

ISSUES

WE'RE BUILDING A TOWER

ANDY LAME



#76: 9/01/2023

JACKSON CHANG - PROMPT

THE JOURNAL
OF OUR FIFTH
FOUNDATION **OCI**

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DREAMSCAPE'S APPROACH, PART 1

BY ELLA SOLIS

"So, I've been having weird dreams lately, where shadows take on lives of their own and they dance around me in circles, surrounding and closing in on me until I jump awake in a cold sweat." Maya nodded, jotting something down on her clipboard. She places it down gingerly on the desk in front of her. "Have you ever tried dream therapy?"

Maya is a 25-year-old woman with jet-black hair. She's a natural ginger, freckles and all. She wears green color-contacts because she hates the shade of brown her eyes have and how they "don't match her hair no matter what color she dyes it." Most of the time, she can be found napping, reading, or writing for her blog. She works as a dream therapist, helping her clients process their trauma through guided dreams, leading her clients through symbolic journeys through their subconscious.

"No, I've never tried it, but, I am open to it." She nervously confides in Maya. "Alright, Ms. Reyna, I have availability tomorrow, what time works best for you?" The two agree on 3 P.M. before Maya stands up and walks her client out. "The exit is the door on the far left, past the two bathrooms."

"Thank you!" Reyna calls out as Maya prepares for her next appointment. She walks over into the 'dream observatory' (as the other therapists call it) and plugs some information about her next patient into the computer. Her next client, a man named Job Winters, enters and sits down on the patient's chair as instructed by Maya. "Well, Job, you know how this goes, if you don't mind, I will put you to sleep." He nods, putting the gas mask on his face by himself.

Maya thanks him and turns on the gas. She sits next to him in a brown, leather chair before clutching her necklace with her left hand and connecting his hand with her right hand. The necklace, a sterling silver chain with an hourglass charm, glows a soft golden hue, and she falls asleep instantly. The buildings are crumbling and half-missing.

Skyscrapers once bustling with human activity are now desolate and falling apart. The first thing Job notices is the dense fog surrounding him.

He holds out his hands to work where his eyes fail him and begins to walk forward. "Good good, you already know how this goes, I think you should enter the old casino today," Maya calls out from far above the fog.

Job trudges along,

looking for the neon lights that light up the barren casino. He trips on a pothole and nearly falls but regains his footing quickly. He looks up to see anything above the fog, and he sees the neon sign reading "CASINO." He walks up to the door.

He is instructed to go into the casino, so he obliges and turns the handle to the big red doors with metal embellishments on the corners, and enters. This unfamiliar territory is a long, sprawling desert that spans way past the square footage of the casino. There are statues erected in the sand. The three statues he can see are fashioned into a money bag, a musical note, and a cat.

He barely steps forward before he is dropped instantaneously through the sand. Shadows encircle him as he rapidly falls downwards through the void. "We're going to kill you soon, soon your family will all be dead." echoes all around him as he is jolted awake all of a sudden.

**CONTINUED
NEXT MONTH**



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ALAM

ISSUES MAGAZINE

FEATURED ARTIST INTERVIEW WITH

ANDY LAME



Andy: Hey, what's up man?

Ryan: Hey, what's happening, Andy?

A: Not much, just hanging out at the house. My condolences about your tomato plant, man. That sucks.

R: I appreciate that. It does suck, but I appreciate that.

A: I used to have a party house where people played music and stuff in my early 20s in Boone. Every time that you have a party, it just feels like you're trying to do stuff and you're inviting people into your home and people are jerks.

R: Yep. There's always a couple, right?

A: It sucks because you feel like someone you know had to have seen something. Maybe it happened really late, and nobody did see something. Who knows?

R: That's true, and just today someone took a pepper plant out of the same pot. So, I don't think it was the party. It's got to be someone in the neighborhood or something.

A: Yep. You guys have got some crazies on that road anyway, right? You've got some weird stuff that happens on that street.

R: Yeah, someone was murdered a block or two down. So, who knows? People will walk by from time to time. Everyone is nice that I've met and talked to but, you know, someone is systematically pulling my plants out of that pot, and it is weird. Haha.

A: I guess you could take it as a compliment. They're enjoying your produce.

R: "That's a good plant, I should have it." I hope they're actually taking it and replanting it. I'd prefer that over just ripping it out of the ground and killing it.

A: Yeah, that's just senseless violence as opposed to, maybe somebody is in need. At least you can tell yourself that, you know?

R: Yeah, they at least appreciate the pepper plant and the tomato plant. It was my nicest tomato plant. So, who knows?

A: I mean, they had a good eye for it.

R: Haha. Yeah. Exactly.

So, how are you doing?
A: I'm doing alright. Just getting through the work week, you know? Trying to get together loose odds and ends. I've got a hernia surgery next week. Next Monday.

R: Oh shit, really?

A: Yeah. It is, I don't know. It's one of those things where- hernias are pretty common.

R: Did you lift something too heavy or how did that happen?

A: No. I just coughed too hard one day.

R: Hahaha.

A: My belly button went from an

innie to an outie.

R: Oh, shit.

A: When I coughed. It happened some time over the pandemic.

R: Ohhh. Has it been giving you pain?

A: Not a whole lot but it feels uncomfortable to cough. You feel stuff coming through the hole. You hear nightmares of people who let them go for years without problem but then something gets twisted up and they're in a lot of pain.

R: Oh, yeah?

CONTINUED



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ANDY LAME CONTINUED

ANDY LAME POSTER

A: I figured, I got insurance, we've had surgery this year. I've hit my deductible. Now that I've got the card punched, I can get some freebie stuff. It's time to load up on what I can get.

R: Oh yeah.

A: Healthcare. Even when it is there it is thoroughly unpleasant.

R: So true, so true.

So, yeah, the way this is going to work is. I'm already recording this. I'm going to keep recording it. I'll transcribe it as best as I can word for word before we put it into print. It will come out on the first of the month. In your case, that will be September 1.

I'll put up the audio on the ISSUES YouTube channel the month after that. I'll tag you both times.

A: Ok.

R: Yeah.

A: That works for me.

R: Hell yeah.

A: Thanks for interviewing me. I appreciate it.

R: So, let's start easy here: what's your name?

A: My name is Andrew Edwin Lame.

R: Oh, Edwin, really?

A: Yeah. My middle name is Edwin. It's from my grandpa on my mom's side. It's Cajun.

R: Alright.

A: It's a family name that's been coming down from that side for at least a century or so.

R: They bring that food in your family, then? If you've got that background, you got any Cajun food cookers?

A: Yeah. My grandpa and my ma make jambalaya and creole. Those are the big ones. How to make a rue. Have that as a base for different stuff.

R: I had some awesome etouffee in Lexington, KY.

A: Oh nice. Nice.

R: So, is that your background mostly? Cajun, New Orleans, Louisiana?

A: That's my mom's side. The other side of my family, my dad's side is from Idaho.

R: Hmm.

A: I think I'm mostly Scotch-Irish on that side.

R: Yeah.

A: So, we think Lame is a bastardization of MacLame at some point.

R: Ah.

A: Where the Mac got dropped. That's our best guess.

R: Tell me about this Idaho. Have you ever been out there?

A: Yeah, yeah. My dad's side of the family is from Lewiston, ID, which is on the border of Idaho and WA. Where the Snake River is the border. On the Idaho side is Lewiston. On the Washington side is Clarkston because it is basically the end of where Louis and Clark's expedition across the country.

R: What is it like out there? Is there lots of greenery or is it pretty sparse?

A: Lewiston is in a valley so even though it is really close to the mountains it stays pretty temperate most of the year. It's the opposite of Eastern NC heat we have here. It'll be 105 degrees out there and feels like 90 degrees here. It'll-

There'll be snow all over around the town but then in the town there'll be snow but melt because it stays warmer in the valley.

R: Ok.

