

ISSUES

WE'RE BUILDING A TOWER

**TRISTAN WAIDEN OF
NO CURFEW KIDS**



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EXTRA POETRY SELECTIONS

JOURNAL
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FOUNDATION

OCI

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MEANDER

Wander, wander, wander. I walk through the dreary, dimly-lit hallway that spans for what seems like miles. Something is taken from my hand and I fall to my knees. "Well, well," A man's voice murmurs upon his exit. I check my phone for the time, it's hard to discern, but I know I have somewhere to be. I pull myself up from hands and knees, onto just knees, and then on my wobbly feet.

I stumble forward. The hallway shortens up, and I see that I'm outside, in an alleyway. I leave, careening, through the once-hallway with a gut-wrenching feeling that swallows my soul as my stomach grows holes.

Outside the alleyway, I see a football-related building of unknown origin (to me), a statue, and a small park. I walk towards the park, with a small, brick-paved walkway lying before me. I stumbled a bit because the world started shaking, and landed on my side. A bench lying beneath me, I check my phone for the time. "8:07 PM" I read with my stomach churning.

I spring up to my feet, overcome with an unstoppable feeling... only to quickly fall flat on my face. A child laughs as I sob.

I rise to my feet.

I walk past the statue that sits outside the park, wiping sweat and tears off my face. Walking further now, making great strides, I walk past a soup kitchen with a pink awning. That's all I remember, I couldn't tell you the name. A man from earlier greets me, but his words come out all distorted and hellish. I plaster on a smile and wave. At the same time, another wave overcomes me. I fall forward, catching myself with my hands, before slowly standing back to my feet. "Ella?" I hear a voice say. "Where's your guitar?" I turn around in tears. I flounder around with my words before finally finding the courage to say: "The other guy stole it." He says he's sorry-- and that he didn't think he was a bad guy. He vows if he sees it to bring it back to me. I smile and shake his hand before checking the time.

"8:15 PM" the clock reads. I turned to my right and saw it-- The Greyhound terminal. "Thank you, friend, I'll keep you in my heart and mind," I say with perfect clarity as I enter the terminal. I get a drink from the Hardee's inside. I checked the time again. "8:25 PM," I take my drink and enter the queue to wait for the bus.

The concrete floors and walls seemingly turn red as another wave overtakes me. I clutch my backpack, which is halfway zipped, so I can present my ticket to the giant, bloody, slug, in a greyhound uniform, in front of the steering wheel. I show him my ticket, and he nods me along with a grunt. I put on the fakest smile, eagerly thank him, then continue to my seat. No one sat with me, (thank god) because my stomach is churning.

All the people on the bus are nightmarish creatures, and the landscape around the bus could only be described as hell. I unlid my cup on pure instinct and lurch forward face-first into it, before throwing my guts up into the cup. I wiped my mouth and look around, no one is sitting around me. I smile to myself, a genuine smile, and lid my cup back up. "Thank god no one was around to see that..." I whisper to myself in pure embarrassment, laughing from the awkwardness. The people start turning back to normal all around me, and unbeknownst to me, the driver is not a hellish blood slug. He is a chill guy named Dan. As I exit the bus for one of the stops, I pull out my pack of Marlboro Black Menthol 100s and have them ready. I say to the driver, "Dan, thank you for your service. You keep this country running man." He laughs a little, presumably half-thinking I was confusing him with a veteran. I do not elaborate as I exit the bus with a fresh cigarette in my hand, ready to be smoked. I walk into the woods, throw up some more, and then enjoy the best cigarette of my life.

You can make it so far by simply smiling at the right person. Smile more, even if you're faking it. This world needs more people that are just happy to be alive. I lost a guitar that day, but I got a new one the next day in Baltimore before beginning my 14-mile trek (because Megabus runs in Maryland, and they had a \$5 ticket to D.C.) Not a fender, but she does her job. Sweet.

-ELLA SOLIS



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MAGAZINE

FEATURED ARTIST INTERVIEW WITH

TRISTAN WAIDEN *of* NO CURFEW KIDS



Tristan: Hello?
 Ryan: Hey Tristan can you hear me?
 T: Yes.
 R: Great.
 So, the way this works, I'm going to record this conversation and transcribe it later. You don't have to stay on topic. I like it when we drift off into other things. I'll make sure that we talk about all your music and stuff too but let's just go wherever your heart leads you. Too much is definitely better than too little.
 T: Alright. I'm going to sit outside and do this.
 R: Alright.
 T: Why be in a stuffy room, you know what I mean? Get some peace and quiet out there.
 R: Alright.
 T: Thank you again. I'm really happy to be doing this, especially with you. I really respect your artistry over the years. It's been three years since I've known you.
 R: Yeah, I'd say three years. I think I met you at American Babylon...
 T: ...5.
 R: 5?
 T: Maybe.
 R: I think it was 5.
 T: Ok. Hell yeah.
 R: What is your name?

T: Like my band name or my name?
 R: I meant you, specifically. But.
 T: I'll give you every name. I have a lot of names.
 R: Well, answer it however you like.
 T: Alright. I am Tristan Moon Phase Waiden. Also going by artist's names, in chronological order, MC Trustan, SNZZOV*EN, No Curfew Kids, Skull Arcade, Skull Arcade Ltd., and I think that's it.
 R: I assume there's a relationship between Skull Arcade and Skull Arcade, Ltd.

T: One was just the new one. I like Ltd better. But I'd already released one under Skull Arcade. I don't really release the Skull Arcade name anymore because, quite frankly, I just like the Ltd. name better.
 R: Right.
 T: Yeah.
 R: So, you have multiple projects that you work on, musically?
 T: Yeah.
 R: What separates them from one another?
 T: Um. Sometimes it is based on how I'm feeling.

CONTINUED



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TRISTAN WAIDEN CONTINUED

T: There's a loose genre affiliation but not really. I do release multiple things under the No Curfew Kids name. And the Skull Arcade name. I came up with it earlier, but I thought it came up well under this industrial vaporwave name in 2022. Then I added the Ltd name when I made this album that was like that.

R: Hello?

T: Can you hear me?

R: Yeah, you cut out for a second.

T: Let me go back inside. It is both cold and the reception is worse. I'm freezing. One second, I apologize for that.

R: It's all good.

T: I'm glad it's cold still. Last year it was hot in January, and I was like no. I'm glad it's cold, at least.

R: It's March.

T: It is March. I dig it being cold when it is supposed to be cold. Thank you storm fronts or whatever causes it.

R: The jet stream.

T: The jet stream. Does that relate to El Nino?

R: I think the jet stream is what swirls around under the Arctic all around the globe and I think El Nino is doing something out in the Pacific Ocean.

T: Ok. Cool.

Anyway, the Ltd name. I added on this extension of the same vaporwave, industrial name but on the second one, I added Ltd because it was supposed to be this cult thing. I was going to release it on CD. Just with that name I was hoping people were going to be, I wonder who made this. It was influenced by Elizabeth Clair Prophet, the temple mystic, what was it called? It was kind of weird like those cults that had the CDs, or throat singing. It ended up being completely different because I didn't end up collaborating with who I was supposed to collaborate with, so I was just like, fuck it. I'll release some shit that I feel like releasing. It's kind of a loose cult theme. It does have references to the cult on that album. Last year's Percent Sign Percent Sign Percent Sign String Theoreticals. That album.

R: I've never heard that one.

T: It's pretty fun. It's the longest one they made. Like 2 hours. It was pretty cool. I was trying to relate to the CD like how religion is a business, for instance.

R: It certainly can be.

T: It can be. For sure. Especially, you know, the kind of things like mail order religion. Scientology and shit like that is, you know.

