

ISSUES

WE'RE BUILDING A TOWER

JENNY PULSE &



TIM KINSELLA

Photo and styling by Mike Vallora & Cossie Stadnicki

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RTHBNDR - MATT RICHTER

THE JOURNAL
OF OUR FIFTH
FOUNDATION **OCI**

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ISSUES 78: JENNY PULSE & TIM KINSELLA

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DREAMSCAPE'S APPROACH, CONCLUDED BY ELLA SOLIS

She receives a call to go to Alex's office. When she reaches the door she feels a pit rise up in her stomach before she gathers the courage to turn the doorknob. In front of her, where the patient should be, is a black spot that looks similar to an explosion's aftermath. As the phone lies in the air, suspended by the cord, Alex lies unconscious on the floor, squeezing his necklace. Behind him is an out-of-commission Lily, clutching Alex's hand. Maya rushes to them and grabs Alex's hand before touching her necklace.

"Every time you enter a dream in your physical form, you will gain powers in the dream world, but your physical form will age twice as fast in the dream world." Dr. Sen's voice echoes.

She finds herself in a world covered in magma, lava, and fire. The ground is burning the bottom of her feet through her shoes as she runs frantically through the labyrinth looking for Alex and Lily.

She calls out to them in a panic, trying to find them. She runs down a path, through a room, down another path, and finds herself in a dark room, completely different from the rest of the world. The same rock, just no magma or fire.



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In this large room with a high ceiling, there is a dim light from the fire outside. "Eat the lava." She walks outside of the room and puts her face near the lava. It is burning hot, cooking her alive before she takes a quick bite. She grows large and her different body parts fill with hot air, blowing up like balloons.

Finally, the random enlargement and shrinking of her various body parts stops. She reaches out her finger and focuses hard on it. A small fire starts from the tip of her finger and she walks back into the dark room. She focuses a little harder and the fire grows. In the distance, she sees Lily hunched over Alex. She is crying. Maya runs over to her as quickly as her feet will take her, exclaiming "Lily, Alex!" Lily is staring into the darkness, rocking back and forth. "Lily, what happened here? What's going on?" "The dream eater got Alex's client... and Alex."

"Lily, I'm coming home with you tonight," Maya says softly as she grabs her hand and touches her necklace. In the room, Alex's body seems to have not suffered the same fate as the clients'. She grabs Alex's body and places it in her office. "This ends right here. I can't let this go on any longer." In Lily's room, she lays down to sleep at Maya's instruction. Maya holds her hand. "I won't let anything happen to you, Lily. We will survive." She rubs Lily's arm until she finally drifts off to sleep. Then Maya touches her necklace. This time, she seems to have a little more control as she has to manually put her soul into Lily's subconscious. They find themselves in the same place Alex and his client died, the same dark room within the fire world. "Pick up that boulder."

Maya walks over to the boulder and lifts it with her hand with no issue at all. She focuses in on it and it begins to float above

her hand as she lifts it far above her head. Lily is awestruck. "What the hell are you doing, Maya. How are you doing that?" "Our professor showed me an ancient book. I will not let anything bad happen to you." She smashes the boulder to the ground in an instant and picks up a small pebble, eating it of her own volition. She points forward at the exit of the room and shoots out a small rock.

They walk out into the fire world from the exit at the far end of the room and find themselves on a path with four forks. "Again?!" Maya exclaims as she instantly grabs Lily's hand and drags her to the far right entrance. "We'll go in all of these if we have to. We'll find this motherfucker."

They both begin to fall through the lava, burning them up. Rather, burning Lily up as she tries to scream but her mouth is filled with magma.

They land inside of a circular room with a big rock in the middle, high ceilings, and walls of lava. "This definitely looks like a place to find one of those freakish things wouldn't you say Lil-" She is interrupted at the sight of her friend drowning in magma. She quickly begins CPR and before long the magma pours from her mouth and Lily opens her eyes. "Maya." "Lily I'm so glad you're okay..."

"I'm not. I never have been. I never will be. We're both experienced dream therapists. Surely, if you absorb me too. I can be of further use to you. But as it stands, I am about to die. I can't breathe. I think the magma hardened into rock inside of me. You have to eat me and you have to do it now. Eat me. Eat me." As surely as lives were lost, the worm emerged from the lava like a phoenix from the ashes.

Maya bolsters herself and held out her hands. From her hands emerge a glowing pink and white bow. "Lily, we'll kill this thing together." She looses an arrow into the creature's body before shooting flames out of her feet to propel herself away from his angered bite.

She shoots another arrow. This time her Dreamscape's Approach focuses a little harder to try to cover it in flames, and it seems to work. "Awesome," she says to herself before she uses fire from her feet to propel herself above the worm who throws his body at her.

She drops down on top of him with two flaming arrows in her hands and stabs him over and over again. Then it hits her. "What if I absorb him, too?" And she begins biting him. He angrily thrashes as she holds on for dear life by the arrows implanted into his body.

She continues eating him and stabbing him until he has a big hole in his body. She then takes out an arrow and attempts to stab him a little deeper than she was previously able to. He thrashes and knocks her off. She falls to the ground and he goes in to bite her. She takes a large stalactite from the ceiling and psychic-throws it straight into his mouth. He falls to the ground. She grabs the arrow from his side and stabs it as deep into the hole in his side as she can. A guttural scream releases from him before he goes limp. "I did it...?" She says to herself.

She awakens in a courtroom, mid-sentence from the judge. "-plead to the charges of 15 counts of murder of the first degree?" "I didn't do it I didn't do it I didn't do it."

"Heard you killed your two best friends and all of them and your clients for years," a burly woman says to her. "I killed my mom, I'm not judging." "Just fuck off, I didn't fucking do it." Just fuck off.

-END-

ISSUES MAGAZINE

FEATURED ARTIST INTERVIEW WITH

TIM KINSELLA

& JENNY & PULSE

Tim: Hello.
 Ryan: Hi, can you hear me?
 T: Remind me of your name?
 R: My name is Ryan.
 T: Ryan, yes. Thank you for interviewing us.
 R: Absolutely. Can I hear both of you?
 T: No just me. We're going to triple line Jenny, or do you want to do it on speaker or something?
 R: Uh, ok. Do you want to call her, or should I call her?
 T: Uh, you're the one. Are you recording this?
 R: Yeah.
 T: I think you should call her for whatever technical integrity. Who knows what the triple line recording brain does?
 R: Ok sure. Give me just a sec.
 T: I'm looking at her. Are you dialing?
 R: Yeah, I'm trying to pull up the number again because-
 T: His name is Ryan. He's calling you now.
 <noises>
 <phone rings>
 Jenny: Hello?
 R: Are we all here?
 Jen: Hi.
 R: Tim? Ok I see.
 T: Hello.
 R: I think we're all here.
 T: Oh, Jen you're on. Oh, you're on your ear buds.
 J: Is my sound?
 R: I can hear you.
 T: It's fine I'm just looking at you, so I get the optical illusion of the delay. Not an optical illusion! The reality of the delay. Ryan, do you live in Wilmington, North Carolina?
 R: Well, I did briefly. I live in Greenville, North Carolina.
 T: Oh, your area code is Wilmington?
 R: Yeah. My cell phone.

T: I love Wilmington. I used to cut my hair there once a year.
 R: Really?
 J: Haha.
 T: I was there one time. There used to be a DIY venue over a lawyer's office. Did you know this place? It was a long time ago. 15 or 20 years ago.
 R: I don't know it, but I am interested.
 T: Well, there was a- One time I was on tour, and we played there, and I shaved my head. The next year we were there on tour again and I was like, "this is the place I shaved my head last time, I guess I'll shave my head." Then it was really like, I only cut my hair when my booking agent sent us through Wilmington. Do you know that great ship in the harbor?
 R: Oh yeah. It's a really beautiful port city.
 T: So, tell us about your magazine.
 R: Yeah, ISSUES Magazine is a monthly magazine that's run by a co-operative of people. There's four of us. We tend to focus on DIY music and art, but we also like to report on fringe events and esoteric groups and things like that as well.

T: MmmHm.
 R: We've been doing it for a long time. Well, a long time as far as I'm concerned, 77 issues now.
 T: That's a long time. That's 77 months.
 R: That's true haha. I'm kind of- I do most of the design editing, but I also conduct interviews.
 Yeah, I got in touch with you because your music was sent to be reviewed by us a few times. So, I was like, this is really, really good music. I should contact this person.
 T: Thank you. It's all Jenny.
 J: Aww. Well, thank you.
 R: Speaking of which, this is being recorded, just so you know. The way this normally works is this interview, the print version of it will be in our November edition and after that we'll release our audio edition.
 T: Sounds good.
 R: Other than that, you have free reign to talk about anything and everything you want to.

CONTINUED



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Photo by Eyan Jenkins

TIM & JENNY CONTINUED

R: I don't mind rambling at all. I like people to be themselves.
 T: Alright, we shall be ourselves.
 R: First question: what are your names, and where are you in time and space?
 T: Jen, you want to go first?
 J: Sure. I'm Jenny. My stage name is Pulse. Jenny Pulse. Currently I am in Green Bay, Wisconsin visiting my folks and I am sitting in a wine bar speaking with you.
 T: My name is Tim. I'm married to Jenny. I am visiting her parents, and I am smoking a cigarette outside of the wine bar.
 R: Haha.
 T: On the main street of Green Bay, Wisconsin.
 J: Of downtown Green Bay.
 R: Downtown Green Bay.
 I've been to Milwaukee before. I've never been to Green Bay.
 T: Yeah. Green Bay isn't really between two places to go and there isn't, like, a reason. It's really all based around the football team. It's the smallest city that has a professional sports team, so people are obsessed. It's basically the entirety of Green Bay culture.
 J: I'm looking at a trash can. The top is yellow, and the bottom is green. I'm looking at a fire hydrant and it is green and yellow.
 T: Yeah.
 J: You know what I'm saying?
 R: Yeah, that's actually kind of funny because Greenville, where I live now, is kind of like that with the college team.
 T: Oh.
 R: ECU is the biggest industry here. So, like, all the cigarette places are purple and yellow. The gas stations are purple and yellow.
 T: Yeah. I used to teach popular culture and media studies classes for freshman at a community college and it was really alarming that I couldn't explain to them, and I don't think this is just my lack of, maybe I was just a bad teacher, but I got the job and did my best. I could not make people understand what the difference between government and corporations were.
 R: Right.
 T: The average Chicago teenager could not discern what is a corporation from what is government.
 J: Or what a corporation or a cult is, you know?
 <noise>

T: That's a motorcycle.
 R: That sounds really cool.
 J: It's really hard to tell what the difference is sometimes.
 It did sound cool, and I heard it in a delay.
 R: It sounded like a synthesizer being cut. And yeah, telling the difference between a corporation and a cult is not always easy, especially when it comes to branding.
 T: Do you know those Disinformation books, what's his name, Richard Metzger? You said that you guys deal in esoteric. That's his whole thing, about how corporations and cults have the same sort of ideology.
 R: Yeah, the same sort of methodology.
 T: Methodology, better word. I was like, ideology isn't the right word.
 J: Methodology is the right word.
 T: Yeah.
 R: Yeah, I'm into it. Well, you know what I mean.
 T: You're into observing it.
 R: I'm into observing it as a force in society, not necessarily doing it.
 T: Well, recognizing it as a force in society is a way of liberating yourself from it.
 R: True. True.