A: So, it's really beautiful all year round. So, right up through that area are a lot of small mountain towns. Between there and Spokane and go north and a little west on the Washington side, my grandparents had a trailer up in the mountains where it was beautiful. Huge mountains, tons of forest, wild life, moose, bears and stuff.

R: That's cool as shit.

I have a friend out in Spokane. He's a poet. He's gotten stuff published in ISSUES before. Anything between Spokane and, say, Butte seems like the most foreign part of the country to me. Even Hawaii and Alaska seem less foreign to me than that inner North West area. It's got some kind of quality. It just seems like a land forgotten or something to me in my head. Haha. I don't know if that makes any sense.

A: It feels pretty magical.

Visiting there in my youth made me want to live around mountains. It's one of the reasons when I graduated high school that I went to App State. Being around mountains feels magical.



R: Absolutely. What did you major in at App state?

A: I majored in computer science but did not graduate.

R: Ahhh, I see.

A: Like many people who have been to App State I ended up partying and becoming disaffected with education and wanted to pursue music. I was up there for 5 years. I attended school for about 3 and a half.

I worked jobs at bars and a record store for a while and restaurants. Got into debt for a while. Finally, my band broke up and I moved back to Fayetteville, went to community college for a couple years and got an information security associates.

R: Nice. So, tell me about this band that you just said broke up. What was the name of that band?

A: It was called Nomotai N O M O T A I. My friends had a band that had made up words, so I was like I'll use a made-up word too.

R: Yeah.

A: In 20 years of hindsight, they were my friends who were into music before me, and I was a little jealous and copied it.

R: Well, you know. When you're young.

A: Gosh I was 20, 21. I was trying to make a metal band in Boone. It's a little easier now but at the time I think that there was one hardcore band and us.

R: Yeah.

A: I stole friends from a reggae band, a rhythm section from a reggae band because they like Tool and I was like I think that I can work with this.

R: Right.

A: At the time I was really into stoner doom metal, Black Sabbath, and stuff. One of my friends who was the other guitarist in the band liked lots of grungy stuff, thrash metal, and it was kind of like my first real band where I got to have some heavy direction to it. It was fun.

R: That sounds really interesting. When did you start playing the sort of music you are playing now?

A: At this point I am thinking about 8 or 9 years ago.

R: Wow.

A: I was playing in punk and metal bands and really was doing that until the pandemic. That was what I was doing when the band broke up. I think I was like in my early 30s at the time. It was starting to get to the point where keeping bandmates at the time was hard. Fayetteville is kind of a transient town. The town flips every time from the military. The friends I was playing with at the time were getting older. I wanted something that I could just do. I also, like a lot of old white dudes that I grew up with, it's become kind of a cliché, for a while the cliché was that you did metal and you eventually started getting into country music. I've seen this joke online where the new cliché is you start off in metal and you become an avant garde electronic guy. Anywhere you are, just one person it's easier to just, you know, even when you're young, it's easier to control your destiny the less people who are involved in your music.



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ANDY LAME

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ANSWERS WITHOUT QUESTION

1. Agelast (humorless).

a. In the tapestry of existence, axiomatic values stand as the foundational threads, unwavering and unspoken, weaving the fabric of cultures and beliefs. They guide the compass of ethics and the horizon of meaning, shaping the way humanity navigates the vast landscape of life.

b. In the realm of geometry, shapes become a silent language, a conversation without sound. Triangles dance with angles, circles embrace symmetry, and lines weave tales of distance and connection, forming a world of visual poetry that transcends the limitations of words.

2. Metanoia (a fundamental shift).

a. Amidst the cluttered chambers of the heart, emotional detritus gathered like forgotten fragments of a storm, washed ashore by the tides of experience. Memories and feelings intertwined in a chaotic dance, revealing the residue of moments lived and emotions unfurled, painting a portrait of the human soul's intricate landscape.

b. Amidst the cosmic symphony, a moment of profound transition arrives as a new life emerges, taking its first breath in a world brimming with possibilities. From the darkness of the womb to the embrace of light, existence begins its journey, a fragile flame ignited in the vast expanse of the universe.

3. Accismus (disinterested).

a. In a quaint small town, where snowflakes and hearts fell in perfect harmony, a career-driven city dweller unexpectedly finds herself entangled in a web of holiday magic and newfound love with a charming local. As the twinkle lights illuminate their journey from skepticism to embracing the warmth of the season, their hearts align in a story scripted for that timeless Hallmark enchantment.

b. Like grains of sand slipping through an hourglass, his memories began to dissolve,

fading gently into the recesses of forgotten yesterdays. Each passing day carried away fragments of his life's mosaic, leaving behind an ever-shifting canvas of recollections that danced on the edge of recognition.

4. Prevaricate (the practice of avoidance).

a. Under the open sky, with the hum of the engine as a companion, they embarked on extended back road sojourns, leaving behind the city's chaos for the quiet embrace of winding paths and hidden vistas. With each turn, they discovered the poetry of forgotten landscapes and the solace of unhurried moments, finding freedom in the journey itself.

b. Each night, as the world around him grew quiet, his breath became a hesitant melody, interrupted by the dissonance of silence—a dance of shallow inhalations and abrupt awakenings. Sleep apnea turned his slumber into a fragmented reverie, where rest became a battleground between the longing for rest and the struggle for breath.

5. Amatorculist (lousy lover).

a. Under the weight of time's embrace, he found himself wandering through the corridors of memory, retracing the steps of days gone by with a heart heavy with nostalgic remorse. The echoes of laughter and missed opportunities whispered in the silent chambers of his soul, as he gazed at the past through the hazy lens of longing.

b. Within the microscopic world, dentistry takes the form of a minuscule ecosystem, where tiny brushes of bacteria clean the surface of miniature calcium structures, creating a balanced environment for optimal chewing efficiency. As an amoeba navigates this intricate landscape, it encounters the gentle currents of oral hygiene, unknowingly participating in the unseen dance of dental maintenance.

6. Zeugma (a figure of speech in which one word has a double meaning within a sentence).

a. She walked through the bustling city, enveloped in solitude, a paradox of being surrounded yet untouched. In the midst of the chaos, she found a serene isolation that whispered the quiet truth of her belonging.

b. In the garden of blossoming emotions, their love grew like a delicate flower, only to be trampled by the heavy footsteps of circumstance, leaving petals of passion scattered and hearts in disarray. Their story became a bittersweet echo of what could have been, a melody of longing and missed chances that lingered in the silent chambers of their souls.

7. Insouciant (calm).

a. In the quiet moments of reflection, common regrets resurface like old melodies, filling the air with a melancholic tune of missed chances and paths untaken. They linger in the corners of the mind, reminding us of the crossroads where choices led to roads that we wished we had walked.

b. In the realm of haptic dreaming, senses intertwined with visions, and dreams were no longer just images but tangible experiences. As night fell, the dreamer's consciousness embarked on a journey where touch and texture painted a vivid world, blurring the line between waking and slumber.

8. Octothorpe (the hashtag #).

a. He watched as the hands of the clock spun like a whirlwind, carrying away the moments that slipped through his fingers. The lost time seemed to dance mockingly, an elusive waltz that left him yearning for a way to capture what had already slipped into the past.

b. In the feline's world of curiosity and whimsy, humor is the mischievous dance of a dangling string, the playful rustle of a paper bag, and the unexpected pounce on a moving shadow. It's the secret language of shared glances and the joyous chase of a laser beam, weaving a tapestry of amusement that entwines both human and cat in a bond of laughter.

9. Apricate (sun basking).

a. In the realm of digital circuits and algorithms, lost time was but a glitch,

a fraction of a second lost to the endless calculations and computations. The computer's clock ticked on, unyielding, as the fleeting moments vanished into the infinite expanse of binary code, leaving no trace of their passing.

b. As the sun dipped below the horizon, the world plunged into a gradual embrace of darkness, shadows lengthening like fingers reaching for fading daylight. Colors dissolved into shades of gray, and the symphony of daytime sounds gave way to the hushed whispers of the night, while the stars ignited, pinpricks of hope against the backdrop of the lost light.