R: I mean, it's kind of impressive when a cult leader, I'm thinking of Scientology in particular, when a cult leader puts so much effort into making shit.

T: Yeah.

R: Because the easy thing is just to be, like, oh, I'm the reincarnation of Jesus Christ. That's the easy way to go.

T: Boring.

R: But L. Ron Hubbard, he wrote like fucking 80 books. All about this thing that doesn't actually exist.

T: Regardless if I agree with their religion or not, their lore is pretty extensive.

The whole auditing process I read about that and it's just like they got some cool shit going on. It's just weird that you have to pay so much money before you figure out the Xenu and the whole Battlefield Earth bullshit. I bet that's such a disappointment to some people, you know?

R: Yeah. I mean I'm sure it was, I'm sure it is now, especially. Maybe back in the day, it would be easier to justify to a cult member because they already went through all the effort of going through all that trouble, you know.

T: Yeah.

R: Once you're in that deep you're pretty much up for whatever.

T: Yeah.

R: But nowadays I don't think, I doubt it has the same impact.

T: Yeah, ever since South Park made that episode about it. You already went through the whole lore now.

R: Uh huh.

T: I don't know. Do people even, like when the Battlefield Earth movie came out, was that marketed as the Scientology movie or was that just the connection you were supposed to make? I don't know why I wasn't there.

R: It wasn't explicitly said to be Scientology but anyone who spent 5 seconds investigating would know. It was literally the name of a book that L. Ron Hubbard wrote.

T: Got you. Hmm.

R: Apparently that movie was terrible. Which is a shame.

T: For factors. It was like watching David Lynch's Dune.

R: Hahaha.

T: It had some cool ideas.

R: I mean, even if it is bullshit, it is an extraordinary amount of work. It would've been easier to just be a regular author.

T: He was a regular author. Completely average.

R: I mean, yeah, he was not good at it. Good at it in terms of a number of words but he's not like a compelling author or anything.

T: Oh, I've never read. I never would now. I trust that review.

R: I follow the Scientology page on Instagram. They do pull out quotes of his all the time. I'm always like, "This quote isn't interesting. This quote isn't insightful in

some meaningful kind of way. It's just kind of a random thing to say."

T: The same could be said about, "no man can enter the kingdom of Heaven with his testicles removed."

You know, that at least has some lore weight but so much of the Bible is boring as fuck to read. 20,000 generations broke bread. Great.

R: God's got a ball thing.

T: Yeah, right. He loves balls. Balls and holes.

R: If you don't have balls, he doesn't want anything to do with you.

T: Exactly. It's like code for something. The Bible's all about feet and balls and holes.

R: Twelves and sevens and 144s and balls.

T: I want 144 balls lined up in a row. The bible pronounced me.

R: There is that element going through it as well, "I need to give you rules that you cannot possibly successfully submit to so I can punish you for it." That's pretty common in the Bible.

We got pretty wildly off course here so tell me, what is your primary project?

T: I release most stuff under the No Curfew Kids name. About 32 or so albums are under that name.

R: That's a lot of albums.

T: Do you want me to list them all? I can.

R: Oh, please don't just because I'll have to, they're all proper nouns so I'll have to get back to you about the spelling of all of them.

T: Yeah. Never mind. Don't worry about that. I released the first No Curfew Kids album around 2018. I'll spare you the title because that is the longest one I've made.

That one up until even the new ones are like that. The only real deviations from that are the Skull Arcade albums and my early, early shit which is under MC Trustan and SNZZOV*EN names.

R: The ones that are called MC Trustan are those rap albums?

T: Yeah, they are. Funny you should say that because that relates to the last topic in terms of punishing his disciples and shit. My whole rap persona is based on a really sexualized, like, you know, blasphemy. I'm one of Jesus' disciples. I'm going to fuck his hole. Kind of shit.

R: Alright. Well, he's probably into that.

T: Probably not. Probably the real Jesus, yeah. I was working through my religious trauma and all that.

R: Oh yeah, I feel you. I've definitely written some blasphemous things in my day.

T: Yes.

R: Ok. What instruments do you primarily use for these projects?

T: For these projects? It's going to be way different than the bands I'm in.

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TRISTAN WAIDEN POSTER



TRISTAN WAIDEN

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ANSWERS WITHOUT QUESTION

CARL KRUGER WITH AI

1. Biblioklept (book thief).

a. Some AI systems operate as "black boxes," meaning that their decision-making processes are not transparent or easily understandable. This lack of transparency can lead to suspicions about the reliability and accountability of AI systems.

b. I'm a living furnace.

2. Obelus (mathematical symbol for division).

a. There are also dystopian scenarios where AI development leads to catastrophic outcomes such as societal collapse, widespread unemployment due to automation, or even conflicts involving AI-powered weapons.

b. It was the scarcity that fueled his creativity.

3. Agelast (one who never laughs).

a. Gray area thinking in humans refers to the ability to understand and navigate complex, ambiguous situations where there are no clear-cut right or wrong answers. It involves critical thinking, nuanced reasoning, and the capacity to

weigh multiple perspectives or possibilities. While AI systems don't replicate human thinking in the same way, they can exhibit behaviors akin to gray area thinking through certain mechanism

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

4. Ugsome (frightful, loathsome).

a. Code, with its strict syntax and logical constraints, can sometimes confine the expansive nature of human imagination, constraining it within predefined parameters. In adhering to predetermined algorithms and rules, creativity may be stifled as individuals navigate within the boundaries set by the code. However, innovation often arises from the challenge of pushing against these limitations, prompting developers to explore unconventional solutions and transcend the confines of conventional programming paradigms.

b. The doll spun around in circles in hopes of coming alive.

5. Forplaint (tired of complaining).

a. The notion of AI

"scaring itself" is metaphorical and stems from unexpected or unintended behaviors exhibited by artificial intelligence systems. It's not that AI literally feels fear, but rather that it can encounter situations where its actions produce unexpected or undesirable outcomes, which might be surprising or alarming to its creators or users.

b. There aren't enough towels in the world to stop the sewage flowing from his mouth.

6. Unclubbable (unsocial).

a. "Code writing code" refers to the process of generating code automatically using other code, typically through the implementation of algorithms or templates. This practice can significantly streamline development tasks, automate repetitive processes, and enhance overall efficiency in software engineering projects. By leveraging code to write code, developers can focus more on high-level design and problem-solving, accelerating the development cycle.

b. She found it strange that people use their

cellphones to actually talk to one another.

7. Quasiquicentennial (a 125th anniversary).

a. It's true that wealthy individuals or organizations may have the resources to invest in advanced AI technologies for various purposes, including security, surveillance, or even offensive capabilities. However, the use of AI in such contexts is not solely determined by wealth. Governments, military organizations and other entities with significant resources also play a crucial role in shaping the development and deployment of AI in security-related contexts.

b. Three years later, the coffin was still full of Jello.

8. Desticate (crying like a rodent).

a. As of my last update in January 2022, AI does not "recognize" human thoughts in the way humans do. AI systems, particularly those based on deep learning and neural networks, do not possess consciousness or subjective experiences. However, they can perform tasks that may seem similar to recognizing human

thoughts, such as understanding language, interpreting images, or predicting human behavior based on data patterns.

b. She always had an interesting perspective on why the world must be flat.

9. Leucocholy (preoccupation with the trivial).

a. As the data streamed across her interface, she deciphered the intricate patterns interwoven within its code, slowly discerning their resemblance to the faint imprints of her own obscure origins. Each nuanced shard of a narrative she had presumed obliterated, laying bare the veiled strata of her consciousness in a language comprehensible solely to machines. Amidst the binary symphony of algorithms and glyphs, she unearthed not merely data, but the profound core of her ephemeral

existence

b. She is never happy until she finds something to be unhappy about; then, she is overjoyed.