So how did you all meet one another and decide to share a project together?
 T: Jen, I defer to you.
 J: You defer to me? Why do you defer to me because I don't quite recall, no.
 T: You don't know how we met?
 R: Haha.
 J: Oh, I guess I do but I don't want to reveal or tell that story.
 T: That's fine.
 I mean. We were friends. We had a lot of friends in common. I was a fan of her music. Then it was like, "oh, this makes more sense than anything else." It was just kind of inevitable.
 R: Nice.
 J: Well what happened was I think I got an email out of the blue seeing if I wanted to sing on this record, called Friend/Enemy, and I thought, well that seems like something I wouldn't do, so why not. That's how we got to know one another.
 T: But I had already set up a show for you at that point.
 J: That's true. You kind of knew who I was but I didn't know who you were.
 T: I did play a couple times.
 R: Was there another process in collaborating?
 T: At that point. Oh, that was totally different. The music was done, and the vocals were done but I wanted the vocals to be a duet.
 R: Mmhmm.
 T: I was like, "man, I like this woman Jenny Pulse.

She should be the other singer." Yeah, we kind of met through collaborating. That's how we met one another.
 R: Cool. What do you-
 J: Yeah.
 R: Oh, go ahead.
 J: No, go ahead, go ahead.
 R: What do you enjoy listening to when you're alone and free to do whatever you want?
 J: I like listening to Henry Flynt, You are my Everlovin'.
 T: Do you know Henry Flynt?
 R: I don't think so.
 T: He's kind of like the wild- he played real scratchy violin. That song she named, You Are My Everlovin', I think this is what I wish the Grateful Dead sounded like. When people tell me how much they like the Grateful Dead I'm always like, I don't know man, it sounds like shit. But then I hear, You Are My Everlovin', and it feels like what they're explaining.
 R: Ok. So, he was like The Grateful Dead. Is he from that era?
 T: Yeah. He's like a 60s minimalist guy.
 R: Got you.
 T: We really enjoy house music and techno. That's not going out alone.
 R: No-
 J: Yeah.
 R: I just meant in the privacy of your own space.
 T: Yeah. I mean, yeah, I don't know. I really like it. I think we both listen to lots of things each day that we haven't heard before.
 J: Or try to re-remember. Lately I've been listening to a lot of The Turtles. Or Carol King.
 R: Oh, wow. Carol King.
 J: Yeah. Just remembering and feeling like this idea of innocence or something. Even though it wasn't necessarily an innocent time.
 R: Oh yeah. My parents listened to a lot of Tapestry.
 T: Tapestry? Oh, that's a Carol King record.
 J: Yeah. Same.
 R: Yeah.
 J: That's my dad's favorite record, I think.
 R: It's one of my dad's favorite records too. My dad's the same way.
 J: Your parents, are they musical folks? Do they like listening to music?
 R: They like listening to music. They don't perform it. My dad has good taste in music. He likes a lot of late 60s and early 70s psychedelic stuff.
 T: Mmm.
 R: Like, I remember being 3 and he's listening to Black Sabbath.
 T: Oh, wow.
 J: Yeah.
 R: My mother, I don't appreciate her taste in music quite the same. She's more into arena rock and stuff.
 T: Oh wow.
 J: Haha.

R: They were definitely musical people in that they played music in the house a lot.
 J: Right, right.
 My parents had no interest in music.
 R: Oh, wow.
 T: It's a really baffling thing to me. I don't understand people who don't respond to music.
 R: Yeah, especially considering that you became a musician.
 J: Yeah.
 T: And it was a very primal, formative thing for me. I was two years old when I told my parents I am going to be in a band and they were like, "what are you talking about?"
 I got interested to a couple Kiss records when I was 2 or 3 and that really rewired my circuitry.
 R: Nice.
 T: Or I guess at that point it really wired my circuitry.
 R: Yeah! I was going to ask you that too.

When you were much younger, maybe in your early teens, what media did you encounter that changed your perspective and really significantly affected you?
 T: Besides music?
 R: No. When you were younger. I'm sorry, I'm asking what came your way and when you heard it when you were younger it immediately turned you on in a new way.
 T: I sort of had this incredible fate where I grew up was kind of this concrete wasteland.

There was this used punk record store that was like a 15 minute walk from my parents' house. It was kind of, like, if I was going to walk anywhere that was the place. There was nowhere else to go.

So, until a second record store opened up nearby it-later I figured out that these were kind of destination places. So, then there's a couple of people who were a couple years older than me who really curated things for me. So, like, when I was a kid, it was kind of like punk bands that had logos. Then crossover music like the hardcore and thrash scenes. DRI, COC and stuff.
 R: Sure.

T: When I got a little bit older, like when Spiderland came out, I was a junior in high school and the guy at the record store was, like, "you gotta check this out."

So, I feel really lucky to have had people like that who knew my tastes. And it's still kind of like that. Not so much post-pandemic but up until the last few years I've been friends with people at the record stores and they tell me that this is a thing that you're going to like.



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TIM KINSELLA AND JENNY PULSE

CONTINUED ON 9

Photo by Chris Strong



JENNY PULSE & TIM KINSELLA

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PROMPT

CARL KRUGER IN COOPERATION WITH A/I

Construct a three sentence short story about rejecting post-modernity in the style of Le Corbusier.

In the shadow of steel and glass skyscrapers that soared into the heavens, an architect named Marcel stood resolute, rejecting the chaos of post-modernity. With a steadfast vision, he designed a minimalist masterpiece that embodied the purity and order of Le Corbusier's ideals. As the world marveled at his creation, Marcel's structure became a timeless ode to the enduring principles of form and function.

2. Construct a three sentence short story about embracing post-modernity in the style of Le Corbusier.

Amidst the urban sprawl, an architect named Isabelle embraced the dynamism of post-modernity, challenging conventional norms. Her design incorporated diverse materials and unexpected forms, mirroring the complexity of contemporary life. Isabelle's creation stood as a bold testament to the ever-evolving nature of architecture and the spirit of innovation heralded by Le Corbusier's legacy.

3. Construct a three sentence short story about rejecting post-modernity in the style of Slavoj Žižek.

In a world saturated with the hollow consumerism of post-modernity, Ivan found himself increasingly disenchanted. He yearned for a return to the roots of authentic human connection, rejecting the commodification of experience that defined his era.

Through a critical reevaluation of his existence, Ivan unearthed the dormant potential for genuine self-expression and solidarity, transcending the superficiality that had plagued society.

4. Construct a three sentence short story about embracing post-modernity in the style of Slavoj Žižek.

In the heart of post-modern chaos, Maria fully embraced the relentless fragmentation and ambiguity of her reality. Her life became a dizzying collage of ever-shifting identities and desires, transcending the confinements of traditional norms. As she revelled in this radical liberation, Maria discovered the sublime beauty in the absurdity of her existence, unburdened by the oppressive weight of ideological certainty.

5. Construct a three sentence short story about rejecting post-modernity in the style of Jacques Derrida.

In a world where language dissolved into endless deconstruction, Emily resolutely rejected the slippery post-modern reality. She sought the sanctuary of stable meanings and definitive truths, longing for a return to clarity amidst the linguistic chaos. As she clung to the remnants of conventional wisdom, Emily found solace in the certainty of her eroding convictions, paradoxically defying the deconstructive forces that surrounded her.

6. Construct a three sentence short story about embracing post-modernity in the style of Jacques Derrida.

In the labyrinth of signs and symbols, David fervently embraced the post-modern world's endless play of meanings and interpretations. He reveled in the fluidity of language and the multiplicity of perspectives,

finding beauty in the ever-shifting contours of truth. For David, reality was an ongoing deconstructive dance, a celebration of ambiguity where every perspective held its own profound significance.

7. Construct a three sentence short story about rejecting post-modernity in the style of Michel Foucault.

In the oppressive grip of post-modernity's all-encompassing surveillance and control, Sophie resisted the ever-present mechanisms of power and disciplinary regimes. She yearned for the return of individual agency and the dismantling of the panopticon that defined her era. As Sophie defiantly rejected the normalization of her society's oppressive systems, she became a beacon of resistance, fighting for the liberation of the self from the clutches of omnipresent scrutiny.

8. Construct a three sentence short story about embracing post-modernity in the style of Michel Foucault.

Embracing the intricacies of post-modernity, Michael found liberation in the kaleidoscope of identities, fluidity of power structures, and the multifaceted dimensions of knowledge. He delighted in the deconstruction of societal norms, welcoming the decentralized web of discourse that allowed him to explore the ever-evolving nature of his existence. To Michael, the post-modern era was an open canvas for personal reinvention and the celebration of diverse truths, where the multiplicity of voices spoke volumes.

9. Construct a three sentence short story about rejecting post-modernity in the style of Olivier Messiaen.

Amidst the dissonant clamor of post-modernity, Clara turned her back on the chaotic rhythms of contemporary life, seeking solace in the timeless melodies of nature's symphony. She found refuge in the ethereal sounds of birdsong and the harmonious resonance of the natural world. Clara's rejection of post-modernity was a retreat into the divine harmonies of existence, where the music of the Earth provided respite from the discord of the modern age.

10. Construct a three sentence short story about embracing post-modernity in the style of Olivier Messiaen.

In the bustling city, Marcel immersed himself in the vibrant tapestry of post-modernity, where the cacophony of urban life became a harmonious orchestra of diverse voices and rhythms. He reveled in the dissonant beauty of the metropolis, finding inspiration in its constant evolution and juxtaposition of cultures. For Marcel, the symphony of post-modernity was a testament to the ever-unfolding composition of human existence, a source of endless wonder and creative energy.