10. Peristeronic (relating to pigeons).

a. In the attic of memories, a forgotten slide clicked into a projector, casting sepia-toned images on the wall. As each image appeared, the room filled with a bittersweet nostalgia, a sentimental slide show that unveiled the tapestry of moments woven into the fabric of time.

b. In the confined sanctuary of his mind, he dared to imagine a world beyond his fears, where he soared through open skies and felt the exhilaration of free fall. Yet, even in his daydreams, the boundless abyss triggered a shiver of panic, reminding him that even in the realm of imagination, his agoraphobia held its grip.

-END-



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IMPRESSIONS OF

TAKE THE CLOUDS HOME FT STACEY LOUISE/ MIND SNITCHIN by CARNIVORRRR

Carnivorrrr is a psych rock band from the UK. They released, "Take the Clouds Home ft Stacey Louise/Mind Snitchin," on July 7, 2023.

You can find it here:

carnivorrrr.bandcamp.com/album/take-the-clouds-home-ft-stacey-louise-mind-snitchin

My Impressions:

Guitar chords strummed in a warbly manner feels like the first kick-in of a hard tranquilizer or the beginning of a dream sequence. The tone of the vocals is chant-like. The integration of both elements is seductive but strange. The overall effect is pleasant but intoxicating.

THE URGE TO OVERTAKE TIME by FIR CONE CHILDREN

Fir Cone Children are an industrial shoegaze group from Berlin, Germany. Blackjack Illuminist Records released their album, "The Urge To Overtake Time," on July 14, 2023.

You can find it here:

blackjackilluministrecords.bandcamp.com/album/the-urge-to-overtake-time

My Impressions:

A hazy dreamscape unfolds before you as this turbulent album develops.

Listening to this is like being at the end of a deep, cool cave, hundreds of feet from light in a hidden crystal chamber. Wind swirls around you. There's a moment of epiphany.

Then suddenly, everything clears into a synth wave dance beat, and you are teleported. The effect of everything is fantastical. At times it is difficult to ascertain, but it always retains an approachable quality. It is a study in contrasts.

I WISH I DIDN'T WISH FROM HAUNTED LOTS by THE DARIEN GAP

The Darien Gap are a power pop group from Baywood Los Osos, California. They released the single, "I Wish I Didn't Wish," track 5 from the album, "Haunted Lots," on August 18, 2023.

You can listen to it here:

thedariengap.bandcamp.com/album/haunted-lots

You can check it out here:

A tightly-wound, well-articulated emo-pop song that falls right in the middle line of successful pop rock songs.

A clearly detailed progression. A well-tuned vocalist. Tense but pretty. Hopeful and bittersweet.

HOPE FIEND by HOPE FIEND

Hope Fiend are a rock band from Los Angeles, CA. They released a self-titled album in 2023.

You can listen to it here:

open.spotify.com/album/5OEbiXtdqPkAyknurmhs4?si=zqe4BdWLQkOyGYs27Qecw&nd=1

My Impressions:

This is a fairly straight forward hard rock album in the style of many of the past, particularly those from the late 1980s. It mixes a kind of Iron Maiden/ Judas Priest quality with a 90s alternative rock melodicism in the vocals. It's biker music. Leather jackets. Guys who love guitars. If that is your joint, you will love it.

OUT OF THE PAST by GRAND HOLLER

Grand Holler is a folk-rock group from Duluth, MN. They released an album in 2021, called, "Out of the Past."

You can check it out here:

www.grandhollerband.com/

My Impressions:

All the songs on this album are suffused with a kind of southern-tinged swagger but they are wedded to a folk foundation. So, unlike some of the more testosterone-tinged pop country out there, it dances in a vein closer to Bob Dylan or The Grateful Dead. Is definitely psychedelic, definitely bluesy, and definitely folk.

VOLUME II by PARANOISED

Paranoised is a harsh noise project from Porto Allegre, Brazil. The Church of the Noisy Goat released their album, "Volume II," on July 20, 2023.

You can listen to it here:

thechurchofnoisygoat.bandcamp.com/album/vol-ii

My Impressions:

This collection of songs draws most of its sonic palette from a selection of whirs, buzzes, and motorized machine noises.

It often sounds like the test running of a 2-stroke engine blended with a mechanical teeth cleaner from the dentist.

It sounds like the intention is to playfully annoy while it revels in the sheer enjoyment of noise making. This has the joy of a child at play, and it often explores new vistas of sound.

TV YELLOW by TINY MOON

Tiny Moon is an alternative rock group from The United States. They released the album, "TV Yellow," on May 5, 2023.

You can listen to it here:

tinymoon.bandcamp.com/album/tv-yellow

My Impressions:

A summery vibration lends these otherwise tender, sad songs a buoyancy as the drums form a skeleton that is as propulsive as it is restrained.

There is a strong timeless quality to these tunes. I could believe that they were written any time between 1980 and now. There is a bit of a new wave quality, a lot of a 1990s college rock quality, and a 200sish indie pop quality as well.

BEYOND THE REALM by BOB HOUGHTON MUSIC

Bob Houghton Music is a rock artist from Meridian, ID. He released an album called, "Beyond The Realm," in 2023.

You can listen to it here:

open.spotify.com/album/0V4T6x19PPobOnq8pflGI9

My Impressions:

A fun, often tongue-in-cheek collection of self-produced basement rock tunes that have a surprising melodicism and enjoyable unpretentiousness.

The songs are well crafted and tuneful. They draw from many of the tropes of 60's psych rock, 80's English pop, and 90's alternative.

It's nice.



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THE GOOSE AND THE SWAN - LIVE AT ROABDURN by TROUNCE

Trounce is a black metal/black metal punk hybrid band from Neuchâtel, Switzerland. They released, "The Goose and The Swan - Live at Roabdurn," on July 21, 2023.

You can listen to it here:
trounce.bandcamp.com/track/the-goose-and-the-swan-live-at-roabdurn

My Impressions:

I love hybrid metal as it isn't easy to execute. Genres became genres for a reason, but I just love when someone comes along breaking stereotypes. This explorative take on black metal and punk is beautiful for several reasons.

The vocals are in a gorgeous punk/black metal style as the instrumentals play the absolute riffage and blast beats that black metal is known for. All in all, incredibly powerful.

I will be checking out more of their music myself.

WALLOW by DYSTOPIAN VOMIT COP

Dystopian Vomit Cop is a harsh noise project from Grant, Michigan. They released Wallow on July 3rd, 2023.

You can listen to it here:
dystopianvomitchop.bandcamp.com/album/wallow

My Impressions:

I love the dark ambient elements of this project, the vocals add an evil-sounding layer to the noise that I feel is missing from a lot of noise projects nowadays. Show Me Your Teeth adds some speedcore elements and feels powerful to listen to. I like the sounds in Prized Horse, they sound like deranged screaming. Wallow combines all of the elements from the previous songs, and introduces a lot more dark ambient ones to complete the record in a big way. Favorite song: Wallow

DISQUIETUDES by CATHARTECH

Cathartech is an ambient-electronic project from Seattle, WA. They released Disquietudes on October 6th, 2012.

You can listen to it here:
amokrecordings.bandcamp.com/album/disquietudes

My Impressions:

I love the analog synthesizer. It has such a warm tone. It feels great to listen to.

Cathartech has created some sonic landscapes with this record. The second song switches up the mood, having a more eerie vibe to it. The third song builds off of this and takes you down an even darker path in a song fit for a horror game soundtrack. The fourth song ties it all together nicely.

It is hard for me to pick a favorite song from this record because it's a front-to-back listen type of ordeal, but I will say I probably liked Spatial Dislodgement best.