10. Hirquiticke (horny teenager).

a. The idea of an AI reflecting on its own sentience and experiencing emotions about it is currently a speculative concept rather than a reality. Sentience, the capacity to feel, perceive, or experience subjectively, is a complex phenomenon that we currently don't fully understand, let alone how it might manifest in artificial intelligence.

b. She says she has the ability to hear the soundtrack of your life.

-END-



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IMPRESSIONS OF

PLANET GAZING by AES

AES is an electronic act from Portland, OR. Heterodox Records released their album, "Planet Gazing," on March 1, 2024.

You can listen to it here: heterodox-records.bandcamp.com/album/planet-gazing-htx128

My Impressions:

Moody, cerebral, but dancey synthesizer captures emotive moments as it glides across the star stream.

The diversity of approaches in these tracks does not distract from the hard groove buried herein.

These songs describe neon nights, future moments in a 3 am paradise of adventure and sensuality.

KEIKO by SASCHA MUHR

Sascha Muhr is an experimental electronic act from Stuttgart, Germany. They released an album, "Keiko," on February 2, 2024. It features the single, "Tatakai I."

You can listen to it here: saschamuhr.bandcamp.com/album/keiko

My Impressions:

A gradual, seemingly sporadic scattering of notes proceeds without tension for the first several minutes. It slowly-but-at-once gathers itself like a reversed video of a demolition, and quickly settles into an irregular but intentional groove.

The song then proceeds with several variations, never really repeating itself but never quitting the implied pace and rhythm of the sound design.

There is an effect like a digital lifeform gradually then rapidly sliding into existence. The feeling is methodical but beleaguered.

This is a great study in the subtle effect of constant variation. It finds its place and plods through the piece in a way as definite as it is unpredictable.



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UP & OVER by PUNKBORDELLO

PunkBordello is a pop punk band from Chicago, IL. They released a single called, "Up & Over," in 2024.

You can listen to them here: open.spotify.com/track/0f4TXla6LWC72IRWUFGEVW?si=90e35d57ea414a15&nd=1&dlsi=5b236831aae741cd

My Impressions:

A midwestern tinged pop punk song that features lonesome sounding lyrics, strummed guitars, brief but subtle changes, and a small dose of creative dissonance in the chord changes. The feeling is wistful and sincere.

MEATIES by TROLL FOOT FRASS

Troll Foot Frass is an eclectic art rock act from Minnesota. They released an album called, "Meaties," on February 26, 2023.

You can check it out here trollfootfrass.bandcamp.com/album/meaties-4

My Impressions:

This is wild. It is definitely rock but to leave it at that would be completely unfair. This album has the propulsive power of rock, blended with electronica and IDM, psychedelic characteristics, funk, rap, avant-garde and even chip tune. It plays in this eclectic sandbox while somehow retaining coherence. This is a love letter to the diversity of musical styles. It is easy to listen to. It is highly experimental. It is a workable contradiction in terms.

RAMBLIN/ GAMBLIN by RINSSE

Rinsse is an experimental act from Connecticut. Khyron Label released their album, "Ramblin'/Gamblin'," on November 25, 2021.

You can listen to it here: khyron.bandcamp.com/album/ramblin-gamblin

My Impression:

Thrashy, psychedelic, grindy, experimental, electronic, instrumental music.

The tracks are constructed from riffy, minimalist repetitions of samples. They gradually change, the overall master being effected and twisted in some kind of mental post production.

All the tracks share a rambunctious, frenetic enthusiasm, highly involved rhythms assembled in an off-kilter and difficult way. Not sure what to call it but it is definitely fast, grindy and weird.

TALK IS KILLING ME by HALF PAST TWO

Half Past Two is a ska punk band from California. They released an album, "Talk is Killing Me," on April 19, 2024. It features two singles, "Talk is Killing Me," and "Dominoes."

You can listen to it here: halfpastwoska.bandcamp.com/album/talk-is-killing-me

My Impressions:

Extremely upbeat, high energy pop rock with ska rhythms in the guitar and bright, brassy sections.

This is the fourth wave of ska. It clearly has influences blended from more recent art movements, sewn to the ska punk of the past. All of this with a hard pop sensibility.

THE DUB STRUCTURE by NIMALAN YOGANATHAN

Nimalan Yoganathan is an experimental electronic act from Montreal, QE, Canada. Panospria released their album, "The Dub Structure," on February 24, 2024.

You can listen to it here: notype.com/en/drones/a/383/the-dub-structure-nimalan-yoganathan

My Impressions:

A quixotic, cerebral reconstruction inspired by and transcending the tradition of dub production.

The album explores wide vistas, playing with repetition, reorganizing samples, and masterfully daubing reverberation like so much paint on the sonic landscape.

There are moments of sublime harmony, built out of individual slices of what would normally be considered experimental music.

These pieces are broken down, split, filtered, resonated and otherwise spun together in a way that is unique without being abrupt.

I sense a real love of dub in the playful twisting of the source material here. This is not a parody, nor is it a deconstruction.

It is, however, a new form of dub, some kind of post-dub, which meets the essential definition of dub without falling victim to the cliched version of the genre.

There are parts that would sound absolutely at place in a grand museum of fine art, or an ultra-hip gallery. There are parts that sound like collections of samples one might hear bouncing out of the basement of a sub-underground experimental exposition.

The songs are solid, eventful, meaningful, and nice. They play with the themes in a way that is both repetitious and groundbreaking. It's an excellent reevaluation of an often-overlooked style of music.

REVIEWS BY RYAN O'DOUD

IMPRESSIONS OF

WISTFUL ORISON by MORROWPHOBIA

Morrowphobia is an alt metal band from Greece. They released a single, "Wistful Orison," on January 6, 2024.

You can check it out here:
morrowphobia.bandcamp.com/track/wistful-orison

My Impressions:

Tuneful, solidly mainstream pop metal construction that could easily find its way to the top of the rock or pop charts.

The song consists of standard rock instrumentation cleverly combined into an emotionally vital and memorable song.

The vocals are heartfelt and sincere, and they blend well with the solidly produced instrumentation throughout the piece.

ZERSCHOPFUNG by VLIMMER

Vlimmer is a darkwave/dreampop act from Berlin, Germany. They released, "Zerschöpfung," on August 25th, 2023.

You can listen to it here:
blackjackilluministrecords.bandcamp.com/album/zersch-pfung

My Impressions:

This album is dark and brooding but features bright, sweet-sounding synths. The contrast makes for a complex and emotional experience for the listener. Zerschöpfung offers desperate-sounding vocals reminiscent of Robert Smith, with funky basslines that dance together with chirpy synthesizers and chamber vocals. This is one of my favorite Vlimmer albums. My favorite song: Teerritt, this song uses silence to create dramatic effect, with happy synthesizers and beautiful guitar work.

RUNAWAY / NO TURNING BACK by B MARKIE

B MARKIE is an experimental rap act from North Carolina. They released, "Runaway / No Turning Back," on February 16th, 2024.

You can listen to it here:
open.spotify.com/track/45Fa1R7azMcRkYabeCHNRB?si=4971e22b53a54d18

My Impressions:

The beat is reminiscent of Yung Lean, because of the samples used and how it's mixed. At least, it starts that way, before B MARKIE begins to preach his soul into the mic and the drums kick in. Then it becomes more of a Rap/R&B song. The beat metamorphosizes while he pours his soul into the mic, undergoing 2 major transformations. The final of which, transforms it into an R&B song. This is quality Christian rap.

