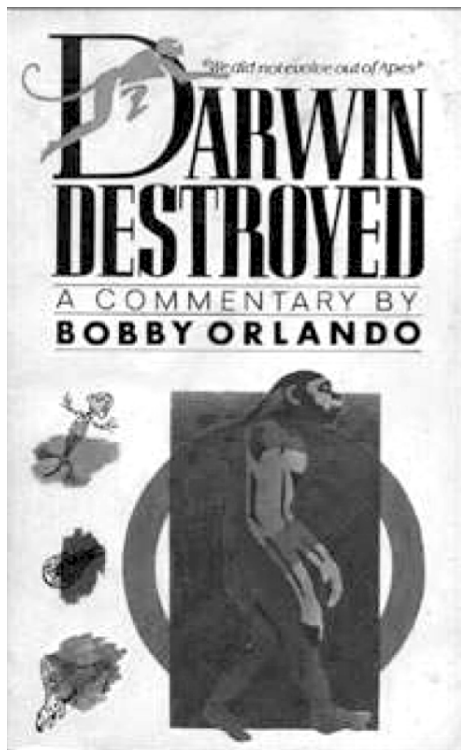
**The Megatron Man
will rise from the Dead**

BOBBY ORLANDO



**The Producer's
Co-Producer**

**"A smile is Hi-NRG and a frown
is House music"**



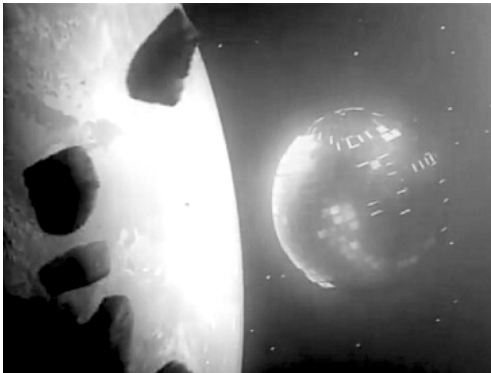
Discoteca Clandestina reading suggestions



The Levogyre in disguise



Everybody in the 5D Ultraverse is dancing to Ascension Disco



There is something out there and it's not a Disco comet



See you in the 5D Ultraverse

FALL OF ATLANTIS UNCOSCIOUS		THE NEW AGE TRANSCONSCIOUS	
CAIRO EGYPTIAN EMPIRE	9600 BC	6600	KHARTOUM NEGYPY
ATHENS PERICLEAN GREECE	3000 BC	6580 AD	KATHMANDU PERIGREK
ROME HELLENISTIC ROME	429 BC	4009 AD	BRASILIA HEROMIC
ROME, COSTANTINOPLE, LINDISFARNE	729	3280 AD	JERUSALEM Medieval
GLASTONBURY	300 BC	2280 AD	THULE, GREENLAND
FLORENCE, ROME	180	2100 AD	TOKYO
REINASSANCE	1480 BC	100	BAUCHAROQUE
ROME	1580 BC	2000 AD	NEW YORK
MANNERISM	30	1970 AD	PARIS, MOSCOW
ROME	1610 BC	120	MODERNISM
PARIS	1730 BC	1850 AD	MONTPELLIER
ROCOCO	20	20	REALISM
ROME	1750 BC	1830 AD	PARIS
NEO-CLASSICISM	40	40	ROMANTICISM
PLURICONSCIOUS			MONOCONSCIOUS

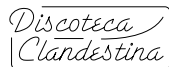


Paul Laffoley's Myth of the Zeitgeist

THE ONE			
TEMPORALITY		ABSOLUTE LIFE	
		SPATIALITY	
5D Ultraverse	8D	METATIME	RELIGION ↑ MATHEMATICS ↓ METASPACE
		DINERGY	HIEROPHANY
	7D	ZEIT	SYMPHER
		SINERGY	KRATOPHANY
	6D	HYPARXIS	CIPHER
		SINCRONICITY	EPIPHANY
	5D	ETERNITY	CYPHER
		CAUSALITY	MYTH
	4D	TIME	ART ↑
		COINCIDENCE	LEGEND
3D Universe	3D	DURANCE	ARCHETYPE
		CONCURRENCE	TALE
	2D	SUCCESSION	ICON
		CIRCUMSTANCE	ANECDOTE
	1D	INTERVAL	INDEX
		OCCURRENCE	LIST
	0D	ISTANT	SIGN
			•

ABSOLUTE DEATH
THE MANY

Paul Laffoley's Dimensionality



is brought to you by



2017
5778

Vers. 1.3

Whoever tries to get financial profit from
Discoteca Clandestina will suffer all the disasters
described in the first pages of this book, according
to the Producer will, and he/she will be banned
from accessing it forever.