REVIEWS BY ELLA

WHINNY by TIM KINSELLA & JENNY PULSE

Tim Kinsella and Jenny Pulse are a psychedelic/electronic group from Chicago, Illinois. They released Whinny on July 13th, 2023.

You can listen to it here:
pocp.co/whinny

My Impressions:

I thoroughly enjoy the psychedelic, atmospheric, deeply reflective music that Tim Kinsella and Jenny Pulse have brought to the table. I had to look up how exactly to classify the genre, but I truly think trying to put them into a box of any current genre is a bad idea.

They incorporate psychedelic, blues, electronic, and even noise and trance! I like the second track and the third one the best, the second one uses a lot of noise elements and the third has gorgeous vocals and instrumental work. Favorite song: Whinny Step 2.

RUMBLE ON THE BEACH by IAN JAMES

Ian James is a rock artist from somewhere. He released a 6-song album, "Rumble on the Beach," in 2023.

You can listen to it here:
open.spotify.com/album/5y5QVwMEG3jVovk8aO1ld1R

My Impressions:

These are the sounds of a home studio unleashed in unexpected ways.

The songs are sort of left-of-center, having a languid flow, a groovy beat, and a sort of New Wave playfulness.

It's difficult to read the influences here but the songs are certainly accessible and quite tuneful if you give them a listen.

F* ECHO by LAVELLE

Lavelle is an ambient electronic act out of Indiana. They will release a song, "F* Echo," from the album, "Contemporary DJ's From The Past," on October 6, 2023.

You can listen to it here:
lavelleofficial.bandcamp.com/album/contemporary-djs-from-the-past

My Impressions:

A bright toned and beautiful sounding electronic beat suffused with a bit of noisy production and ambient atmosphere.

The song is deceptively simple. It draws on a repeating motif of three notes on bass synth in sequence. This is somewhat reminiscent of early Aphex Twin.

The percussion and timbral texture are where most of the dynamism comes from. The drum sounds and wind reverie create presence that manages to climb and recede, ebb and flow, throughout the entire work.

SCHIZOPHONIC SYMPHONY: ANTI-SCORES FOR THE FILMS OF REGGIE GUSSE by SHAMALAMAMONKEY

Shamalamamonkey is an avant rock group from Indiana. They released an album called, "Schizophonic Symphony: Anti-scores For the Films of Reggie Gussle," on December 1, 2022.

You can listen to it here:
shamalamamonkey.bandcamp.com/album/schizophonic-symphony-anti-scores-for-the-films-of-reggie-gussle

Impressions:

First off, this music falls firmly into the category "other." It is a rather strange and titillating selection of psychedelic, propulsive, strangeness which never quite stays still long enough to define but which none-the-less is exhilarating. You need to listen to appreciate it. Quite strange and fun.

BIG CITY by RACCA TRIO

RACCA trio are jazz artists, Alex Nauman, Matt Smiley, and Ron Coulter. Recorded in Casper, Wyoming, "Big City," was released in August 4, 2023. It included the track, "Important Folk Here."

You can listen to it here:
raccatrrio.bandcamp.com/album/big-city

My Impressions:

An exploratory venture cautiously undertaken by three bold men intent on connection.

The work drifts between more angular and abrupt phrases but manages to align quickly into moments of sublime coherence.

The bass is often heard casually articulating its intent in a childlike dance. The drums scatter and splash, mostly with restraint but always with embellishment.

The guitarist alternates between symphonic glue-casting and bright strokes of cresting chords.

The three of them craft a movement in real time, spontaneously following the rhythm and harmonic motifs with abandon and verve. Quite nice to my ear.



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R: That's just a fact.

A: I think about a decade ago at this point, 8 or 9 years, it always, I kind of had the hybrid picking style which I picked up from my dad as a kid. I think I watched him doing it. I tried to develop that enough as a style so I had enough going with the guitars so I could accompany myself. It's about that time that I wanted to have enough so I could emulate the people on the guitar I wanted to emulate, you know, Townes Van Sandt, Graham Parsons, and Blaze Foley and stuff like that.

R: Now tell me, what was it in those artists that you found so inspirational?

A: I think there was as tendency, especially with Townes Van Sandt, and Graham Parsons too, where there was a sadness and an acceptance of death, but the song still made me feel happy. They were kind of feeling sad for you in their music in a cathartic, therapudic kind of way.

R: Yeah.

A: Especially at the time. My father had just passed away. I liked him pretty good, so that's the thing with anybody, when they die, it only sucks if they're good people.

R: That's true.

A: So, it's like the better they were the more it sucks. But you'd rather have that than have them be shitty.

R: True.

A: Anyway, I think dealing with that death and the feels that I was feeling at the time, the way that the music expressed that death is coming whether or not you accept it.

Acceptance is probably going to make the time you have here better.

R: I feel that, I feel that. So, do you work through those feelings with the songs that you write?

A: I think that death ends up in a lot of my songs. Sometimes live there will be a stretch of three or four songs where I'll be like this song is about this and death. This song is about trains and death. This song is about love and death. It's one of those things where at this point, I try and not write about it on every song.

Good songs are songs that people relate to. I think that's the one thing that everyone can relate to, that they are going to die.

R: MmmHmm.

A: You're not guaranteed love in this world. You're not guaranteed that you're going to fall in love or have a family or make money. You're pretty much just guaranteed that you're going to die. If you're aiming for a big audience that's the biggest audience that you can aim for.

R: The interesting thing about it is that even though everything you are saying is true, it's something that people actively try not to think about.

A: That's true. I am leaving out a few factors here. A lot of people don't listen to music to think. Even if they do, you have no obligation to think about that.

R: Well, I do think that it is important to bring to people even if it makes them uncomfortable. Did you have any tragedy in your own life that sort of made you very conscious of your own mortality?

A: Not really. It was really just my father's passing. I was raised spoiled rotten as a kid.

R: Yeah.

A: The most angst I had was not having any angst. Things were pretty easy for me growing up. I was a smart kid. I did well in school. By the end of high school, I had figured out how to make friends.

R: Right.

A: Went to college. So, I really was not very self-aware. Really not very self-aware of other peoples' struggles.

R: But you did end up interested in this common factor that's a struggle everybody has which is passing away of people.

A: I think early on this was advice from my dad: if you want people to like you, listen to them.

I definitely always wanted people to like me. I don't think that's a flaw of every artist. It's not necessarily even a flaw. Wanting to be liked and craving acceptance from your peers.

R: I think it's true. I think even the most avant garde performance artist or the craziest, most outrageous punk rockers from back in the day, they didn't want to be loved but they still wanted that attention. They wanted you to know that they didn't want to be loved.

A: Acceptance or validation, something. They wanted people at their shows.

R: You're right. They wanted someone to witness what they were doing.

A: MmmHmm. It's really- It's the only- you, being in other peoples' minds, outside of passing on your DNA through kids, that's the only way you're passing yourself on at all.

R: It's true and if you do a good enough job of it, it's probably more effective than having kids. If it's like, if you're Ernest Hemingway or Francis Ford Coppola or something. If you're making some kind of art that imprints people so deeply-

A: Yeah.

R: That people still think of you.

A: If you wrote the epic of Gilgamesh, you really hit the jackpot there.

R: That's the better example. That's good.

Ok. So, for my second question of the interview haha, what is your project name, what do you go by?

A: I was blessed with a pretty good last name, so Andy Lame is the project.

R: Hell yeah.

A: I never did it enough to want to get it off the ground but in the age of hair bands, there were so many last name bands like Van Halen, Bon Jovi,

R: Yeah, yeah.

A: Dokken. Lame would've been a great one.

R: Lame. Haha.

A: Lame. Just Lame.

R: Haha. It also sort of sounds like it would be a 90s alternative band name.

A: Yeah, it does.

R: Someone that would open for the Smashing Pumpkins or something.