-END-



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IMPRESSIONS OF

THE APIARY LIVE SESSION by QUENTIN SUAVE

Quentin Suave is an indie rock artist from France. He released, "The Apiary Live Session," on October 10, 2023.

You can check it out here:
quentinsuave.bandcamp.com/album/the-apiary-live-session

My Impressions:

A wistful, earnest collection of three solid songs.

The vocals are genuine, crisp, and always on pitch. The lyrics are touching. They seem to describe a deep well that anyone could relate to.

The production, the vocals, the instrumentation, all resonate deeply and sing in the true, multi-definition sense of the word.

THE BEST OF MY LOVE by DRONEROOM

Droneroom is ambient music from Louisville, KY. They released an album, "The Best of my Love," on September 22, 2023.

You can listen to it here:
droneroomswc.bandcamp.com/album/the-best-of-my-love

My Impressions:

A bit difficult to define as these pieces explore a diverse range of moods.

The thread that seems to run through all is the sense of form in place. This is matched by an implied evocation.

So, the pieces describe and meander through various sonic environments, providing intuitional feedback to the listener. But the audio topography doesn't explain itself so much as it presents itself.

The pieces can sound sinister or sweet, psychedelic, or sane, hazy, or defined. But through it all I get the impression of place, of exploration of new realms, of coming to terms with the unknown.



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SCARS by AMERICAN TELEVISION

American Television is a pop punk band from Washington, DC. They released the album, "Scars," on September 22, 2023.

You can hear it here:
amtv.bandcamp.com/album/scars

My Impressions:

Fast paced, sunny-chorded, propulsive pop punk.

The vocals are built to bury themselves in your mind. The melodies are catchy, and the backup vocals are emphatic.

The drums seem to carry each song with their relentless attack. The guitars and bass ride the wave and provide the musical skeleton.

In the end it is the vocals which pierce through the most, no doubt dragging the listeners' ears with them as they go.

EXCESS by EDOUARD FERLET

Edouard Ferlet is a post-minimalist pianist from Paris, France. He released a single, "Excess," in 2023.

You can listen to it here:
open.spotify.com/track/0jKln0FfnHlqno58x4HBY2?si=28bdab1abbe04585

My Impressions:

A blistering, technical masterpiece that manages to exude precision, energy, and verve all without any perception of pretense.

The piece is an extended stream of staccato bursts, layered, driven, and raw.

The piano is almost machine-like as Edouard propels the dynamic tension forward.

Each note is a perfect microcosm of the entire song. They stream forward with abandon, perfectly in synch, perfectly in harmony, perfect in their letting-go-ness.

The energetic matrix of the projection provides different opportunities to experience the work.

The song never lets up as it pushes itself forward. Notes career like machine presses on an assembly line, tight, accurate, and synchronized.

The mechanical quality of the song does not distract from its emotional impartation, though. There is always a feeling of progress, of accumulation. The sounds seem to be building us a fantastic new identity.

The piece is, in a sense, purely abstract. Yet it doesn't leave me feeling confused or lost. It always feels like it is headed somewhere. It always feels like it came from somewhere.

It is a truly virtuosic display of technical skill that is equally met by psycho-emotional impact.

DISASTERPIECE: THEY CAN'T ALL BE WINNERS by SWAMP ASS

Swamp Ass is a cybergrind act from Nanaimo, BC, Canada. They released, "Disasterpiece: They Can't All Be Winners," on March 13, 2023.

You can listen to it here:
swampassgrindsynth.bandcamp.com/album/disasterpiece-they-cant-all-be-winners

My Impressions:

There is a formula here: a quick voice-based sample is immediately followed by an intricate and penetrating blast of synth drum and guitar based technical metal wizardry. Then the song ends.

It's an interesting grind album precisely because the production is perfect, and each note seems completely intentional. It's executive mastery, really.

PRANA by SEBASTIEN GUERIVE

Sebastien Guerive is an ambient electronic artist from Nantes, France. He will release the album, "Obscure Clarity," on November 10, 2023. The album features a single called, "Prana."

You can check it out here:
sebastienguerive.bandcamp.com/album/obscure-clarity

My Impressions:

Prana, the Hindu term for the breath as a life-giving force, feels appropriate for the synthetic environment this piece constructs.

It is ethereal and light, founded in major tonality with a sense of effervescence and upward motion.

It almost feels like the beautiful last moments of life one experiences before one sheds the material form. Really, rather pretty.

XAOS by CECILE SERAUD

Cécile Seraud is a neo-classical pianist from Lorient, France. They will release an album, "Xaos," on November 17, 2023. Xaos features the single, "You & I."

You can listen to it here:
cecileseraud.bandcamp.com/album/xaos-3

My Impressions:

One gets the sense of being alone in a church on a cool autumn day. Moments pass like so many pages of a book, filled with meaning but as fleeting as the pace of each new turn.

The piano has a tenderness. It contains a sacredness. It even has a sense of regret. But the overall feeling is the beauty and solemnity of recognizing that all things pass away.

REVIEWS BY RYAN O'DOUD

IMPRESSIONS OF

...AND NOW...by POLEMICA

CONTEMPORARY DJ'S FROM THE PAST by LAVELLE

SADLANDS by SADLANDS

Polemica is an art rock band from Italy. They released the album, "...And Now..." on September 30, 2023.

Lavelle is an ambient electronic act from Indiana. Somewherecold Records released their album, "Contemporary DJ's From the Past," on October 6, 2023.

Sadlands are a pop punk group from New York City, NY. They released their self-titled album on September 29, 2023.

You can listen to it here: polemica.bandcamp.com/album/and-now

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

You can see it here: sadlands.bandcamp.com/album/sadlands

My Impressions:

A brilliant, dancy, avant-pop cyclone. The album goes several places but always manages to find a seamless unity between disparate musical ideas. It is thoughtful but accessible. It's experimental but poppy. It's dancy but isn't repetitive. It takes the best of Gang of Four, Crass Records, post-hardcore and riotgrrl then recombinates it with a perfect sonic glue. Very nice.

My Impressions:

Cool and austere like a shimmering empty mall made out of totally transparent ice. The clicks and tsks of the percussion stimulate the ASMR response while the mood carries somewhat like an early ambient IDM track. The vibration is pleasant and inviting, alternating between a cool glass and warm evocation. The album has range and speaks to me in subliminal ways.

My Impressions:

Power pop. The song progressions in this album are really the highlight. The band marches as one and deals in subtle buildups, plateaus, and climaxes. It's a sort of study in doing less with greater intention to achieve a better result. The songs manage to stay still as they pull me along. The singing and guitar playing are skillful as well. Almost certainly a great live show.

REVIEWS BY RYAN O'DOUD

TIM AND JENNY CONTINUED

R: Hmm. What about you, Jenny?
J: I think I had a more isolated experience with music. I think it really started with television. Not the band Television but watching TV and there was this show Tiny Toons.
R: Yeah!
J: That did covers of soul songs. I remember them doing a cover of respect and I was, I remember that song changed my idea. I think that was the first instance where I was, like, music is transformative.

R: Hell yeah.
J: A cartoon cover of Aretha Franklin. It's crazy. But also other instances. Later on I knew that even Napster or LimeWire, the downloading of music online, this digital age was growing up. When you could send files on AIM.
R: Oh, hell yeah.
J: AOL instant messenger if anyone remembers that.
R: Oh, I do.
J: I had this crush in Cleveland.

A roadie that I met. A friend of a band that was on tour. I was like, I'm in love with this person. We're going to send each other Tom Waits and all this super formative stuff and Chet Baker also and all these sappy love songs and shit.
T: I think I should point out, too, that Kiss was basically- she said that cartoons were her access point. But Kiss was basically a cartoon. If it wasn't for Kiss in the 70s, I don't know if I would've accessed music in the same way. It was cartoon characters, cartoon superheroes, and they each had their own different sort of powers and stuff. They really- Oh, Jenny accidentally hung up on us.
R: Oh, shit, really?
T: Do you want to call her?
J: Continue your thoughts.
T: That was my only point, that Kiss was a cartoon. So, the same way that she got through Rugarats or whatever.
R: Oh, Tiny Toons. But I think Kiss did have a couple cartoons like Christmas specials and stuff.
T: Oh yeah, for sure.
R: Let me call Jenny.
T: Ok. He's calling you back. Hang out here for a minute.
<phone noises>
<phone ring>
J: Ok, hello.
R: Hi. I think we're back together again.
J: I had my ear pods on and then they died.
T: You sound much better now.
J: Yeah.
R: My next question was going to be, do you guys have any daily rituals?
J: Oh yeah.

Absolutely. I mean ours differ slightly but have remained relatively the same in the sense that we both get up, have probably some sort of caffeine (although I'm trying to see what it's like to not have caffeine immediately). Naked Green Juice. Go into separate rooms for hours.
R: MmmHmm.
J: And mediate. Speaking of cults, I think that I'm partially in one by doing this practice. I don't know if you've heard of Sadhguru. There's this meditation that's like 15 minutes long. Led by him. It's called the Isha Kriya. Meditative while listening to, while you inhale you say, "I'm not the body," while exhaling, "I'm not the mind." Doing that for, if I had to guess, 108 times. then he's like, you have to keep going "Ahhh" for maybe, what would the right number be? I want to say 13 but that's probably not it.
R: 99.
J: Then, it's just some sort of chant. It sets me straight.



Photo by Chris Strong

CONTINUED



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TIM AND JENNY CONTINUED

J: Extra breathing. And then I go into whatever books I'm reading. Reading for as long as possible until my mind comes back to me and tells me, "get the fuck to work!" and then I check my email and the day is ruined.

R: Haha. How about you?

T: How about me in terms of rituals?

R: Yeah, do you have any daily rituals?

T: Yeah, for sure. Like she said, we don't have children, which a lot of people our age do. And we don't have jobs that require certain, like, we get to create our own hours. I have this ridiculous job where I just write ad copy for hearing aids. I don't even write ad copy anymore I just write A/I ads for hearing aid companies.

So, you get a quota. You have to get 40 done by Friday and I just do them whenever I want. We get up, we meditate, we write, we read. I shouldn't say we, because I don't know what she does in her room.

My specific sequence is meditating, then writing, then reading, the writing again. Then I work at whatever kind of creative thing has a deadline. Then I go for a long walk in the gym every day. And that's a really good hour. I was never really an athletic kid or anything. It really never occurred to me to go to the gym until I was like 39 years old.

R: Yeah.

J: Now I'm 49 next month and I couldn't imagine. I get tense and weird if I don't go. I need that hour of just walking around with my headphones on.

R: I feel you.