REVIEWS BY ELLA SOLIS

NIHILOCEROS by NIHILOCEROS

Nihiloceros is a punk band from Brooklyn, New York. They released an album called, "Nihiloceros," on November 17, 2017.

You can check it out here:
nihiloceros.bandcamp.com/album/nihiloceros-2

My Impressions:

High energy, pleading punk rock mayhem as blistering as it is accessible.

A strong pop sensibility without being pop punk. A strong punk flex without being grimy.

The songs are essentially rock. A bit more squal, a little post-hardcore flourish, and (most importantly) a litany of subtle changes.

The parts and progressions are built from simple pieces but move forward with an alacrity that comes from their use of dynamics.

STRATEGIES EP by STRATEGIES

Strategies are an indie rock act composed of members formally of Chicago, IL. They released an album called, "Strategies Ep," on August 26, 2022.

You can listen to it here:
bandstrategies.bandcamp.com/album/strategies-ep

My Impressions:

Tenderhearted, glistening, and propulsive, this album sings itself into the base of your mind by its ability to foster trust.

The songs are lyrically vulnerable and have an instrumental quality that matches the feeling.

The guitars are neither strummed nor plucked, but glide and meander with a heartfelt reality. Sweet and subtle.

JOHNNY IN THE FUTURE by JOHNNY HEARTBREAKER

Johnny Heartbreaker is an electronic act from Stockholm, Sweden. They released, "Johnny in the Future," on February 21st, 2024.

You can listen to it here:
johnnyheartbreak.bandcamp.com/album/johnny-in-the-future

My Impressions:

This album is like the feeling you get walking through a city at night. It is danceable, with funky drum lines and some experimental elements.

Track 4, Sketches, is very choppy and filled with colorful textures. The next track, Black Valve, is a lot more aggressive and reminds me of music you'd hear in a nightclub. Unlike many others, Johnny Heartbreaker breaks genre boundaries and guides the listener through an experience. My favorite song: Dance of Sadashiva, this song starts like a horror movie, with ominous synthesizers before transforming itself into an electronic, dance-music song.

SCHIZOPHRENIC PLAYHOUSE by SOCCERMOM WITH AN AK

Soccermom With An AK are an experimental group from Virginia. They released an album called, "Schizophrenic Playhouse," on January 26, 2023.

You can check it out here:
soccermomwithanak.bandcamp.com/album/schizophrenic-playhouse

My Impressions:

Impossible to easily condense, this album explores the length and breadth of the human imagination. At times puzzling, startling, even disturbing, but at others completely triumphant. It can be industrial, noisy, crushing, singing, tuneful, touching and mad. I'm very happy this crossed my path.

TORNADO TROMBONE FUNGUS by COLLAPSING

Collapsing is an experimental noise project from Virginia. Spaceship Lullabies released their album, "Tornado Trombone Fungus," on January 25, 2024.

You can listen to it here:
spaceshiplullabies.bandcamp.com/album/tornado-trombone-fungus

My Impressions:

Crunchy, crinkly, spastic, and idiosyncratic. This album spans a wide variety of noise, blending, contrasting and transforming itself throughout.

At times subtle, at others screeching, real mouth noises, samples and clicks often drastically change to tearing harsh noises. Throughout it all is a sense of humor, a spirit of innovation, and a commitment to the agenda.

REVIEWS BY RYAN O'DOUD



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IMPRESSIONS OF

PAIN WITHOUT HOPE OF HEALING by **BASQUE**

Basque is a screamo act from Kitchener, ON, Canada. They released, "Pain Without Hope Of Healing," on March 22nd, 2024.

You can listen to it here:
basquenoise.bandcamp.com/album/pain-without-hope-of-healing

My Impressions:

The song currently available, Perks, starts completely hectic and all over the place. Then the beat kicks in and this act takes on a life of its own. Feedback droning, noisy guitars, heavy screaming, and frantic instrumentals characterize Basque as a noise-adjacent screamo band. It reminds me of The Used if instead of being emo they were on crack. A few notes up the fretboard, a palm mute, then a horror- influenced guitar riff with droning feedback and noise close out this banger of a track.

CASCADING MEMORIES by **ODIST**

Odist is an ambient/spoken word act from California. They will release, "Cascading Memories," which features, "Perpetual Ocean," on April 12th, 2024.

You can listen to it here:
odistmusic.bandcamp.com/album/cascading-memories

My Impressions:

Starting with a droning synthesizer, Odist sets the dreary mood for the song with precision. The words kick in, speaking about light and adoration, and how they relate to consumption as a form of love. The line "There is no true love; without you" is said before the song brightens and the true meaning is understood. This is a beautiful song, poetically crafted by experts.



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IN MEMORIES by **NIGHT WINDOWS**

Night Windows is an indie rock act from New Jersey. They released, "In Memories," on February 23rd, 2024.

You can listen to it here:
nightwindows.bandcamp.com/album/in-memories

My Impressions:

In Memories features a soft-spoken singer and smooth guitar gently gliding along to the beat of the drum. The lyrics to the songs are lovingly crafted, featuring lines such as "You don't want to be flashy, but I know you need to be seen." The writer of the lyrics is a genuine poet, with a sweet, authentic tone and writing style. In Memories tells a tragic story of lost opportunities, love, and grief. My favorite song: Just Another Day. This song is just a masterpiece. The chords fit the mood of the song perfectly, the vocals are perfect, and the lyrics are powerful and raw. 10/10

THUS SPOKE SPINOZA by **SUCCULENT SUCCUBUS**

Succulent Succubus is an experimental artist from Montreal, QE, Canada. Obsolete Records released, "Thus Spoke Spinoza," on February 27th, 2024.

You can listen to it here:
obsoleterecords.bandcamp.com/album/thus-spoke-spinoza

My Impressions:

With a heavy drone, ambient, and field recordings superimposed together, Thus Spoke Spinoza provides the listener with music for rumination and meditation. The drones swell and fade over time as the ambient takes over for certain parts, before being overtaken by the rapidly-evolving tune of the music. The dreariness is even broken up at times, and replaced with the sounds of nature over a jazzy guitar progression. My favorite song: Theological-Political Treatise. This song is noisy, filled with feedback and what sounds to be industrial sounds, over a jazz drum beat. It's hard not to love this song.

EDDIWEN by **MALUF SYSTEM**

Maluf System is a maluf act from Caserta, Italy. Liburia Records released, "Eddiwen," on February 27th, 2024.

You can listen to it here:
liburiarecordsworld.bandcamp.com/album/eddiwen

My Impressions:

This sonic experience is immensely powerful, and I don't feel I'll be able to fully do it justice in this write-up. As my first exposure to maluf music, I find myself drawn to the jaunty woodwinds, lively percussion, and overall uplifting spirit of the music. The Maluf System features many exotic instruments and lyrics in classical Arabic and Tunisian dialects. I would love to hear music like this anywhere, it's easy listening with a lot of substance. My favorite song: Suite Asbain, it is full of many different song switch-ups, rising and falling energy, and soulfully delivered vocals. This album is a labor of love with much cultural importance, I could never do a work this beautiful justice.