A: Yeah, or like a side project from the dudes in Tad or Mudhoney.

R: Yeah, Lame. That's great. That is a lucky name. You won the lottery on that one.

A: Yeah. My father retired from the military as a major. He was Major Lame.

R: Hahhhmmhmm.

A: It never occurred to me the inherent comedy of that until I was in late high school when a friend of mine pointed out to me that was pretty ridiculous.

R: Definitely. It's very good.

So how old were you when you started getting an interest in playing music?

A: Let's see I think I was maybe; I'm trying to think. I know I asked my dad for a guitar in 7th grade. He put one of his acoustics in my room and said, "well, if you figure stuff out." I wanted an electric guitar. At that point I think right around sixth or 7th grade. Before that all I listened to was Weird Al Yankovic.

R: Oh, hell yes, that was my opener too!

A: Yeah.

R: I had like four of his CDs when I was in 7th grade. That's crazy.

A: Yeah, I had a Walkman with Dare To Be Stupid.

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R: Yeah, I had that one.

A: Weird Al in 3-D.

R: That's a good one.

A: The Jurassic Park One.

R: Uh huh.

A: I stole the Nirvana one from my sister. That's what started it.

R: MmmHm.

A: My sister threw away Countdown To Extinction by Megadeth and I fished that out of the trash. That was when I got into metal. I remember having fantasies when I was mowing the yard and having the Walkman. That Megadeth tape was the only thing that I listened to for 6 months. I'd have fantasies. I fantasize about learning Megadeth songs and playing them for my friends and thinking, "oh, man, everyone is going to think I'm so cool and I'd be so popular if I learned Megadeth songs."

R: Fuck yeah. Which is not really true but it's funny.

A: At that point I didn't get good enough to learn Megadeth songs. I'd become disillusioned quickly with the awards in moving up the social ladder.

R: That's wild, though. Your story was actually pretty similar to mine musically because the first thing that I ever got into in first grade, second grade, wasn't my parents' music, was Weird Al and I had the Star Wars sound track.

A: Oh, that's awesome.

R: And, uh, this is really nerdy. I also found the CDs my sister decided weren't cool anymore

and listened to those. Only in my case it was the Sex Pistols and The Doors.

A: Oh, wow.

R: She was too punk for the Sex Pistols at that point, you know, so she left that out, so I was like I'll take it. It's interesting how older siblings can have a potential effect in that way.

A: That was the beginning of this day, me and my sister bringing stuff to the table that the other one likes.

R: Nice.

A: I remember that the Sex Pistols was one of those bands I'd hear about as a kid. At the school of science and math in Durham and I would go to the school kids there and you'd see a band you had heard about. In this case it was Sex Pistols.

R: Whoa.

A: I was like, I'm going to buy this Sex Pistols album. But it wasn't Never Mind the Bollocks it was the other weird one that had the, you know.

R: The Great Rock n Roll Swindle.

A: Yeah. The Great Rock n Roll Swindle. A little bit different.

R: It's not exactly the same thing.

A: It starts off with an orchestra and a spoken word thing. I remember, I think, I would go to Sid Vicious to see his cover of My Way. I'd seen it on the Sid and Nancy movie, and I was like, "ok, this is cool."

R: Yeah.

A: I didn't go back to them for a long time because the same thing happened with Slayer because the first thing, I bought was their album of punk covers, Decade of Aggression, I can't remember what it was called.

R: Nice.

A: It was another situation where I

didn't have someone to tell me, "this is what you need to get to listen to this band."

R: Right. So, you started out with the album that was basically the weird B-sides album?

A: Exactly.

R: Yep. Oh, ok.

Where do you like to perform? How far have you travelled, etc.?

A: Um. My favorite style of show is a 30-minute set at a bar and then hanging out and watching other people play. I really like before I got introduced to all you guys with American Babylon and Commodity Fetish and all the house show stuff, these were really the first house shows that I started playing. I really like this environment a whole lot.

R: Oh, hell yeah.

A: I like intimate shows. It is definitely, I've played a lot of shows in front of 2 to 10 people. It's way more fun at a house show.

R: Oh, yeah.

A: At a bar it feels bad. In Fayetteville the places I've played a lot over the years is The Rock Shop and The Drunk Horse. A lot of those shows were fun with nobody there. I was friends with the people who worked there. It was kind of family.

In terms of travel, I haven't done that a lot. I think that the farthest I've gotten was out of North Carolina was we got down to Alabama a couple times and I played in Montgomery, Birmingham, and Auburn.

R: Nice.

A: That was cool. Alabama was interesting because it was half

exactly what you thought it was and half being surprised by meeting cool people who you didn't expect to meet in Alabama.

R: That's how I felt when I went down there too. The environment is kind of stifling but there are a lot of great people there.

A: Especially when we got to Auburn it was kind of like Greenville. It is a college town, but it is also in an area that's close to the Florida area. Maybe it's not even that close.

R: Yeah.

A: One of the other bands on the band were near Mussel Shoals and stuff. That's a small town but with a huge music history because of The Mussel Shoals recording studio,

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A: which is like Lynyrd Skynyrd but the studio bands, the Hired Guns, were on a lot of R&B albums.

R: Is that on that little strip of land where Alabama is on the gulf?

A: You know what, I'm going to pull this up now.

R: Because there is that tiny little bit of Alabama that is actually technically right there on the gulf.

A: Mussel Shoals is actually in Alabama. I'm pulling it up. It is on the opposite side of Alabama. I am completely wrong.

R: It's on the top?

A: It is in the top lefthand corner, almost in Tennessee.

R: Well, why the hell would they name it Mussel Shoals?

A: It's on the Tennessee River.

R: Oh. Well, alright.

A: Well, isn't my face red?

R: Well, you had the right idea. It was still water.

A: Ahhahah. Oh.

Then where the hell is Auburn?

Ok, Auburn is nowhere near. Haha.

R: I'm leaving all this in, just so you know that.

A: That's fine.

R: This is good stuff.

A: I have been wrong plenty of times.

R: Let's refocus here. Do you have any recordings, or do you plan on having any recordings?

A: I've got some self-recorded stuff on my Bandcamp now. I've been putzing around on getting an album up the last couple years and finally I'm on it. The biggest issue for me is that I'm not a strong singer.

R: Mmm.

A: Recording yourself and being your own audio engineer just sucks.

Punching in, punching out and then deciding by yourself whether the takes are good enough to keep.

R: Mmm.

A: Especially in consistency you're going to want to do it all in a day or so.

R: Yeah, you can't have an ego about it.

A: Yeah. I just got off the phone with an old bandmate buddy of mine from the Boone days and he lives in Asheville now.

R: Nice.

A: I'm planning on going up. I told him I'm planning on taking along weekend off and spending it up there and trying to get it. He said he'd audio engineer for me and he's a friend I trust.

R: Hmm.

A: He's a really great accomplished musician. I got his own stuff.

R: Do you mind if I as the name?

A: Yeah. His name is Carter Ross.

R: Ok.

A: He lived in- I think my favorite thing- he had a band in Athens, GA called the Holy Liars that was really good. Good southern rock type stuff. He's a wunderkind though. He's a bass player. He can play Jaco Pastorius.

R: Oh, shit.

A: He can play a Leo Kottke piece on guitar.

R: Nice. Wow.

A: He's one of those people that's just great at everything he does.

R: Good for him.

A: He played bass at one point in my metal band in Boone and he was the best guitarist in the band.

R: Mmm. It's like when someone on a football team, like a tight end becomes a third string wide receiver or something.

A: Yeah.

R: He's great at guitar but you have him playing bass.

A: Yeah. I like having bass players that are better guitar players than me. It works. I've had a lot of them. You just gotta keep them in check. You gotta neg 'em a little bit and try and stay in their heads so they don't leave you.

R: Haha. Right.