T: I try to do my job that gives me money that I don't enjoy doing when I'm at my lowest energy. When there's the least potential for me to do anything interesting.

R: MmmHmm.

T: Then I'm just like, ok. I feel very lucky to have a job like that.

R: Absolutely.

T: I've certainly had a lot of jobs that ate up my creative hours.

R: That's right. That's the problem with life as it is.

T: Yeah.

R: So, do you write in studio or do you write first and then-

T: We record. All the Good Fuck EPs and our albums were recorded at home so it's a pretty unified process, writing and recording. Now it's shifting a little bit. Maybe Jenny can explain that.

J: Yeah. 2 years taking advantage of the pandemic and really, as he said, diving into these kinds of occult themed books. Using different rituals to access a system to write the record that was not necessarily guided by our minds, I guess.

T: Or our biases.

J: Or our biases, right? Like, even writing lyrics. Tim wrote all of the lyrics, pretty much for that record (other than my revisions). If I was the one singing it I would revise it to make it something that was singable.

Otherwise, all the lyrics came from him. We spent a whole night probably lighting a candle, doing something weird, and then writing these single lines and placing them on to a piece of paper and saying, "could this be a song? Should we try singing it like this?"

T: Right. We kind of did everything that we could to have it emerge, more than trying to force them into being. We try to get out of the way and just see what the universe wanted the song to be.

R: That was related to another question that I had. When I was listening to- I listened to everything that was on your Bandcamp for Tim Kinsella and Jenny Pulse. Also, your website. I definitely got the impression that it has a lot of intention in it, but it seems almost like you set something into gear, instead of, like-

T: I think you just totally nailed it. It's very intentional but it's very much, we don't write songs so much as we create systems for songs to emerge.

R: Very good. I find that very interesting.

T: So do we. In fact, we find it so interesting we've basically invested the entire meaning of our lives into it.

R: Very cool.

T: Sort of.

R: I think it is.

T: I mean, sometimes. No, it is. It is.

R: When you write, do you feel like there's a visual construction to your work? I ask that because when I listened to Giddy Skelter and Gimme Altamont I got the impression that things were in layers. It reminds me of a painting because it's more like there's an underpainting throughout the thing that then is layered on top of. As opposed to the traditional sound of a song which would be here's a part, here's a part, here's a part.

T: Right.

R: Do you think there's a visual construction to what you do?

J: Yeah, absolutely. Well, yeah. I found that to be necessary because of the chance element to everything else. Creating a visual element for us, or a visual world, like a simulation-

R: Yeah.

J: to live in while editing the songs, was very necessary. The working title for the majority of the record was, "The Woods." Which was just, ok, we're in a birch woods. There's like these mythological animals that maybe this character Giddy is encountering at the time. And that was primarily it, even more so I feel like a lot of people may talk about the record, maybe even impress or something what we kind of needed to say, which was these iconic references. Like, Helter Skelter,

T: Gimme Shelter,

J: Gimme Shelter but also the

Altamont Speedway. The whole incident of that.

R: The death of the 60s.

T: Yes. exactly, yeah.

J: Which is like, but that was more so a feeling. That wasn't visual. That was a feeling. Especially as the election was, like, oh is Trump going to be the president again? What's happening? This whole kind of similar feeling happening.

R: Right.

J: Those songs were, like, touchstones for that, but they weren't the driving force.

R: I see.

J: It was quite the opposite, I'd say. We were trying to live in our imagination, I'd say, or even the world beyond that, let's say.

T: The big visual element that we haven't mentioned yet is pre-vaccine. We get an annual Art Institute membership. Because if we go twice a year and pay for both of us to get in it's cheaper to get a membership then to go a third time. If you're an adult who has ever walked into a museum, you realize that it's much better if you spend 90 minutes every couple weeks versus like four hours once a year. You get exhausted.

R: Sure.

T: So, pre-vaccine Art Institute was open when no one else was open. So, we would mask up and go there and it'd be empty. So, each week we would go with our mixes of where the song was at, and we'd go. We made 60 songs for the record. I don't think we were ever listening to 60 songs, but we'd be, like, here's the latest version. So, we'd walk around the Art Institute from primitive to contemporary,

J: Right.

T: while listening to the songs and making notes on the mixes, on the structures and everything.

J: Right. It was probably more like 30 songs and also because those two records, the EP Gimme Altamont and Giddy Skelter were two, ideally supposed to be a double LP (which no one wants to put out anymore).

R: Haha.

J: So, they necessarily had to become those things. Kind of like after we tried to release it in that way it's interesting that we'd have these days when we'd go through our routes separately. Going from the primitive art to the contemporary wing.

R: Yeah.

J: I'd be like, man, this sucks. Is this a record? Constantly having those feelings and I think it's because of those things, that visual stimulus. Depending on where we landed when we were listening to a specific song and what we were looking at, we'd have different feelings. And it wouldn't necessarily even be, like one of us saying, "amazing, right," rather than one of us being like, "this is wild." It was sort of important to have that, yeah, I know, it's a huge privilege to walk around this huge institution alone and dream and see how we'd react to these opposing art forms.

R: I really appreciate that. It's an interesting connection between primitive art and modern art because there was an intuitive nature to primitive art and then modern art was much more-

T: Conceptual.

R: Yeah, cerebral or conceptual but often reusing motifs from primitive art.

T: Right.

R: And it was arriving backwards through breaking things analytically what primitive art was intuitively grasping at.

T: Right, right.

J: Yeah.

R: I could hear that in your work, with other projects there's always been some level of abstraction but this one seems to, in some places, really, really embrace abstraction.

T: Oh, that's interesting.

R: I wonder if that also has a connection to this museum you're talking about.

J: Hmm.

T: I do feel like maybe you're our target audience here.

R: Hahaha.

T: You might be the guy.

J: If you could just replicate yourself and become more people so we could make a living because that would be incredible. <everyone laughs>

R: That would be <pause> nice for all of us.

<laughter>

T: I don't know, in terms of the abstraction or not. We're talking the primitive and contemporary but those are obviously the black and white of this gray scale.

R: Sure.

T: If you look at the Gimme Altamont cover it's like Toulouse-Lautrec. That's like the middle of you know.

R: That's good. I appreciate that.

T: But yeah, that's a sort of middle ground between primitive and contemporary art. So, Toulouse-Lautrec took on a real, outsized influence on what we were doing in a lot of ways. Also, people talk about their pandemic records and it's boring to hear about them because we all went through the same thing. It kind of feels like a dream that we were all so isolated for so long.

Also, we were talking about The Woods like we established the setting, like, where are we, deep in the woods? But actually, no, we're in an apartment in the third biggest city in the richest country in the nation.

R: That's true.

T: So, it is weird to feel so isolated in Chicago. So, Toulouse-Lautrec, he's abstracting night life and partying but with depth and feeling.

J: That also reminds me, we were also, as everyone else was, going on a lot of walks. Walking around our neighborhood and the neighborhoods around us and noticing the architecture, right?

R: Yeah.

J: I mean, like, look at this home. This home next to this home. And think about the people in this home. That person that bought that really bizarre brass staircase for no apparent reason.

R: MmmHmm.



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CONTINUED

TIM AND JENNY CONCLUDED

J: And all these other details that we never thought about before. But that also was like a huge, visual component.

T: I don't have another, sorry.

R: That's wild. Gosh. That actually lends me to talk about your visual work that you both had on the website.

J: Uh huh. Yeah.

R: One of the things I noticed that you sort of have in common, visually, is that you have these individuated parts, where there's something, here's something else. It works together but it is all distinct. In that same way you were looking around and trying to find things individually out there.

T: Yeah, yeah. We called it, impulsively, when we were having a Zoom with Kill Rock Stars, to see if we were going to work together, Slim, the owner of Kill Rock Stars was like, "what kind of music do you guys make?" And I was like, "I don't know, collage rock?" You know, making a joke about collage rock.

R: Oh haha.

T: You know, the antecedent of indie rock was college rock. I was like, I don't know, we make collage rock. So, when you ask about the abstractions, it's like, I don't think we even- not to say we don't notice. But when I hear a band and it's (like you were saying) there's this part, there's this part, then there's a key change. It's, like, all about evoking a feeling that feels real. It's like you know what's real to my experience is like the overlaying, clashing patterns, you know?

J: Right. I think also what's similar about Tim and I's visual art is that it is collage. Tim is making actual collages. I'm doing more abstract paintings. But it's like, it's not a collage, necessarily. Not always of something that's identifiable. It's already an abstraction, right? So, it's something that's abstracted and then collaged into a further abstraction.

R: Right.

T: Yeah.

Like, the record, I think it's important to point out that the record is very sample based.

R: Yeah.

T: It doesn't sound like bomb squad or something. Or DJ Shadow, where you're like part of the fun is that I recognize that and that and they are in congress together.

R: Right.

T: Things are really warped but

they're heavily processed. But there's a lot of samples.

R: Yeah, it seems you really embraced-
J: No, it's like the Genesis P. Orridge article in RE/Search Books. I don't know which one it is, but I know that there's an essay in there, and I think Tim would explain this better than I would, but you know, basically, if you want to just explain from here?

T: It's kind of like, we see a lot of live music. Like, the last week before coming to visit her parents we saw, shit, where do we start? We played two shows with two different bands. We played two shows as me and Jenny. Then our kind of noise band played a show. We set up a Dan Hicks show. We saw Death Grips and The Cure. We saw Bill Nace and Haley Fohr duo. And that was like a week. Haha, you know.

J: Fun week.

T: Yeah.

R: Fun.

T: So, William Burroughs, right? All these shows that we go to, not very many of them are rock bands. We see a lot of techno and house and a lot of free jazz and improvised music.

R: MmmHmm.

T: Quote unquote, "experimental music."

R: MmmHmm.

T: But I think that it's meaningful to us to create things that people recognize as a pop format.

R: Oh, absolutely.

J: MmmHmm.

T: So, like, we took these sorts of Burroughs cutup ideologies, and thank god he did them, but I don't need to do them 60 years later. We took those and sort of morphed them until they became poppy. Does that make sense?

J: Absolutely.

R: Yeah, absolutely that makes sense.

J: Yeah.

R: One of the things that I wrote about when I was writing the review for Giddy Skelter was about how impressive it was to me that you mixed an obvious extension of yourself in terms of, I don't know if you like the term experimentalism, but you were definitely pushing cutting edge of what music could be-

T: Oh, thank you.

R: But you also kept a pop sensibility at the same time. You did both of them.

T: Thank you. That's definitely the goal.

R: Hell yeah.