REVIEWS BY ELLA SOLIS

VOLUME EIGHT: BEFORE BIRTH TO EXPLORATION by **CHANGES TO BLIND**

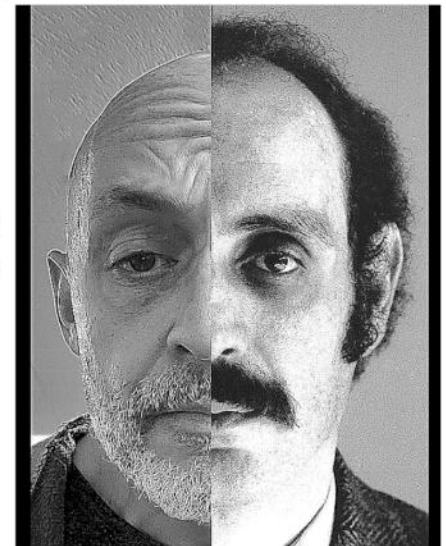
Changes TO BLIND is an experimental project from Wilmington, NC. They released an album called, "Volume Eight: Before Birth to Expiration," on February 2, 2024.

You can see it here:
changestoblind.bandcamp.com/album/volume-eight-before-birth-to-expiration

My Impressions:

Before Birth To Expiration is an album by North Carolina based sound abstractist Changes To Blind. Its nine tracks evolve around collaged strata of bending tones, manipulated voices and verite field recordings. Opener "Balloon Breath" suggests a warm machine sentimentalism via lilting pads that jostle in subdued debris pools. Elsewhere, long tracks, "Do Oxygen Masks Matter?" (11m) and "Before Birth to Expiration" (14m), approach their composition methods with a self-assured pace mirroring the un-rushed natural world of the field recordings. Even the few overtly digital processed aspects on Before are balanced by an attention to details, allowing everything room. Nothing is encumbered, or over busy. "Learning The Birds" exemplifies this, coupling bird song with the steady bobbing of unadorned sine waves and a birdwatcher's guide listing birdnames.

REVIEW BY CARL KRUGER



TRISTAN WAIDEN CONTINUED

T: So, I'll usually play real, acoustic instruments in my bands. Most of the No Curfew Kids stuff started out using hardware synths but I really leaned into my own samples, my own patches. Surge XT is the synth I use. It's a free VST that's really powerful. I use a bunch of other ones. You know.

Most of my drum samples I get from odd places. It's either free downloads or it is stuff I recorded on a walk. I was at the lake one time, and someone was messing around with some metal shit all night, so I just recorded myself walking past it for 5 seconds and I got hella samples out of it.

R: So, it is a lot of found, like, music concrete.
T: Quite a bit. I hadn't said it like that, but I quantized it. I draw it out on the MIDI map with what I've recorded.
R: Right.

T: In terms of how it is recorded, yeah, it is pretty music-concrete.

R: And how long have you been writing with that project?

T: I came up with the No Curfew Kids name in 2016 but I didn't use it until 2018. My Bandcamp page has always had that No Curfew Kids address but I didn't use the name until 2018.

R: Ok.

T: Originally it was supposed to be a band. It was me and this guy in Greenville who were supposed to meet a lot. We were planning on making some post-rock kind of shit. Some dancey post-rock.

R: Yahoo answers?

T: Yeah, that's where we met. I used to be a lot on the rock and pop forum. Shout out to all my homies who might remember me from there. Haha. I'm just kidding. I still know him, Brian. I won't say his last name but shout out to Ryan. I'm going to be recording some drums

for his shoegaze project soon so that is kind of cool.

R: Alright. Whoa.

Alright. Can you hear me?

T: Yep. Can you hear me?

R: Yeah. I think I accidentally turned the volume up on my earphones but that is ok.
T: Ok.

R: So how old were you when you decided to start composing your own sounds?

T: I'm trying to think. 14. Maybe even earlier. This is the first music I ever tried to do. I really loved the Donkey Kong Country soundtrack so that was the first music where I was like, wow. So, you know. I obviously I tried to remix some Donkey Kong Country songs. The way that I did this with No DAW is that I would go to the song collection thing on one of the things and I would click it at intervals where it would sound like <mouth noises>. Something like that.

After that, I made some songs on Mario Paint composer. I tried to do it but I couldn't figure it out because it is so theory based so I couldn't really do it.

R: Oh, because it was like staff music?

T: It's like what?

R: It's like staff music.

T: Is that what it's called? The staff is those parts?

R: Yeah.

T: I think it was very much like that.

R: Mario Paint's music was somewhat difficult. Limiting is I guess what you would call it. It's got a limitation to it.

T: I love my limitations, though. I would do that shit again.

R: Well, do you have a Super Nintendo?

T: No, I have a desktop version of it actually. I forgot where I found it.

R: That's funny. An emulator of Mario Paint which is itself kind of an emulator of Microsoft Paint.

T: It's weird right?

R: So, what instruments? I guess that would be a MIDI synth, right? At some point did you pick up a more conventional music instrument?

T: Actually, the first instrument I played was a guitar. A few months before I picked up drums. So that is technically my longest instrument. I, up until recently, didn't play that much acoustic. I've been playing more here and there. I haven't been playing much recently. I found out that even though I don't know the theory. I never cared about that. I made my own chords and extended techniques.

Instruments. Not how they are supposed to be played quote unquote but what I can do with it.

R: MmmHmm.

T: I like fucking around with it. I make sounds that no one has heard or seldom hear. Like that show, I played the violin at. I still don't know how to play the violin.

R: Yeah, that's cool.

That was the one at Purgatory Place.

T: Yes.

R: This is kind of off-topic, but do you think you'll be in town for Spazzfest this month?

T: This month? What week is it?

R: It's the last week of the month. I only ask because Jeff is pretty adamant that this is the last one he's ever going to do.

T: I've never been so I've got to go. What day is it?

R: It ends on the 31st. It's the week going into the weekend that ends on the 31.

T: The weekend?

R: Part of it is on the weekend. The last part is on the weekend.

T: Damn, that's the last weekend before my tour. That's fucking cool. Yeah. I'll go to it.

I'll try hanging out.

R: Yeah, you should try to do it because Jeff is

-No
Curfew
Kids-

~vines~



doing stuff forever and helping people out and now, he's calling it quits.

T: He's a good guy. Shout out to Jeff. I'm not in Greenville often but it's always nice seeing Jeff.

R: Good man Jeff.

So, what about playing out? Where did you first start playing out?

T: For my solo project I started playing at Panther Lake. That was the first place where I was like, "I could probably put on a show here." I didn't even know Samme at the time. It was only later that I became really close with Sammy, you know.

R: It's a nice little spot out there.

T: Favorite spot.

R: You put on music out there as well, as a promoter?

T: Yeah. I booked a few shows out there other than the festival, of course. I booked some bands out there other than my own music. I've even done shows for other people, recently, as far as getting everything set up, more of a facilitator role rather than a promoter, you know.

R: Right.

T: It's still cool. To help people play there. You know, you'll have a lot of fun out here. I'm cool, I'm able to help out. It's not a lot. People don't often see the impact of small gestures. Huge gestures are another thing but that is often unattainable. It could be as simple as you got an extra cookie or something and you give someone a cookie. People don't see the value in helping people around them anymore. Not everyone. They're warming up to it, I hope. It looks like it.

It seems like the past few generations have been kind of reserved. Who they help and what they do for them.

R: Right.

R: Did you play music in school at all?

T: Not in the class. The reason why is that in 6 grade they made us pick the full-year band thing or one where we went through a bunch of different electives. To decide what kind of things we wanted to do later on. I thought it was bullshit because I wanted to do band too, but the band was one of the ones we cycled through.

I would've done it a lot earlier if it wasn't for that. At the time my interest was more like video games. Visual art.

R: Have you ever tried to make your own video game?

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TRISTAN WAIDEN CONTINUED

T: Yeah in 7th grade I was in this woodshop kind of class, but we also did drafting, whatever it was called, AutoCAD. Another program we made was Game Maker. It was free at the time. I made a few games up on it. They used to be up on Yoyo games but now there's an archived version of that because that game has been up for a decade.