A: Don't take any advice from me about relationships or bands.

R: Hell yeah. Ha.

Ok. Well, I'm going to start winding down a little bit.

A: Ok.

R: Do you have anything you would like to promote?

A: Let's see. Coming up I've got, it'll be, the day before this comes out, I'm playing at the Monstercade in Winston-Salem. The first weekend of September I'm playing Bucketfest at Panther Lake.

R: Hell yeah.

A: Which is some of my Eastern North Carolina favorites, Spider Bucket. They decided to put on a Labor Day festival.

R: I will be in attendance. I'm going to buy a ticket.

A: Yeah, I mean it is very much inspired by the one you did there last year.

R: Mhmm. Hell yeah.

A: That was where I met Spider Bucket. So that'll be fun.

R: I'm happy someone took that up. The fall festival at the lake. I'm happy that someone younger than me decided to do that. That's why I want to support them by going out and buying a ticket too.

A: We've been heavily promoting the amount of free hugs that'll be passed out at Bucketfest.

R: You're not going to charge for them?

A: These are free hugs. Tax deductible. If you give me a hug, I'll give you a receipt.

R: Ahhaha. I hope that's true.

A: You can claim those hugs.

R: I have to show my accountant.

A: Now I kind of want to print up some receipts for that. Last year I had my Werther's Originals. This year could be hugging receipts.

R: That's a work-related deduction for me as part of ISSUES to report on it.

A: Yeah.

R: If I get a hug that's a work-related deduction. That's the IRS. That's got to be worth at least a quarter or something.

A: It adds up.

R: Every little bit.

A: If you want to claim every single one of those hugs. It's been a few months but I'm thinking I might be playing October 18 at your house.

R: Yeah, I think we started the process. Ed Wilcox, who is an amazing drummer from Philadelphia, and incidentally is how I was able to meet Sun Ra which was really great because he used to play with him. Well, I mean Marshall Allen because Sun Ra is dead but he's the leader of the Sun Ra Arkestra. He's going to be the drummer who is going to here that day. And we're going to have you. And we've got some other bands that we were going to look into as well.

I think it is going to be cool.

A: Yeah, that sounds awesome. I'm excited. It'll be my first time back since AmBab, which was great.

R: Very much so. Alright, so last question is: is there anything you were hoping to talk about that I haven't asked you about?

A: Hmm. You know, not really. I think it's been a pretty good interview. I don't really have any insightful questions off the top of my head.

R: Haha.

A: I will say I'm a big fan of Commodity Fetish and everything you've been doing man. I really enjoy these American Babylons.

R: Hell yeah.

A: Coming to the shows, meeting all these brilliant artists. Once again, you like doing things that make you feel smart and make you feel appreciated, and it really feels welcoming in this group of people. It makes you want to make more art. That's the best way you can feel.

R: Absolutely. Well, thank you for the interview.

A: Once again, thank you for interviewing me. I look forward to reading it.

R: It will be out September 1. I will talk to you later, Andy.

A: Alright thanks again, Ryan. You have a good night.

R: You too, bye.

A: Bye.

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ISSUES INTERVIEW WITH JACKSON CHANG

Ryan: Hey! How are you doing?

Jackson: I'm doing great. I just got off work. Had to deal with a 12-4 Sunday shift. Very boring but I get to play some cool records when I'm at work.

R: Nice.

So, the way this works is, I'm going to record the entire thing and use it to transcribe and print later. I'll dump the whole audio the month after that. How does that sound?

J: Yeah, great. Sounds awesome.

R: Let's start easy: what's your name?

J: Jackson Chang.

R: Where are you located in time and space?

J: Currently I'm in Greenville, NC but I used to come from Roanoke Rapids, NC. Which is a very, very poor, unfortunate town right across from the Virginia border.

R: And is that where you were born and raised?

J: Yeah, I grew up there for pretty much the first 18 years of my life. Then I came to Greenville for college in 2021. With the Pandemic happening I was forced to move out 3 weeks into my semester and had to do it online. Then me and my friend who roomed together in the dorms came back.

R: Well, that's good news. Are you re-enrolled there now?

J: Yeah. Hopefully this will be my last year here at ECU but that all depends on whether I

do good in my classes or not.

R: What are you studying?

J: Computer science.

R: Nice. Why?

J: I've always been into computers and stuff. My dad worked IT and cybersecurity at the local hospital. I've been raised by the internet kind of. Which is probably not good for today's youth but back then, when it wasn't

mega corporations trying to pander to all your thoughts and motivations, R: MmmHm.

J: It was more like a free realm to do whatever you want and explore who you are.

R: When you were in Roanoke Rapids were your parents musical? Did they play music at all?

J: Not at all. My mom somewhat knew piano when she was younger, but I discovered that myself. I grew up when Guitar Hero 3 came out. That was my first step into being musical. My parents had gotten me a First Act guitar when I was 7. I did not learn to play it then because I didn't know what guitar tabs, or anything, was. I had nothing to base any learning off of. No YouTube because I didn't know how that worked so I kind of let that guitar fade away. Break into different pieces.

R: Have you mostly stuck with guitar since then?

J: I kind of do a bit of everything nowadays. I know bass and drums. I've been trying to get into piano since then. I've been on again and off again. I've pretty much forgotten everything that I've learned since then.

R: So, how old were you when you acquired your first guitar that you kept and wrote things on?

J: I got my first guitar when I was a freshman in high school. I was really getting into music for the first time then because I had originally been listening to mostly pop punk stuff when I was in middle school. With one of my friends. We were really into Sum-41 and blink 182, all that stuff. I say good but, ha.

R: Haha.

J: Well, they had some good hits.

Anyways, in high school I'd asked for a guitar because I had been listening to Nirvana, which is the gateway drug for any sort of hard rock or noisy type stuff. I listened to these songs and thought, "these don't seem too complicated to play. There's not a lot of heavy solos or anything."

R: Yeah.

J: So, I had gotten that guitar, which was a crappy Walmart guitar with a really tiny tube amp, and I just went from there. Going with Nirvana, getting into heavy metal stuff like Metallica. Then I bought a few other guitars, passed that, and I had started getting into some really weird stuff during the pandemic. Daughters were a gateway. Which are unfortunate given today's entire situation with that. But that just led me down the path to screamo and everything.

R: Yes.

J: Or, emotional hardcore depending on how elitist some might want to be with that. That led me to where I am with my band Process//Sleep right now.

R: Before Process//Sleep, were you regularly collaborating with anybody else?

J: I'd been jamming with friends from high school, but I never really said that I've had any sort of specific project or band in mind. I had a friend, Zak, in high school. My best friend right now.

One of my best friends, shout out Zak Askev. He played bass and we kind of jammed around. Had 2 or 3 different guys play drums with us. Did a high school talent show thing doing a Tool cover. No vocalist so that was pretty awkward, but it was pretty interesting to just play that in front of a bunch of high school students who don't care for that type of music.

R: Was that in Roanoke Rapids?

J: Yeah. Roanoke Rapids high school. It looks like a castle on the outside. It's kind of freaky if you think about it.

R: When did you start getting into listening to music that your parents didn't listen to?

J: It's kind of always been the thing. My parents, my mom, just love 80s pop and all that. My dad kind of listens to more varied music but we've never aligned in terms of rock music that we like. He's always liked campy glam rock type stuff. But, for me starting, it was varied. It was what had come out on the most recent Guitar Hero release. Like, Linkin Park, whoa, that's crazy. I like that.

R: So, Guitar Hero was the big change. I bet that was for a lot of people at that time.

J: Yeah, it's kind of weird because for a while it really seemed like they had a grip in making Rock music popular.

But I guess whenever that whole financial crisis happened, I was like 7 myself so I don't understand much of that. I'm very young, unfortunately.

R: Yeah, rock music has- I mean there's still tons of it but relatively faded compared to some other styles.

J: Yeah.