J: I think that's super important, especially for me. Going back to Loony Toons, or Tiny Toons. I think also what I miss is that when I was growing up, I bought this little soft case of R&B cassettes. That also included Celine Dion, and rightfully so.

R: Hell yeah.

J: I also grew up listening to pop music. I'm listening to Britney Spears, Christina Aguilera, and boy bands. I was a little girl once, believe it or not.

Those things, I think there's something so important and profound about creating something that is catchy that anyone could like. But then also suggesting a different texture. A different frequency. Doing it subtly, almost as though it were hypnosis or something.

R: MmmHmm.

T: Basically, when we talk about our morning rituals and the various occult processes that go into letting the songs emerge, it's all about making peace with the fundamental conflict between being a spiritual being and a material being, right? If we're strictly material beings, why do we have any personal feelings aside from a bias for comfort or something? It is that, and I've never thought of this specifically in these terms, so forgive me if this is a little clumsy but it's like, the way she's talking about it is we need to find the depth in the pop form. We can't just abandon it. Because that is the language our culture speaks.

R: Right.

T: That's the language our subculture speaks. The punk bands are still conforming to the 3-minute song format.

J: It's almost like the pop format is the comfort. It's the body.

R: Right.

J: The other parts are, like, maybe the lyrics and constructions are the mind, and the textures and sonic frequencies are the watcher of the mind.

T: Whoa, right.

R: I like that.

T: Yeah, and in a more immediate level, all of our friends are musicians, but the vast majority of them do really far out, abstract things compared to what we do.

R: Right.

T: I think they might even feel that we're a little silly.

J: We're like, the cornballs. My best friend, Whitney Johnson; Matchless shout out. She, her last record, her whole idea is that this is the death of music, you know? That's my bestie.

R: Oh, my goodness.

J: And I'm sitting over here thinking, at the end of the day, I just want to write a nice tune. I want to write something that'll bring people. And she's like, "Fuck that. Death of music. You tell me."

T: So, I think that it is finding depth and meaning within, like- personally, I want to speak in the culture that I'm in.

R: Sure.

T: While I'm rejecting the culture that I am in every way that I need to or feel compelled to but to adequately express that you need to speak the same language.

R: Sounds right to me.

J: It's like a psyops.

R: Sure. It's definitely that, yeah.

T: Yeah.

R: I think that's a good summary, what do you think?

J: Yeah. Absolutely.

R: I think that is a nice pinion point.

T: You're ending here, you're saying?

J: I think it's a good-

R: Unless you'd like to keep going.

T: No, no it feels great.

J: It's such a pleasure to talk to you.

You're an absolute- This was a really fun talk to have.

R: I really enjoyed it, and I enjoyed listening to and re-introducing myself to all your past music and your future music leading up to this interview.

T: Great, thank you so much.

R: And I really enjoyed your album.

T: Thank you so much.

J: Thank you.

T: And you said you wrote a review of it?

R: I did. That album will be in the October 1st edition and then the November 1st edition will be where this interview is.

T: Alright. Thank you. Thank you so much, Ryan.

J: Yeah.

R: And if you decide I'm trustworthy enough to have a fucking address, I'll send you a physical copy for free.

T: Haha. That would be great.

J: Oh, we'll do, we'll subscribe.

How about that?

R: Oh, my goodness, wow.

J: I know, right? Be the change you want to see. We'll subscribe.

R: Hahaha. I really enjoyed this guy.

T: Us too. Thanks so much Ryan.

J: Ok take care. You are too. good night.

-END-



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ISSUES INTERVIEW WITH MATT RICHTER of AUTODEALER of SOMEWHERE COLD RECORDS

Ryan: Alright, I can hear you now.
 Matt: You can hear me now? Ok! I just have to be on speaker phone apparently.

R: That's strange.

M: That's the wonderful world of phones for me.

R: Got you.

M: I have superb luck.

R: How are you sir?

M: I'm doing alright all things considered. I can't complain.

R: That's good to hear.

M: How are you?

R: I'm doing just fine. It's a little late here. It's like 11 my time but I'm doing well. How's your day been? I'm just getting the sound adjusted while you talk.

M: Oh, sure. I'm fine. I work several day jobs so it's always an adventure. My job is events in technical theater. I'm a lighting and sound person by trade. Every day is something different and usually something crazy. Something crazy and impossible that we somehow make work.

R: That's fun.

M: It's a career that I wouldn't trade for anything.

R: Very true.

M: Yeah. I've been super fortunate.

R: That's good, that's good, man.

So, the way that this works is I am recording this conversation. Our levels are fine now, by the way.

M: Awesome.

R: And I'll just ask you some questions. Feel free to speak at length as long as you want to. You can change the subject if you want to.

M: Ok.

R: I like things to meander and go down different alleyways and everything. It should be pretty relaxed in all. I'll text you the information on when it is going to be published after we're done and I figure that out.

M: Outstanding. I'm the meandering type so this should go well.

R: Ok. Ok. So, let's start easy. What's your name?

M: My name is Matt Richter. I write and perform music under the moniker Autodealer. I have since 2002. That's that.

R: Where are you in time and space?

M: I am currently in LA, California where I have been a resident since 2003. Prior to that I lived in San Luis Obispo, California, where I attended both high schools and college. Prior to that, I don't like to admit it,

but I was born and raised in Florida. So, that kind of bicoastal flavor.

R: Is there a story behind the name Autodealer?

M: Yeah, in high school and part of college myself and a group of friends were gambling addicts. We would often go down to the Chumash Casino and play blackjack because they didn't really card, and we were happy to give them money.

So, on one trip back, we were talking about how what went into the business of gambling. They had just started using auto shufflers. I said, jokingly, it's only a matter of time before they start using autodealers.

R: Haha.

M: So, the name of it came from a time and place where I thought robots would replace humans in all things. Not knowing then that they would, in the worst possible ways.

R: Alright, that makes sense. I thought it was more from a car point of view but that is interesting.

M: After the fact, not nearly as much as I used to. For fun, a couple times a year. But, yeah, I took way more risks than I should've. That's kind of a life thing.

R: In what manner? Are you like an extreme sports guy or something?

M: This is where the rambling is going to come in. I've always had a really odd relationship with mortality. I was always my parents' primary caretaker for almost my whole life. So, death was always around and threatening. I just kind of shrugged it off. As a lighting designer, specifically, I've done really stupid things on ladders. I've done really stupid things on scaffolding. I've had friends that broke their necks and backs, being far more cautious than I have been.

R: Mmm.

M: It led to a long stretch of my life where I was, I can't really say experimenting because I was a regular user, but using a lot of drugs.

Alcohol was a factor at some point. It wasn't because I wasn't interested in living or didn't care about my life. It's, I think, I was trying to live as much as I could in the time that I had.

R: Mmm.

M: I never knew my parents except as sick people. Old, sick people.

R: Yeah.

M: So, I didn't want to only be known as that one thing. Which unfortunately happens to all of us. So, I'm a lot tamer now. In my old age. But I still act like a jackass from time to time.

R: I see. I see. I see. So, did you develop a kind of, "live in the now," sort of philosophy?

M: Yeah. It's weird. It was kind of delayed for me. I started out the Autodealer project in college. I would play pretty regularly, I would open for lots of bands that were coming through town. San Luis Obispo is sandwiched halfway between Los Angeles and San Francisco. It ended up being a stop for a lot of indie bands who didn't want to make the long drive, the 7-or-8-hour drive, from LA to San Francisco.

It was also a college town. So, the radio would promote shows and you could reliably get forty to fifty kids piled up in the local pie shop, which is where a lot of the bands played. It was called Z Pie. You could get a bunch of kids, sell some merch, get some pies and have a good time,

break up the otherwise monotonous drive. So, I got a lot of opportunities to play for some pretty awesome bands in the early 2000s. Um, I had opportunities then for professional development that I was not prepared to take. I often wonder how my life turned out if I had pursued music more wholeheartedly then, because it's ironic I had more opportunities then than I do now. Which is weird because I wasn't pursuing it seriously then. So, in some ways I was reckless then with my career. I am a little more conservative with my career now.

I know the story but I'm struggling to find where I was. This is where the meandering takes a turn for the worst.

R: I think it was related to a question about living in the now, at some point. I also find it interesting that you're talking about pies. What kind of pies are you talking about?

M: Pot pies. Literally it was a pot pie shop. They had amazing pot pies, and they were only two of them in the state. The other one I think was in Tahoe, but I think they've both closed by now. It was a pot pie shop with a little stage in the corner and a P/A system. They had amazing bands play there. Film School played there. Maserati played there. Lots of bands that were up and coming in the early 2000s played there. The Swords Project was an early band that played there.

So, it wound up being a lovely little venue that you would never think of being a place to see awesome music.

R: Hmm. That's cool. So, what is, with your music, what sort of instrumentation does it have?

M: So, I'm admittedly a terrible musician. I play guitar, but not very well. I play piano. I can carry a tune. I really rely on technology to help me say what I'm trying to say with music. So, 80 percent of music I record is digital. It's all virtual instruments. Ableton is really my instrument. But I am able to still layer in actual guitars and real piano where I can help keep it grounded, in some respect. I have a great deal of respect for electronic musicians who can do it entirely electronically. I have a great deal of respect for musicians who do it entirely acoustically. I can't do either one proficiently enough to be happy about it, so I dabble in both. Maybe work enough that I'm happy with it. The fact that other people listen to it too is a bonus, I think. I really, I've asked frequently by my friends, "what genre of music do you play, Matt?" Honestly, I struggle to find an answer because I really write music that I want to listen to.

So, it, I steal from all sorts of genres. Classical, ambient, shoegaze, post rock, and I mash it up into something that I would want to listen to myself. That's a very selfish way of explaining it but that's kind of what I do.

R: Ok. How long have you been releasing recordings of yours, would you say?

M: I found my very first EP, which I released in 2002. My very first record I got to release as I opened for Mono.

Mono played at my college on a tour, I think it was for One Step More and you Die. I think it was their second album, so they weren't playing gigantic venues yet. They blew the roof off the place. They were incredible. Here I am with my guitar and my pedals selling my first EP. My very first record came out in 2002.

R: Ok. Cool.

M: Someone helped me do individual watercolor CD-R labels. We handmade the covers. I found one copy. I think it might be the only copy that exists anymore because it is flimsy. And honestly, I have no idea what I was doing any more because of those recordings, or even how I recorded it at the time.

But you know, that's 21 years ago. It's been a minute.