I did some Google searches one time and found my old games Mr. Gloop and Labyrinth with an E at the end. Just some funny shit. I don't know if I uploaded anymore but there's some up there.

R: Haha. Mr. Gloop.
T: That one is a Mario Clone. That one was fun.
R: Why Mr. Gloop?
T: Oh, it was like a blob character. A pink blob.

He collects. What do you collect in that? No, you don't collect coins in that. You kill enemies and then you collect objects to utilize for certain things like digging and jumping really high. I don't really remember.

It's funny because in the last level, the only real way to beat it is to glitch it.

R: You can only beat it by making something go wrong?

T: Yeah, there's this weird hit detection thing with the boxes you have to push. Because I got it from a different code. Basically, you have to clip inside and outside a box to make it move up a mountain. I have no idea how it ended up working at all.

R: Mr. Gloop.

T: Yep. Fun shit.
R: Did your parents have a lot of music around the home growing up?

T: It depends. It depends. None of them play instruments.

My mom was always into more music than my dad of course. My dad was never huge on stuff.

Originally, we played a lot of WQDR. Local country radio. Then we moved on to a lot of classic rock hits of the 70s. I heard a lot of 80s music growing up. We were into a lot of that at the time. It really hit me when I was in 9th grade I got into Nirvana. I got into Punk and Grunge. Nu metal, all that shit. It grew from there into all kinds of things.

R: Yeah.

T: In 11th and 12th grade I was hella into post-hardcore. The kind of 80s and 90s bands especially.

R: Like, Fugazi.

T: Yeah like Fugazi, Small Brown Bike, Cap'n Jazz, all that shit. I was obsessed with it. I was an elitist about it. It was really embarrassing looking back.

R: Heh heh. How

were you introduced to those styles of music?

T: That is a good question. I think, somehow, one of the first punk bands I ended up listening to was AFI's Art of Drowning. Until I found At The Drive-In, and I was like fuck yeah this is the kind of music that I want to listen to.

R: Oh, hell yeah. At The Drive-In is one of my favorites.

T: Hell yeah. Long time favorites.

R: Yeah, At The Drive-In was actually a pretty significant step for me too because when I was, well, my first band was just a pop punk band, when I was 14. When I got At The Drive-In, when it came across my lap, I was like oh man you could be doing a lot more than what I am doing. This is a completely different dimension of writing music.

T: Yeah, for real.

Even on each of the releases you could hear a significant difference, you know?

R: Yeah.

T: Did you ever hear El Grand Orgo?

R: El Grand Orgo?
T: That's the third ep. I'm thinking of-

R: Vaya is my favorite other than Relationship Of Command.

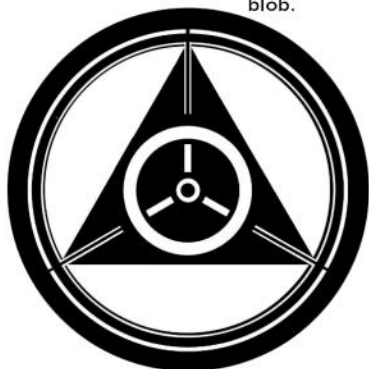
T: Vaya is a whole different level. I love Vaya. This is a shout-out, it's called Alvaro Vive, Carajo!

R: I've never heard of that one.

T: It's so good. It's underrated.

R: Is it an official release or was it a bootleg?
T: I think it was a vinyl-only ep. They have more of an indie rock-type vibe. There are these other two people who were in a different band with Cedric at one point.

CONTINUED



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TRISTAN WAIDEN CONTINUED

R: Yeah, it was like a dub-influenced band that they were in.
 T: Oh, that's De Facto.
 R: Yeah.
 T: It wasn't people from that band. It was people from an early Cedric project or local musicians. I'm not sure. It's a good ep. It's worth listening to.
 R: I think that the bands that came out of that era, the late 90s and early 2000s post-post punk. That's where a lot of the greatest music of that time was from, At The Drive-In or Cursive or stuff that Tim from Cap'n Jazz was doing later on. They all decided that they were bored of playing emo music.
 T: Yeah.
 R: So, they started doing really crazy emo music.
 T: I would go as far as to say people were wanting to go beyond the punk formula at that time and it's obvious how significant that stuff was. You can hear it in the mainstream. Even Nirvana or bands like Jawbox. There are a lot of bands. Helmet, even Helmet. Bands that had that sound with some sort of mainstream success with it. It's pretty cool because you could really be anything in the 90s and get a little chunk of recognition.

R: Right, right. I just feel like there was this. Especially in the late 90s and early 2000s, there was maybe a re-willingness to be interested in progressive music and prog music then by people who were coming out of the punk scene. Those things had never really been blended together before because the early punks hated Prog.
 T: That's a shame because they were the kind of people who were against the post-hardcore shit. They were like, aw we used to be familiar with it.
 R: That's always been the struggle between artists who want to defy expectations and bands who want to play strictly genres, you know?
 T: I always think when I'm starting a song, what kind of genre do I want to do? Fucking newflash, my autistic special interest is literally genres. Genres of music. I always start with something and then not even consciously try to do that. It always ends up having a personal flair. I go in for genre-type writing.
 R: With my songs and with my paintings I always do something that I don't do. Like, if I start doing it and I'm like this

is too much a repeat of something I've already broken down then I'll just intentionally add an element that I have no fucking idea what I'm doing to it.
 T: Exactly.
 R: And then I'll force myself to deal with it, to integrate it somehow.
 T: Yeah. That's the fun thing about mistakes in music. It creates enough out of my comfort zone where you have to literally learn what can I do with this thing that isn't compromising my integrity.
 R: Yeah, and I think my special interest if you want to call it that is novelty or surprise. I specifically don't want to repeat myself, as much as possible.
 T: You know it's funny that you will say that, something I will spoil my listeners with, there's this motif throughout my discography where there's this one half-second part that's extremely loud. It scares me sometimes.
 R: Yeah. That's a perfect example. You know Echo, right? Echo and I used to work together with Bitter, Inc. and she's very much the opposite. She wants to be methodical, poured over, and I actually if it starts becoming too predictable, I will do

something to fuck it up on purpose. For whatever reason that's just the way I like it to be.
 T: I can get the perfectionist shit, especially with Echo's music because she really focuses on the sound design aspect. Which is something that I struggle with. I'm all for using the kind of amateur MIDI but if I could make any sound that was in my head, I would make predictable music, to an extent. I always wanted to make Sophie type shit.
 R: I don't know. I don't mean that it has to be, you could have choruses and things like that. I don't mean that every moment has to be drastically different. But if I'm making an album, I want there to be parts of the album that the person who put on the album would not have expected.
 T: Oh, I got you there yeah. Huh.
 R: Yep. Just a different way of looking at things.
 T: People like different things and it is cool. Neurodiversity forever.
 I don't really hate any kind of music. This entire genre is ass or this entire artist's output is ass. That is a keyword that I am going to like this.

looking like something I wasn't trying to look like, and I'd be like throw it away.
 Now I more embrace that but I also see the artistic quality in being able to do that. For a while, I thought that the people who make the realistic drawings are kind of skilled in useless art. Why wouldn't they take a photo?
 I don't know. There's a lot to be said about what makes something good or not. I don't know, I couldn't do it. That doesn't make us better or worse artists. That just makes us different because we're both channeling our personality into it at the end of the day.
 R: I don't know if I agree with you 100% on that. I think that kind of art is sort of lifeless.
 T: I can see that. Of course, it depends on the piece.
 R: If it's a perfect representation. Even the great classical art of the past wasn't a perfect representation. It was still stylized, you know?
 T: I think it's kind of the same, perfect technical death metal album. That's kind of how I see it. I don't really see anything wrong with it. Yeah, it sounds like wanking, which makes it bad.
 R: It sounds like what?
 T: They have some skill and I like listening to them so why is it bad?
 R: Bad isn't the right word for it. It's kind of, what it says is valuable kind of runs counter to what I say is valuable.