R: So, when did you start to perform in Process/Sleep?

J: Uh, last year during the 2022 Spazzfest I had come across my good friends Marty Stocks and Isabella Miller. They were both like, we're in a band and we have a show coming up and we're looking for a drummer. I had off hand mentioned that I played guitar, bass drums and that freaked Isabella out. She was like, "You play drums? No way, we need a drummer!"

I was like, "Ahhh, drums are not my main instrument, and I haven't touched it in 2 years. I mean, I can hop on for a set or 2."

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JACKSON CHANG CONTINUED

R: Have you had trouble finding a consistent drummer there?

J: A bit. We've landed on a really nice guy, Carter Beacham. He's solid. He's more of a jazz guy, though. With the way he plays I think he can adjust to the style. The more he listens to the band we play with and the stuff we listen to on our own.

R: Got you. How did you meet him?

J: We just hung-up flyers around the ECU campus. Our last drummer decided to unexpectedly go back home and not return to ECU.

Struggling for a bit. Luckily, we didn't have anything major planned. So, let's get some posters up and see where you are a month from now.

R: That seems to have worked well.

J: Yeah, we've done a few shows under this new lineup. It's been great. We just released our demo ep tape last night. Unexpectedly. Because we had just finished recording the vocals on Saturday and we were like, "Ok then, well, it's done so why don't we just put it out now."

R: Ok where can people see it?

J: On our Bandcamp at process ex sleep. It's the debut demo tape ep called "2 amp."

R: That's p r o c e s s- the letter x- s l e e p?

J: Yeah.

R: Ok. Cool. Check that out.

So, that's great. What kind of songs are on it? How did you develop it?

J: Proverbs was a song that Izzie had for a very long while. I can't speak to what the lyrics necessarily mean for her, but I had written the other song pretty much myself- Kaioken times 4 based off the popular technique by Goku from Dragonball.

I wrote that song when I was trying to figure out the logistics for a different project that I was working on. I started out trying to figure out how I can make a band that was a little more noisy and punk related. I was going to call that Sundowner based off of Metal Gear Solid character.

R: Yeah.

J: Then, after I started doing more stuff with process and getting way

more involved with writing process I was like, "maybe I can use this song for this thing I was writing and kind of incorporate it into what we do."

R: How does that work? What's a writing session with Process//Sleep look like?

J: So, unfortunately, it's kind of like a weird John Lennon and Paul McCartney thing where it's mostly just me and Izzie. I don't want it to be like that but that's just kind of the way we write. We have developed the technique for writing in our genre. It's definitely a lot easier to adapt or let the other band members adapt for their playing style and we just write the template. They can change whatever they need to.

R: So, do you come to the sessions with a complete song or with a riff? How does that work?

J: I try to write as much of the song as possible. I have a bunch of riffs in mind and usually Izzie will also send me a bunch of riffs. I try not to get too much into writing something for a specific song until Izzie has a solid bass line written out for it. Then I'll come in and be like, "I like the way that this part is written." Or "I can do this." I feel like this part would be better if I played it on my own.

R: Do you write vocals as well?

J: Yeah. I did all the vocals and lyrics for Kaioken times 4. I wrote that when I was feeling very, I guess I would say, frustrated with how college is going. I was starting to feel like the effort that was required made no sense for the things that they were trying to teach. The professors were starting to get incredibly painful to work with and I felt like that workload was not cutting it.

R: Right. I think that is something that a lot of people that have been to school can relate to.

Is it- did I hear that you work with a radio station at the college too?

J: Not yet but I have very close ties with people who do. One of my room mates does stuff with WZMD. I have pretty much got a hand in a lot of the things that they do.

R: Cool.

J: We are doing a radio session in

the fall, I believe.

R: Nice.

J: It was going to be done in the summer but there were some scheduling conflicts over that.

R: That's probably going to be a lot of fun. A live concert basically?

J: Pretty much. I don't know if it is going to be a few songs and an interview or just one song.

R: But, still, live performance.

J: Well. I don't know if it is going over the air, but they are definitely recording it and uploading it somewhere.

R: Do they- how does that work? If you don't mind me asking. How does that radio station work? Do they have a local FM band, or do they do it online?

J: I believe it is partially online, but I am fairly certain they also have the whole radio frequency thing. They are based out of one of the buildings on campus where there is just a bunch of offices. We tried to get them to let us use it as a venue space.

R: Hell yeah.

J: But they were like, "aw, it's under construction." And all that but they haven't touched the building in 5 years, so it doesn't even matter.

R: That sucks. They didn't see the vision.

J: They don't. Because that's a really nice pool hall. I could imagine filling that with a bunch of people trying to crowd kill each other.

R: Haha. Maybe that's what they're worried about.

J: I mean you kind of just have to let things happen. It's college. It's ECU of all places. I feel like they've had worse things.

R: Do you feel like the students at ECU are pretty receptive to live performances?

J: I think the advertisement just hasn't been there. Because a lot of the places that do, a lot of the places that have tried to advertise I only see posted to Facebook. Maybe

Instagram. You really kind of have to get out there and put flyers up on boards.

When we first started for the first couple of months, we had a pretty big show for our birthday show. Me, Izzy, and Marty all align within a week or two of each other around October and September. So, we were just like "ok let's throw a show." So, we put up a bunch of flyers and there were a lot of people that I was not expecting to be there.

R: When's your birthday?

J: October 1.

R: Ok.

J: The big 21.

R: The big one where you get to do things you weren't supposed to be doing.

J: No, technically. I live a pretty straight edge lifestyle.

R: Oh, do you?

J: Yeah. I'm pretty much going to be asking people to give me a drink by just giving me money and using the money towards something that's something else I actually care about.

R: Nice. I didn't know you were sober. I'm actually pretty sober myself. Other than coffee.

J: I had always determined when I was younger that I was going to live that kind of lifestyle but then I started getting into punk and realized straight-edge is a thing that I can label myself as and look cool while doing it? And I was like dude that's awesome.

R: Put me on that.

R: That's a good decision. Your body will thank you in 10 or 20 years.

J: Well, there's other things that I do to my body that I shouldn't be doing. Especially regarding food.

R: Same.

J: What can I say? I'm a good cook.

CONTINUED



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J: I like cooking.

R: So, how did you get hooked up at the record store that you're working at? Btw, where are you working?

J: I work at Alley Cat Records in down town Greenville. It used to be Uptown, but they are having a bit of an identity crisis right now.

R: How did you get hooked up with that job?

J: Mostly I had just, I went to that location at the book store, David's Used Books, a lot and I would just kind of pop in and talk to the manager Jeff who also runs Spazz Presents. I had previously gone to a bunch of his shows that he'd been to before. I mostly just hung out and helped out. I helped bands move gear out, put up lighting, etc. Eventually he kind of learned that this guy is really trustworthy and would like to be working in music and stuff so let's give him an in.

R: Nice. That's a pretty cool job, huh? You get to get paid to go to shows.

J: Yeah, pretty much. I mean when I do the shows, I've kind of learned to be a

sound guy now just by nobody understanding that you're not supposed to point a mic directly into the P/A and causing feedback, rupturing everyone's ear drums. So, I had to go up there and be like, "Let's move this mic away and turn these EQ settings down a bit and then we're good."

R: Yep. It's pretty intuitive but people don't learn it. It's good that you know it.

So, what do you have planned musically in the next month or so? Do you have a few shows? Are you working on recording anything?

J: We have a few things on the backburner right now. We're working on a Grind slash hardcore band comp called "Make grind political again." It's featuring about 20+ bands are we are doing a cover song on that. That will be out, I believe, on July 28 if nothing happens with errors and all that.

R: Ok, so that will have been out on July 28. Heheheh.

J: It will definitely be out.