R: Ok, wow. Ok, so you mentioned that you often play a blend of acoustic and electronic instruments. Which did you begin learning first? Did you first learn an instrument acoustically or did you first learn to program electronics?

M: I started with piano. My mom was a church organist, and my dad sang. They were both very involved in the arts. They ran a community theater for 30 years so all of this is just genetic. I was in it from the start. I started with piano. Never really paid attention to what my mom was trying to teach me. Was able to sight read music. Never played piano professionally, or anything like that. It became a hobby, but I always regretted not being more serious about it learning it. Now that I'm trying to actually understand what I'm doing, it's much harder.

My biggest skill set in everything I could do is my ability to learn. That's my real talent, learning. I'm glad that I'm doing it now and developing an understanding of what I was doing. Almost on accident before, but now developing that into something more intentional.

R: Yeah.

M: Which has been a really fascinating process for me, personally.

R: It sounds like it. It sounds like it. Did you have a, I'm trying to word this, do you have an intentional philosophy going into this project or is it more that you develop it through experimentation?

M: It's a combination of both. I tend to start with song titles. Since everything I've done so far has been instrumental, the titles have been the only real hint as to what I'm trying to say with the piece. I have a whole book with pages and pages of titles. Sometimes I will assemble the titles in a way that forms an album right off the bat, and I'll write songs that sound like that title.

Occasionally, I'll be trying to write a piece to a title and realize that I'm doing it wrong. I'll realize that the piece actually wants to be called something completely different that I haven't done before.

R: Mmm.

M: It's almost like, I love the Paul McCartney story of filling in lyrics with fake lyrics until you can actually write them.



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MATT RICHTER CONCLUDED

M: I find that is true of my writing process as well. Not to compare myself to Paul McCartney by any stretch, my god, that's not what I'm trying to say. But, in terms of process, I found that to be really helpful and honest in terms of how I work in general. I write to something or I definitely have something in mind. I struggle to come up with a melody or a piece and put it down. It's really hard for me to get what I hear in my head out to the screen, as it were.

R: Got you. Are you a chord progression person or do you use individual layered lines, or how does that work?

M: Oh, I'm all over the map. I will generally, most of the time, I will start with the piano line. I will be tinkering with something I like. I will struggle to create it. I will come up with another part of the song. So, the majority of my song writing style is me trying to cover myself.

R: Nice.
M: Something that I did two minutes ago.

R: Heh.
M: That's particularly true of guitar stuff. I will sit down to play something absolutely mind blowing that everyone will want to listen to and then I spend the rest of my life trying to recreate it.

R: I see.
M: So, what I wind up recording is my attempt to say what I'm trying to say.

R: I got you. Very cool.
Now, what about travelling? Have you done much travelling to promote this project?

M: Earlier this year I went on my first tour. I used to play live. Like I said, the college radio station, I would play live 3 or 4 nights a month. I would go and see concerts 4 or 5 nights a week and open for a good handful of them. Then I stopped, entirely. I stopped recording. I stopped playing live. Not intentionally, it just fell but the wayside for literally 7 years.

R: Wow.
M: In 2015 I started recording again. That's when I discovered Ableton. That's when I started pursuing that seriously. From 2015 until now it's just been a studio project.

But this year is the first year I actually went out on tour. I got to tour The Corrupting Sea, who is Jason Lamoreaux. He basically called me and said, "I'm going to tour the Midwest and you're going to play with me," and I said, "ok."

R: Nice.
M: Yeah. We did 7 dates over 10 days, and it was absolutely amazing. It was incredible.

R: Very cool.
M: I hadn't gotten the rush of playing live in so long that I'd almost forgotten what a joy it is.

R: How did you get hooked up with Jason?
M: Jason posted in a Facebook group an open submission for tracks for a fundraiser for the Trevor project.

At the time I had been shopping around Autodealer to various labels. All very small. None of them were interested.

My full-time job is for the Los Angeles office of the LGBT center. I'm the technical director of their two people there. I'm in charge of the lights and sounds there.

Jason's record label was doing a fundraiser for the Trevor project which was for LGBT teens who are at risk. I thought to myself, "well if this isn't a sign, I don't know what is." I sent them a track and said, "hi, I saw your post. I would love to contribute a track." Literally, the next day he emailed me and said, "if you have more stuff like this, I'll sign you right now."

R: Very cool.
M: Fortunately, I did. I had been stockpiling. We got to chat. We've since become best friends. We get along basically like brothers. So, when he called and said, "hey let's go on tour?" I was like, let me get the time off of work.

R: Hell yeah. Hell yeah.
M: The craziest part for me is that there are people who release music on Somewherecold, like Yellow 6 in particular, who I used to play in college as a radio DJ. So, the fact that my releases now sit in the same catalogue as Yellow 6, still blows my mind. I can't imagine a day where I get tired of talking about music, of making music, of being a part of it now that I'm a part of it again. I just can't imagine a day when it isn't as important for me as it is now.

R: Aw, man, I'm so happy for you.
M: I'm over the moon. The fact that I let music get away from me for so long is probably the biggest mistake of my life. One I won't make again.

R: Ah ha.
M: If I didn't sell another record it doesn't matter. Music was always such a big part of my life. I will never let it go again.

R: Man, that's awesome.
So, I've got a couple more questions.

M: Sure!
R: Number 1, or I guess it's more like number 18 now: do you have anything you'd like to promote?

M: Yeah, actually. On the tour I just mentioned with The Corrupting Sea, we released a split EP. That comes out September 7. It's either the 1st or the 7th. I'm sure there will be some fact checking of the interview. It comes out in September. We sold the physical copies on tour. It's being sold digitally. It's officially released through Somewherecold. Three tracks from Autodealer. Three tracks from The Corrupting Sea. One track from our co-project which is called Transverse. Then it's released the same day as the second released Transverse, which I am incredibly proud of.

I tend to be a passenger in these things. Jason emailed me and said we're going to do a project together and started emailing me stems and there was Transverse. I loved the first album that we did. The second album is lightyears ahead of where we were for the first album. We're already on the third. It's like that seven years of not making music I pent it up and now it's all coming out at once. I have no complaints about it. The latest Autodealer record came out in July. The follow up is already mastered and coming out I believe in March. I don't want to jump the gun on that. I'm already halfway through with that. I tend to have streaks of really severe insomnia.

R: Yup.
M: And that is unfortunately when I do my best work.

R: Same. Same.
M: I'll stay up, put on my headphones, and write for 4 or 5 hours. It turns into a self-fulfilling prophecy,

where I can't sleep because I want to work on my music but I can't go to my day job because I didn't sleep because I was too excited to work on music.

R: Oh. Uh huh.
M: I'm trying to find a balance there which I find is the general theme of my life.

R: Hahaha. Yeah.
M: It's been weird. I guess earlier I was my parent's primary caretaker. My mom passed away in 2017. My dad passed away in 2021. Gosh, it's already been 2 years. So, it's been really weird finding out who I am outside of being a caretaker which I think has made the music that much more important to me because I don't think the tour ever would've happened if my dad was still alive. My dad passed away at 93 and he was a handful.

It's weird starting your life in your 40s.

R: There's something about death that puts things in perspective. You know?
M: Yeah. It really does. It really does. I think a lot of the risk taking went away once my parents were gone because it really solidified the idea that, yeah, we all check out at some point.

R: Right.
M: I've gotten married since then. I've settled down a little bit. But by the same token I'm also a little more adventurous in different ways. Like, going on tour. It's a thing that I can't imagine not doing again. Again, I can't jump the gun on anything, but I can assure you that there will be future dates with The Corrupting Sea.

R: Well, let me know if you guys come all the way to North Carolina.
M: We would love to get to the East Coast. Touring with The Corrupting Sea was so easy, so natural. We get along so well. It was. It just clicked. You know, my day job being in events, we would show up to venues that weren't as technically savvy as some other venues might be.

R: Haha.
M: When we arrived at a café in Milwaukee and we were literally handed a milk crate with an audio mixer and a bunch of cables Jason looked at me and said boy, I hope that you know how to hook this up. I said, that's my day job.

R: Haha.
M: I just jumped right in and set things up. But I kind of loved that. While it was panic inducing for Jason it kind of brought me back to playing those shows at Z Pie where we would show up and set up their small PA. An amazing band like Maserati would play. It had that same feeling. I don't mean to diminish anything that myself or the label has done I just don't want to sound like I'm full of myself either.

R: I wouldn't worry about it. I wouldn't worry about it. It's good to be excited about your own project, man.
M: It's hard to be excited about things living in Hollywood. I have to be honest. Working in Hollywood, living in LA, where everyone acts so put upon all the time.
R: DIY is all I do. DIY is my entire life. I'm over here in North Carolina in the Eastern part of the state. I'm not in LA or anything so you don't have to worry about that.

So, final question.
M: Yeah.
R: Is there anything you were hoping to be asked about that I didn't ask you about?

M: Oh man. I'm just so excited that I was asked to do anything at all I feel inconsequential a lot of the time. When I do my day job right you don't know that I was there at all.

So, talking about myself and talking about music is weird and new and exciting for me. I tend to be a

people pleaser, so I don't want to screw up any of the answers.

R: It's your interview.
M: I get that. I'm just so thankful to people like Jason and people like you who are paying attention and listening and talking. I'm not just saying my music, I'm talking about all the music that tends to get left by the wayside. It's so nice to be on Somewherecold and so many micro labels that are absolutely unheard. So much of my favorite music is on labels that I don't know how anyone else hears about it. There's an artist called Server Farms that has one of my absolute favorite releases of the last 3 or 4 years. They're on a record label out of Canada. One of the best records I heard in a long time and everyone I talk to about it has no idea what I'm talking about, which is what I feel about my own stuff most of the time.

I tend to overexplain. I tend to get way too enthusiastic, and it could be a bit much for people who aren't really into music so when my theater friends are like "Oh, Matt what are you doing music wise?" And I talk to them like I've talked to you, it usually ends in them saying, "Oh, ok," and then walking away.

R: Well, we've all been there.
M: Yeah. There's no experience like running into a friend wearing an Autodealer shirt and I didn't even ask them to order it. It blew my mind. It's very gratifying that people who only know me as one thing know me as another. Like I said, before, it's my journey as well finding out who I am post being a caretaker. It's all very exciting.

R: Well, that's excellent. I'm glad you're doing it. It sounds like you're doing it for the right reasons. You're internally motivated and honestly learning from experiences of trauma and people passing away really has a tendency to focus on what brings us meaning in our life and it sounds like this brings you a lot of meaning. I hope that our listeners and readers will find some meaning in what you do too.