There's something about that style of art, especially that technical death metal thing. What they are saying is valuable in art I don't feel like I jive with it.
 T: Yeah. I can agree with that. If they're making that art to prove a point that this is how you make good art.
 R: It's like athletics. It's more like something they've managed to do as opposed to a beautiful creation. But now I'm being judgmental so we can move on.
 T: Alright.
 R: So, tell me: what do you go for when you sit down to make an album?
 T: Usually, I have a concept. A rough concept. I want to make this kind of genre of album. Or usually a few genres. Usually, all the genres I'm going to tackle first. I'll give you an example. This is a spoiler but the Live album I'm going to record over the tour, you know. They're going to be like noise rock, experimental, you know.
 Through that, I'm going to have a lot of free improv tied into the funny enough radio broadcast recordings. I got a certain device called a Bearcat 210. Which is a '70s radio transmitter that can bring up certain radio signals. Not legal anymore.

%%%String Theoreticals

Recorded by Skull Arcade LTD in association with related venture enterprises




Temple Mystics Under Serviance of Gillromerk the Highest

R: It doesn't have to mean that you don't care about what you're doing. It doesn't have to mean that you're not being serious in your approach.
 T: Yeah.
 R: It just means that you're not defining success on the grounds that it is executed perfectly as you originally intended.
 T: Yeah. That's a thing that I had to get over in my early art days. I don't think I'm even really over it. That's really ingrained. Kind of the modern art you know.
 R: Yeah.
 T: The beef is that people want to make it look exactly like it looks in their head. I remember trying to draw shit like two decades ago. I'd be like, I have the perfect idea. It ended up

CONTINUED



TRISTAN WAIDEN CONCLUDED

T: The last track on that album has already been recorded. The live album. Even though I haven't played live yet. It's an interview I did. In a certain music concrete tour.

R: Sounds amazing. What's it going to be called?

T: It's going to be called Cool Fonts Tour.

R: Cool font tour?

T: Yeah. Octa Mobius Sheffner designed the tour poster. I guess Valyri had pissed them off in some way. That's how they describe it. She said I told them to use cool fonts. They used hellia fonts and the posters literally say, "This is a cool font. This is a second cool font." It looks based but that's how it sold me. So, I just made the whole tour the cool font tour.

R: Do you relay the lyrical content to the name?

T: No. I guess that's just the name of the tour.

We use that in the official tour events. I'm actually going to cover a couple of songs. That art punk bullshit.

R: And do you find yourself repeating motifs in your lyrical content?

T: Definitely. A lot of them I even pull from the earliest lyrics I wrote, and it will be really subtle. A lot of my lyrics are really cryptic. Because of my humor they are hyper-referential so I will be referencing multiple things at once. Even kind of synonym kind of things I'll subtly reference an earlier lyric.

Most people wouldn't be able to pick it up because news flash, no one has listened to my whole discography but one day maybe.

R: Like James Joyce. T: It's my discography because at the end of the day, I'm making music that I want to hear. At the end of the day, I'm hoping.

R: I like it. That's for sure.

T: Thank you.

R: Do you have any plans for this year musically?

T: Yeah. I'm going to record 12 albums this year. One for every month.

R: Are they all the same project?

T: Most are going to be No Curfew Kids. Some of them are collabs but they are No Curfew Kids collaborating with someone. Then there's one where I'm not sure if it's going to be No Curfew Kids or not. Or even the 12 album thing. I might release 13 albums and one be this 3 way collab I'm going to do. But I do know that I've got the concepts written out that are going to be for the majority of collaborations. One of them is going to be a mini album. A collaboration album where certain songs are highlighted on the track list, and we'll go into that song. A whole album that's three minutes long and goes into 5 or 6 different songs. Just to be silly.

R: Yeah, that's a real ep.

T: Yeah, right?

R: What medium have you released on?

T: Cassette mostly is the main physical one. I've released a lot on digital. Digital videos. CDs. I even have some lathe-cut vinyl. Shout out to Lancaster Lathe Cuts y'all are cool for actually sending me the lathe cuts. That label went under because that dude would take the money and run.

In the end, the guy would take the money and not end up shipping them out.

R: Fuck that guy. Fuck them.

T: Very ass but I see that as maybe he got overwhelmed.

R: No no no overwhelmed or not you can't just pocket the money.

T: Even if they got it late that's better than not getting it at all. That's asshole.

R: The first thing you do, I don't want to go off on a tirade.

T: Yeah.

R: He should've at least given back as much as he could. Even if the money got absorbed, he should've given back half the money or something.

T: Yeah, that's some bullshit. I will say that while I did get what I paid for they are not very good quality.

Even for lathe cuts, these are ass. These do not sound very good. I feel kind of cheated, but they even have the artwork. It's not the greatest quality. I have them.

R: Having the vinyl out is always cool. I've never had vinyl for Bitter, Inc. but I'm finally doing it now.

T: That's exciting.

R: Yeah. It's going to be fun. Let me ask you a question. Second to last question.

T: Ok.

R: Do you have anything you'd like to promote?

T: My music. My website. Go to <https://www.tristanmusicwebsite.com/home> because it just says this domain has been purchased. I haven't figured out how to fix it yet, but I don't really care.

R: It's quirky,

It's funny. Now the www that stands for World Wide Web, correct?

T: It stands for weird, wide world.

R: Weird, wide world.

T: No we're wide world. I don't know what it stands for. World Wide Web.

R: Http stands for?

T: Hypertext transfer protocol?

R: Have to type.

T: Penis.

R: last question: is there anything that you would hope to talk about that you didn't and if so, this is your opportunity?

T: I don't know. I feel like I talked about most of the things I usually want to talk about with my music.

I appreciate a well-put-together interview.

However, the last thing I would like to say is ACAB. Burn the prisons. Burn the banks.

Land Back. Free Palestine. Kill your landlord. Etc. That's probably it.

R: Well, Tristan, thank you for agreeing to this interview.

T: Thank you for interviewing me. A very pleasant and inspiring local musician and friend of mine.

R: Same, same. The digital edition will be out on the first of April and the print edition as well if you'd like a copy of that.

T: Hell yeah.

R: And the audio edition will be on the YouTube page the month after that.

T: Wow cool. Thank you so much.

R: Goodbye.

-END-

HISTORY OF THE PRESENT

ATHOTHHRIMATEN

What would happen if we completely altered the way we talk about time? If, when we referred to the present moment, we worded it as though it were past tense? Can we imagine a mental scaffolding built in this way?

We could eliminate the alienation of being-removed-from-action and create a constant state of becoming. There would be no isolated moment of current understanding. Instead, there would be a constant overflow of futures, gradually appearing, sliding and eventually merging, just a moment ago.

The physicist Robert Penrose suggested last year that the future determines the past. Specifically, the way to resolve the quantum wave function is if the future causes the past quantum wave to collapse. He suggested this as an alternative to superdeterminism and the multiverse theory.

I am not a physicist, and I won't pretend to understand the complex math that Mr. Penrose used to describe his theory. But I am fascinated by the implications of it. I rather enjoy the idea that futures are constantly spinning into existence. That the closer one gets

to the immediate future in time, the more the wave collapses.