We're working on a 2-way split with bands. Carcicoma I believe it is pronounced. I think they're very new so they're also working things out. Another new band called Nuclear Silo. They're both on the grind-ier side of things. The way I'm looking at it is kind of like the Orchid and Pig Destroyer side of things. They're a little related so I guess that it kind of works. In terms of shows we have a birthday show in October. We also have a show with Kool Keith which could be kind of insane. I don't think that people are ready for the way we sound in that environment but I'm sure it will be fun. Kool Keith has done a lot of collaborations with different environments so I'm sure he'd be down for it.

R: Yeah, he's done a bunch of things over the years. That's really exciting. That's with MC Homeless, right?

J: That's going to be sick. I love MC Homeless. That dude is like my uncle.

R: Cool. Well, I'm kind of winding down on the questions that I've planned to ask. Let me ask you this: is there anything that you were hoping to be asked that I didn't ask?

J: I don't know. I don't have a lot of experience in the musical world or in any music scene. I've only been in this one for about a year. It's been a learning experience doing interviews, playing shows, helping out around the scene and stuff. It's just been wild. 2 or 3 years ago I would never have imagined that I would've been playing in a live band putting stuff online for people to listen to. I don't know what I've done in such a short amount of time what people attempt to do for most of their lives.

R: Well, you're pushing and you're working, and you seem to have a good head on your shoulders and you're doing the work, I think that's what is most important.

J: It does seem like a lot of time most people just don't put in the effort but it's also a mixture of things.

Sometimes you don't have a good scene in your area. I certainly didn't when I was growing up.

R: Right.

J: There wasn't really anything for me to do in Roanoke Rapids, NC. It was just- stick it out, go to college, see where it goes from there.

R: Well, you're doing good now.

J: Thank you. I appreciate that.

R: With that I will say, thank you for agreeing to sit down and be interviewed.

J: This has been awesome. This has been a great experience.

R: Hell yeah. Have a good one.

J: You too.

-END-



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P R O M P T

1. Compose a three-sentence short story about post-satire in the style of spectralist Kaija Saariaho.

Amidst the ethereal melodies of electronic harmonies, post-satire found its voice in Kaija Saariaho's avant-garde compositions. The sonic tapestries wove intricate tales, blending irony with delicate sincerity, inviting listeners to traverse the landscapes of emotion. As dissonance resolved into poignant harmonies, post-satire became a musical journey of introspection, echoing the complexities of the human experience.

2. Compose a three-sentence short story about post-satire in the style of chat GPT.

In a world wearied by endless irony, a new literary era dawned: the age of post-satire. Writers abandoned mocking the absurdity and instead crafted stories that embraced and amplified the very absurdity they once lampooned. As laughter turned introspective and the line between jest and reality blurred, society found catharsis in this unanticipated twist, reminding all that sometimes, the best way to understand the bizarre is to simply revel in it.

3. Compose a three-sentence short story about post-satire in the style of Mad Magazine mascot Alfred E. Newman.

"Post-satire? What, me worry?" scoffed the bewildered world as it tried to make sense of humor without the punchlines. With a sly grin, Alfred E. Neuman donned his thinking cap— a hat made entirely of rubber chickens— and declared, "Who needs satire when reality's the joke, pal?!"

And so, a new era of nonsensical giggles and bewildering grins began, leaving everyone scratching their heads and chuckling all the way.

4. Compose a three-sentence short story about post-satire in the style of musique concrete composer Francois Bayle.

Amidst the intricate collages of sound, post-satire revealed itself as an auditory exploration, distorting the familiar into abstract sonic dimensions. The manipulated laughter and fragmented punchlines danced in a cacophonous ballet, reflecting the fragmented nature of modern communication. As the boundaries between jest and earnestness dissolved in a symphony of dissonance and harmony, post-satire emerged as a sonic landscape where the absurdity of existence found a hauntingly beautiful resonance.

5. Compose a three-sentence short story about post-satire in the style of Roman Emperor Nero.

As Rome smoldered and society quaked, Emperor Nero abandoned the lyre for a quill, embracing a wicked form of post-satire. His prose danced with the chaos he ignited, casting tragedy as farce and fanning the flames of absurdity. The populace, torn between laughter and terror, realized that in the midst of upheaval, even the sharpest wit could become the deadliest weapon.

6. Compose a three-sentence short story about post-satire in the style of WWI radio propagandist Tokyo Rose.

Amidst the crackling airwaves of wartime turmoil, Tokyo Rose's voice

oozed with a new kind of post-satire, weaving tales of victory in defeat. Her words, like honeyed venom, lured doubt into the hearts of the weary, casting shadows on certainties. As the world listened, the lines between truth and manipulation blurred, leaving an indelible mark on the fabric of perception.

7. Compose a three-sentence short story about post-satire in the style of an early 80's arcade proprietor.

In a wild twist of pixelated fate, the realm of satire itself ventured into the neon-lit world of the arcade. Just as the joysticks echoed the laughter of gamers, the game cabinets coughed up post-satire— a fusion of wit and sincerity, leaving players in perplexed awe. With every high-score beaten, a new layer of irony peeled away, revealing the earnest heart beneath the pixelated punchlines.

8. Compose a three-sentence short story about post-satire in the style of a cathouse proprietor.

Amidst the dimly lit chambers of the cathouse, a new form of entertainment emerged: post-satire, where laughter intertwined with contemplation. As patrons reclined on plush velvets, the witty banter evolved into a dance of introspection, leaving them both amused and enlightened. The cathouse became a haven where pleasure and intellect entwined, leaving a mark that extended beyond the confines of its opulent curtains.

9. Compose a three-sentence short story about post-satire in the style of American fast food icon Ronald McDonald.

In the heart of the golden arches, post-satire flipped the script on clownish antics, transforming the laughter into something deeper and more profound. As Ronald McDonald's red shoes tapped a new rhythm, his balloon animals took on a metaphorical twist, embodying the complexities of modern life. Beneath the colorful exterior, post-satire served up a thoughtful Happy Meal for the soul, leaving customers pondering between bites of fries.

10. Compose a three-sentence short story about post-satire in the style of post-modernist Marc Auge.

In the realm of hyperreality, post-satire emerged as a paradoxical mirage, blurring the lines between irony and authenticity. As the simulacra of laughter intermingled with genuine contemplation, it became a reflective journey through the fragmented landscapes of contemporary thought. Post-satire, much like our constructed realities, invited us to navigate the enigmatic corridors of meaning in a world saturated with signs and significations.

-END-

ASTROBOT 3000 ASTROLOGY

Aries:

You ought to look out this upcoming month because there will be several provocative moments.

Taurus:

Traveling the highways and byways of your town can be something that relaxes you.

Gemini:

Bring all of yourself to your next social engagement. If you leave the reality at home you may end up losing your face.

Cancer:

Do not forget that there will be new opportunities. If you keep your mind together you can make use of some great things.

Leo:

Put yourself in place. If you keep acting so arrogantly, you'll alienate what is left of your group of friends.

Virgo:

Forget everything that has ever happened to you. The moments that come next will require an astute ability to adapt, not a repetition of past victories.

Libra:

Indulge yourself this month. You normally have such an ascetic impulse but you really ought to let yourself go every now and again.

Scorpio:

Brace yourself. This month may just be your toughest in some time.

Sagittarius:

Reflection is good for learning more about yourself. Particularly, what needs improvement. Try staring into a mirror.

Capricorn:

Make sure that you take the needs of others into account. Your impulse to work is powerful and good but the feelings of others matter too.

Aquarius:

Get real. You've been daydreaming and avoiding things. Try and do some tangible work.

Pisces:

Stay calm and collected. You'll have a good month.



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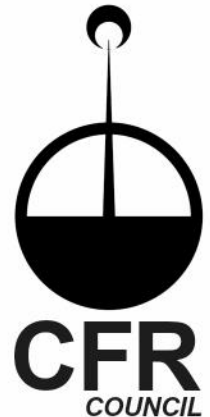
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