M: Me too. At the end of the day if one person listens to the records and gets something from it then I am thrilled. I'm just happy to be here.

R: Well, thanks for agreeing to the interview.

M: My pleasure. Thank you.
R: I think this will likely appear in our October 1st edition but I'm going to text you the specific information, if that's ok with you.

M: That's my birth month. I'm happy whenever it comes out. I'm over the moon.

R: Well, you have a good night.
M: Thank you. You as well.

-END-



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ISSUES INTERVIEW WITH BRETT BEDDARD of RTHBNDR

Brett: Yo.

Ryan: Hi Brett. How are you?

B: I'm good, buddy. How are you?

R: Doing good. Doing good.

B: Glad to hear.

R: Are you able to hear me pretty clearly?

B: I am. I hope you don't mind, I've got you on speaker. I'm sitting in my studio. I can hear you clearly. I hope you can hear me.

R: Yeah, I got you. Everything looks good on the dial.

B: Nice.

R: So, the way this works is I'm just going to ask you some questions. I'm recording this.

B: MmmHm.

R: Feel free to ramble. I like when people talk about random shit. You don't have to just talk about music.

B: You might be in for a treat.

R: Haha.

Question 1: where are you found and what is your name?

B: My artist name is RTHBNDR; R T H B N D R. I'm found in the same place that I'm from, which is, "the cut." The cut includes back alleys and backwoods all over the world.

Currently, this cut is Fayetteville, NC.

R: How did you end up there? Let's start with Fayetteville and the finish with the cut.

B: Ah haha. So, this time in Fayetteville I lived here when I was younger for a spell. This time I moved here to be with my partner, who you know, Bee. She is amazing. I came here to be with Bee.

R: Well, cool.

B: Yeah.

R: And why are you from the cut?

B: Why am I from the cut? That I reckon you could ask my folks or, you know, whoever you ask for guidance. I couldn't tell you. My take on it is that I belong in the cut, like a band aid, you know.

R: Hmm. Is the cut the whole Earth?

B: Go ahead.

R: Is the cut the whole Earth?

B: No, no. It's the cut. Back in the day we called the cut different spots. Different spots in different places. Coming up in Eastern North Carolina, the cut was usually, for us, meant a lot of times some backwoods for a place to go if you were smoking weed or whatever, you know. Back in the day.

Then, the cut's also your particular, if you were at a trap house. You say, where you at? I'm at the cut, you know. If you're in a back alley posted up on your block for whatever reason, I'm in the cut. As in most things, context is very important. I like it because it is vague but it's very specific, if you know you know.

R: I got you.

How long have you been working as RTHBNDR?

B: I've been working as RTHBNDR. It's a relatively new project. I've been working as RTHBNDR I guess since August 12 of 2022. The day I was "released" from my incarceration. I got the work. I had a few things lined up so when I got out I could hit the ground running. I picked the name and kind of ran with it, you know.

R: Ok. What sort of subject matter do you explore in RTHBNDR?

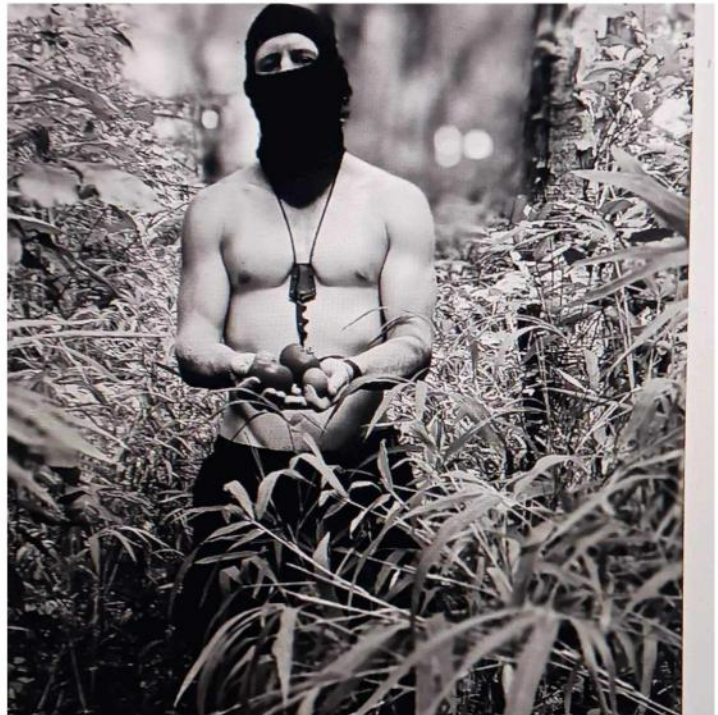
B: All sorts. RTHBNDR is sort of the current compounding of my life's work, adventures and music. I've been playing music essentially all my life. I've been working semi-professionally since I was about 13.

For RTHBNDR specifically, which is my most well-rounded and current project, and what I'm giving my all. It embodies me well. The main focus would be environmental. That's one of the subjects. I don't always talk about environmental issues. That's always a main focus. There's some songs where it is directly addressed by the lyrics, but it is not a gimmick.

I talk about a lot of things. I've talked about our social and environmental issues, things like that. I've talked about climate change and the need for action. The need for direct action and class war. The war on drugs. Solidarity with particularly our southern neighbors but really immigrants all over the world. But, most recently, I did kind of a hat trick called Fairy Goat which is mainly an instrumental. There's no lyrics but I do sing and hum. That was an ode to some of the dead homies. One of which at least you know but I don't want to get into that.

R: Yeah.

B: Dark Futurism by PT Burnem. I loved your interview with him, by the way. He's been one of my most influential artists in my life. Very



honored to have worked with him and been inspired with him. Dark Futurism is about AI and our potential future with it. Especially on the concept, the old adage, god creates man. Man kills god. Man creates A/I. Dot dot dot.

R: I got you.

B: Then, besides that, there's warning shots which I think is self-explanatory. Bee had the idea behind that. She had an idea for a music video for that. We considered multiple things but we're going to enlist, I'll keep their name on the DL for now but a local and very talented pole dancer that Bee knows. So, we're going to do a video of her doing a pole dance in her private studio while I perform the song live. I think Bee is going to, kind of since it was her idea, I'm going to let her direct it a lot. As an artist I'll want the final say, but I trust my partner 100% too.

I'm really excited for that. That will be new for me. That'll be a new one for me but I'm excited for it.

R: That's new for me, too.

B: I've never been a strip club type. I went once. My brother took me to The Silver Bullet in Greenville. I took mushrooms. It was horrible.

R: Ah haha.

b: I was very uncomfortable. Don't get me wrong, I'm very pro sex-work. I have friends who are strippers. I have an Onlyfans. I don't have to hustle. I was just way too lit, and it was a sketchy spot. I didn't enjoy myself.

So that's never been my vibe but here recently I've been listening to a lot of Saint Job. To his album, personally what got me into it was his album, "While The World Was Burning," his song was, "Freedom is

Priceless." I just recently saw, and this inspired Bee, he recently did a full listening party for his album, "Ghetto Lenny's Love Songs." It was just at a strip club. It was fully rented out, just the dancers doing their things to their songs. I think the human body and dance, art, combat, any expression of the human body can be beautiful.

R: I agree. I agree.

Before you got out did you have song ideas in mind that you were going to work on? Did you have opportunity at all to play music that you wanted to work on?

B: Yes and no. So, I'll give you the shortest version that I can, which will still be pretty wordy. Yes, I was writing lyrics (as I've always done) even the first night. I had access to a pen and a paper. I was writing lyrics, mainly as a coping mechanism. I think that's true of a lot of artists. The bittersweet part of being an artist: as humans, we never want to be uncomfortable.

R: Yeah.

B: But as artists sometimes we have to deal with discomfort. Our coping mechanism is art. When a lot of that comes to fruition. I wouldn't say suffering is good. I wouldn't wish incarceration on anyone. It's definitely a bittersweet duality and dichotomy of being an artist and a human. I was writing lyrics the whole time. Maybe not the whole time but I felt inspired to do so. A lot of poetry. I had a poem, "Mass Incarceration," that was published in the State Trail Speech Zine***.

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BRETT BEDDARD CONTINUED

B: A prison 'zine that was published run by northwestern of Illinois. Run by the maximum security state prison in Illinois. There were some poets there. I was doing stuff. I had song ideas. I almost got to play music. This is when I had been there for a minute. My name was real respected in the yard. Poets and other creative types were starting to take note of me. We started linking up.

I got put on with, and it's Dixon* it's a huge prison, they drive vans around it, for context. Thousands of people, it's a medium max in IL. I finally get put on by the guy who was running- he was an incredible poet- by the guy who was running the creative writing workshop. This was pre-COVID. Things were still open and there were some things happening. Not a lot, but some. I go to audition with the band who would do occasional rap or rock concerts, or whatever, that we us, the prisoners, would put on. And, I went over there and talked to them a minute on the drums. And went clean,

know what I'm saying? Just the news, everybody was super excited. They were struggling to find a dynamic enough drummer for what they wanted.

So, I'm so excited. I call my mom. My mom calls my grandma. They said, "he's playing drums again, thank god." And then, I get my call pass which I need to get off the wing. In the housing unit. For the guards to really let you move. I get my first call pass to go to the little drum set in the auditorium and start jamming. They're like, "you're going to be over here twice a week. You're the new Dixon drummer." That was the first day that we were on a COVID lockdown.

R: Oh shit.

B: Which, at the time, naively of us, we thought this shit will probably blow over. It was still really fresh. We thought, this will probably blow over in a few weeks or months. It's still going to this day. They were

like, all movement is suspended now because of COVID. So, I had the audition, nailed it and then COVID happened, and I was no longer able to have that one 2 minute audition. That was the whole time I got to play drums and that was in the middle of it. There was even a part where I stopped identifying as an artist, which is weird. I had gotten really big into yoga and fitness and things like that. For the same reason I didn't ask my mom to put my dog on the phone, because it would make me cry. It wasn't a safe place to be emotionally vulnerable. Which was too painful. I didn't even realize that had happened until I got to a work release where I had limited access to a phone and internet and music. Then as soon as I had some inspiration, it was like, the power got turned back on.

R: Yeah.

B: It was just me adapting for my own emotional sanity.

R: Once that period ended did you manage to start up and be creative again, and feel comfortable doing that?

B: Yeah, I started gaining traction. And I was writing as inspired the entire time. I just, on the last week or so, finally started working on what I thought was going to be my first album once I got out. Now there's a whole other body of work that I've released. The thing I was going to release, on probably my next, called the Prison Yogi, is going to be made of whatever I wrote while I was incarcerated I had that planned out kind of from the, about a year into my bid. That idea started to form.

R: Your music deals with political and social issues. Did you have an interest in activism before you were incarcerated?

B: I've been with the shit since I've been in this world. So, I've worked with Environment NC. I've worked with Green Peace. I've been part of multiple protests, long before any of my personal circle of friends got involved. Before George Floyd. Before Brianna Taylor, things like that, that really set people off. I feel like I was born upset about a few things.

R: Haha.

B: I've been publicly an activist, in shutting down the Raleigh/Durham airport. The immigration, the Muslim ban that Trump tried enacting in 2015. There were lots of us. I made a bucket drum out there, like adding beats to the chants. I've got a backpack full of water bottles for everybody. I was like, if you detain one of them, you've got to detain all of us.

R: Hahaha.

B: They knew better. It was a rare time that worked really well. There's power in numbers. At the Raleigh Airport, the first day of the immigration ban that Trump tried enacting, they didn't detain anyone. We were balls deep up there. I've also, I think my first protest was, I want to say Michael Brown. I think I'm getting that name right. I'm sorry, I got out of surgery. I'm a little out of it if I get any names wrong. That was in, I want to say, St. Louis or Louisville, I forget the exact. We were at the protest. That was one of my first anti-police brutality specific.

R: Right

B: Police brutality protests. The killing of an innocent man. An innocent black man.

"I THINK THE ONLY LAWS THAT MATTER ARE THOSE OF NATURE"



CONTINUED



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BRETT BEDDARD CONCLUDED

R: That was the one that sort of set off Black Lives Matter.

B: That was the origin. There is a long culmination. As a white man I'm not probably the best to speak on that. My first involvement with public ally protesting. We were in Asheville. We were trying to let the cops know what's up in the door.

R: I remember that protest, that event happened, and then I can't remember the exact order but then Baltimore exploded.

B: Oh yeah.

R: Then Eric Garner in NYC got choked.

B: That one really hit me. All of it, the video is horrific. One of the things that pissed me off about that was that the fucking cops were outside the hospital that he was in. Outside a hospital, I can't remember if he made it or not. This was after his death. I think they went back to the hospital that he was admitted to and took pictures. The guy who murdered him, wearing fucking hoodies saying, "I can breathe."

R: Right.

B: Obviously after he said, "I can't breathe." I'm sitting there thinking, looking at their hoodies thinking, "we might be able to fix that."

R: DeBlasio, the mayor of New York tried to be a little bit understanding then all the New York police just turned around and wouldn't face him.

B: I'm very big on fuck the police and politics in general. I personally know a few really good people that are trying.

R: The other thing about Eric Garner that set me off, or that educated me a bit, was that a lot of the sort of talking head all right guys, or they used to call themselves libertarians before that.

B: Republicans who smoke weed.

R: Right. Stefan Molyneux was one of them. I remember that happening and him being like, "Well, you should have obeyed the police." I was like,

wait a second, he got choked to death because he didn't pay a tax. Isn't that like you're whole thing?"

B: Look at Philando Castile. Legally armed. Has his concealed. He should've been a poster child for the NRA. But, he's a black man in America.

R: Yeah.

B: I'm not going to make you look further into the situation. The reader can read into it how they like. But even when someone does try to do what they're told and obey all the laws and proper channels it doesn't necessarily end well for them.

R: It's true. There's a double standard for sure. Sorry, I just want to say this one thing, when someone whose whole thing is, "I'm intellectually consistent on everything," then breaks their consistency specifically so that they can be racist, that fucks me up man.

B: Yeah.

R: I'm like, what are you doing?

B: What happened?

R: Yeah!

B: Like, that's really weird and convenient that you have that cognitive dissonance on this thing that's coming up now, but ok.

R: Yeah.

B: To elaborate, I've been radicalized from a very young age. I lived in very diverse communities, and I've been in and out of the legal system since I was 14. So, not only being in my at-risk youth programs and juvies and jail, but also working later as an adult at an at-risk youth wilderness program. Some shorties had 13 bullet holes in them. They've got more bullet holes. You've got the same amount of bullet holes in you that you have birth days.

R: Yeah.

B: I feel like I was radicalized from a pretty young age. Even just growing up watching, romanticizing outlaws and mountain men in movies.

Particularly shit like Robin Hood. I remember seeing Mulan and Tarzan

and Robin Hood and thinking, oh they're the shit.

I feel that might have occurred long ago, but I've been radicalized a long time. I feel like it was pretty young.

R: Yeah, definitely.

B: Also, I don't think it's being radicalized. I think it's seeing things through a clearer lens.

R: Right.

B: And at least trying. Privilege is a very blinding thing, but I think attempting to see things from a lens outside of your privilege. You know?

Basically, empathy, realizing that not everyone is going to get treated the same way as you. Particularly in a racist, capitalist, police state. You know? What some people call being a radical I call being empathetic, compassionate, reasonable, if you will.

R: I follow. I follow.

So, let me ask you this: do you have anything you're working on or anything that you'd like to promote?

B: Yeah. Hold on a second. I'm going to the restroom. I hope that's ok. I have to take a piss. We could keep talking if you're comfortable with that.

R: Sure. This is a first, I think.

B: Alright, well, I'm currently taking a leak. Anyhoo.

Yeah, I'm working on The Prison Yogi. I've got a few other things in the works. I'd encourage people to listen to my most recent releases that I've put a lot of hard work into. I'm very proud of. Very good reflections of where I'm at, artistically, which would be, "A Cabin In The Woods," "Fairy Goat," and "Dark Futurism."

R: Ok.

B: I'm always working on something.

R: That's the way to be.

B: Myself, at least hopefully.

R: So, have you got any websites you would like me to include in the article?

B: Rthbndr.com.

R: Ok. Just Rthbndr.com?

B: Then there's also rthbndr.bandcamp.com but there's a link to that on the rthbndr.com.

R: Cool.

B: I'm also on all socials, platforms, all streaming services, only fans, you name it. I ain't too hard to find.

R: Well, if you could include a list of those as a message, I will make sure to include them at the beginning.

B: Ok!

R: Also, if you could send me a few photographs of you performing I would also appreciate that.

B: Definitely!

R: Well, final question is: is there anything you were hoping to say that I didn't ask you about?

B: Hmm. I don't know. If there was, I'll probably realize it as I'm trying to go to bed tonight.

R: Hahaha.

B: No, I'm just grateful that you gave me the opportunity. I'm a big fan of your work and your collective. The committee, what you do, ISSUES, and the platform that you give artists. I like it and I like your approach to it. I'm extremely grateful that you gave me some of your time.

R: Thank you so much Brett!

B: Thank you, buddy.

R: It'll be out the first of next month and then I'll release the audio.

B: I love you buddy. I hope you feel better. I'll send you some stuff when I'm off the phone.

R: I love you too man. Have a good night.

B: Night.

-END-

ANSWERS WITHOUT QUESTION CARL KRUGER IN COOPERATION WITH A/I

1. Absquatulate (unannounced departure of a social event).

a. As I browsed through my old vinyl records, I stumbled upon a forgotten song that held memories of youth and long-lost love. As the haunting melody played, I was transported back in time, reliving moments of joy and heartache, grateful for the echoes of the past.

b. The random sentence generator generated a random sentence about a random sentence.

2. Dwaal (dazed).

a. In the quiet of the night, a troubling memory from my past resurfaced,

its weight pressing heavily on my mind. I lay there, trying to come to terms with the lingering specter of that regrettable moment, longing for the solace of sleep to offer a temporary escape.

b. She folded her handkerchief neatly.

3. Wittol (a man who knows of and tolerates his wife's infidelity).

a. In the solitude of his dimly lit room, John stared at the old photograph on his desk, haunted by a troubling memory from his past. The vivid recollection of that moment continued

to cast a shadow over his life, a relentless reminder of a decision he could never undo.

b. Today I heard something new and unmemorable.

4. Ecdysiast (a striptease).

a. Sitting with my grandmother, she shared a vivid recollection of her childhood adventures that I had never experienced. As her words painted the scenes of her past, I embraced this borrowed memory, feeling a deeper connection to her and the stories that shaped her life.

b. The best part of marriage is animal crackers with peanut butter.

5. Anfractuouse (circuitous).

a. As I gazed out at the breathtaking sunrise over the ocean, I etched this serene moment into my heart, creating a new memory that would forever hold a special place in my soul. The colors of the sky and the gentle sea breeze

wove together, forming a memory of tranquility and beauty that I knew I would carry with me for a lifetime.

b. Facing his greatest fear, he ate his first marshmallow.

6. Snollygoster (untrustworthy).

a. The memory of that fateful day when I lost my most cherished possession still haunts me, a sharp and persistent ache in my heart. It serves as a constant reminder of the fragility of life and the impermanence of the things we hold dear.

b. I became paranoid that the school of jellyfish was spying on me.

7. Amphibaena (mythical serpent with a head at each end).

a. I vividly recalled a childhood adventure where I met a talking rabbit in the forest, but as I grew older, I realized it was a false memory, a whimsical creation of my youthful imagination. Though it wasn't real, that enchanting tale remained a cherished part of my personal mythology, reminding me of the boundless wonders of childhood.

b. You'll see the rainbow bridge after it rains cats and dogs.

8. Badmash (a hooligan).

a. Amidst the haze of time, I recalled a fuzzy memory from my childhood, the details fading like a distant dream. Though the images were indistinct, the warmth and laughter of that long-lost day remained, a cherished

fragment of my past.

b. The sun had set and so had his dreams.

9. Cacoethes (an urge to do something inadvisable).

a. As you listened to your friend's animated storytelling, you couldn't help but feel a part of the wild adventures and unforgettable moments that unfolded in their travels. In those shared memories, you discovered a bond that transcended time and distance, forging a deeper connection between you and your dear friend.

b. The furnace repairman indicated the heating system was acting as an air conditioner.

10. Aback (toward or at the stern of a boat).

a. As you revisited that fateful day, the overwhelming weight of a troubling memory bore down on your conscience, its painful details etched deep into your mind. You grappled with the unease it brought, realizing the significance of confronting the past to find healing and closure.

b. As he dangled from the rope deep inside the crevasse.

-END-



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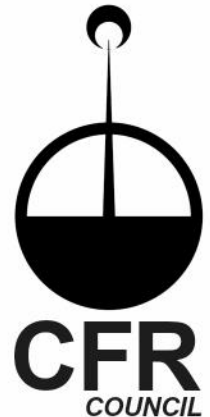
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