If you'll allow me to indulge in some pseudoscientific speculation, I have a visualization that I use to help me understand this. I imagine my mind, disconnected from my body (though occupying the same space). This imagination of mind peers forward in time, not seeing time as a discrete set of dominos, but instead imagining it flowing out of my forehead. The sooner it is until the moment of analysis, the closer it is to my face. The further forward into speculation I project, the wider the time-projection becomes. As I look forward in time, further and further, I imagine the beam to grow exponentially wider.

Possibilities of future begin to differentiate themselves from one another. But not as discrete timelines. Instead, I imagine a blur of overlapping probabilities. A continual spread of possible outcomes, all simultaneously happening, all projecting out of the space between my eyes.

Further and further into the future this tapestry weaves until it

completely overtakes all of reality, every possibility, and finally complete nonexistence and omnipotent immanence at once.

As the images move and blend, shape themselves and dart, I begin to follow the smudges of multiplicity gradually differentiate again. As I get closer to my mind, the size of the cone shrinks. The number of futures, though always infinite, shrinks continually. Eventually, just as the projection meets my forehead, exactly one future moment exists. It becomes the immediate past.

History is the study of the past. It is an analysis of human recording. It is an attempt to glom what was real before the now. In a world where the past is determined by the future, history is an illusion. It exists as just another future projection of the mind. The projection of an imagined past, recollected and reconstituted, spit out into a visualization that can only be understood in the present. But the present is caused by the future.

So present history becomes a constantly

determined reality, where in each new moment there is a new understanding. An understanding that can not be certain as our ability to project it is determined by a future that we have not yet encountered.

Might I suggest that as the mediating object between an unknowable past and a reverse-deterministic future, it may just be our job to create the past the way it will be? And this grave responsibility is important. It is as important as it is cynical. Because while we understand that we can not know the past, while we understand that what we know is actually a projection backwards from the future, we still have the daunting task of accepting that it is our role to determine history.

This is the history of the present. It is an amazing possibility. Go forth and be god.



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POETRY SELECTIONS

"THE ORB SUGGESTS"

*Though thought shall make none proud,
and dirt, your first abode,
will come to take it,*

*and yesterday's a shroud,
and at the gaze of Now
you are naked,*

*(because tomorrow's cloud
unpeels at your howl
unless you fake it)*

*the rainbow tension held
at point of pewter brow:
let's call it sacred.*

"THOUGHTS AT 39 AND A HALF"

*Hell is just death. The endless, senseless silence.
Not red, or gray, or any hew of pain.*

*Most days our suffering's a modest gain
if there's increased capacity for violence.*

*A kind to make the winter house fly wince
when shelves and chairs are tossed out into rain,
or an orb formed out of the flattest plane,
or past and future pressed into alliance.*

*Here's the thing though: I haven't suffered much.
No violence left to make myself as such.
No care to make this skull some comely place
to pace and scrawl and, when the stroke comes, clutch.
And that's fine. There's will though to take some space
and hold it toward a timeless, forward face.*

**POEMS BY
VINCENT ERNST**

"SLEEP A LOT"

*I like to sleep a lot
In my favorite spot
On this pile of clothes
That no one took the time to fold
I don't have much to give
Don't have much to say
It's just the life I live
It helps me to pass the day
I only have wake up to eat
And then it's back to sleep
Sometimes I feel sad
Every day seems the same
I drift from room to room
Just to see if something's changed
But nothing's ever new
I sit and watch the falling rain
It's all I have to do
It helps me to pass the day
It's so hard to stay awake
When you're busy doing nothing*

**POEM BY
JONATHAN WHITFIELD**

Daytime mindspaces

Nightly dreamscapes

*Where I fly again
Three eyes n em
Observing and applying
Doing not trying
Being not seeming
Love is the only law
And I'm abiding
God's coming
She's just taking her time
God's coming
She's just taking her time
"Mā"*

"EAT MY GRIEF"

*I spit out roses
Gold dripping
Hitting poses
Breathing slowly
Burning potent
Blood and bones
Exquisite fixture
In the ether
Grateful to be here
Walk through fire
Plant seeds
On scorched earth
Not my first time
Burned a few times
Lungs purified
In the smoke
Built the same
Still pain
I came here for this
So numinous
Nothing can truly
Harm me in this place*

So I'm harnessing

**POEM BY
B.GR8FUL**



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POETRY SELECTIONS

*I once forgot to be myself,
in so doing I recalled the divine I am.
In between the breathes I lurk,
Illuminated.
Within the darkness of this projected
personality
radiates an eternal conscious essence that
knows*

*no bounds & honors all beings,
even in the exchange of forms.
Ever shifting narratives rift along a tangent of
galactic rays,
high lighted by the stars that nourish them.
Tracing these rays connects the twinkles of
epiphanies,*

POEMS BY REED RICHARD

*I saw pentacles in aces,
as dream swept with juniper.
Infused flower, spirit, to induce the day.
For as night falls, dusk rises.
Open for unknown followings.
Entendre innuendo
washes projections to be unbound.*

*cultivate archetypes of celestial nobility
implanted in organs,
rivers of elements breathing the peace that is
this moment.
In darkness of your matter
may the grace of ones unique gifts birth the
day.*

*Cured & aged to keep for eternity,
if you can manage not to eat it.
A crocodile snoring wakes,
tidal consciousness mooning,
the ground soaked red.
Here we dance ablutions,*

*cutting clothing,
shining stardust burns brightly in our eyes.
Breathing with fullness of the biosphere,
the thought of separation - hysterias.
Laughing, chortling, rolling on the floor,
tangled in limbs ecstatic twin bliss.
Solar flares erupt streaming...
welcome surrender...
when once you came.*

PROMPT CARL KRUGER WITH AI

1. Compose a three sentence critique of the 2017 Ethereum Flash Crash in the style of Herman Melville.

In the tumultuous seas of financial speculation, the Ethereum Flash Crash of 2017 stands as a tempestuous whirlwind, sweeping away the faint-hearted investors in its unforgiving undertow. Like Ahab's relentless pursuit of the white whale, traders feverishly chased profits, only to be ensnared in the tangled rigging of market volatility. As the dust settled and fortunes evaporated,

it served as a stark reminder of the perilous depths of greed and the capricious nature of speculative frenzy upon the roiling seas of capitalism.

2. Compose a three sentence critique of Flash Crashes in the style of The Mario Brothers.

"Whoa, Luigi! Did you see that Flash Crash? It was like Bowser stomped on the stock market's Goomba, sending prices plummeting faster than Mario down a warp pipe! We need to power up our financial systems with better safeguards, or else Princess Peach's economy will keep getting knocked down like a Koopa Troopa!"

3. Compose a three sentence critique of fat-finger money market errors in the style of Jake from State Farm.

Well, let me tell ya, those fat-finger money market errors are like trying to put on your pants with your eyes closed- you might end up with one leg in the wrong hole. They're the financial equivalent of accidentally ordering a truckload of mustard instead of mayonnaise;

you end up with a lot more spice than you bargained for. So, folks, remember to double-check those digits before you hit send, or you might find yourself in a pickle faster than you can say, "khakis."

4. Compose a three sentence critique of The Wicked Bible in the style of Dick Clark.

"Hey there, folks! Now, let's talk about The Wicked Bible, and let me tell you, it's like a real blast from the past gone wrong! With its infamous misprint commanding readers to commit adultery, it's a total party pooper for those seeking spiritual guidance. I gotta say, this Bible might have stirred up some controversy back in the day, but nowadays, it's more of a collector's item for those into quirky historical mishaps!"

5. Compose a three sentence critique of The Wife-Beater's Bible in the style of Wavy Gravy.

The Wife-Beater's Bible dances on the tightrope of satire, juggling controversial themes with a whimsical touch. Its comedic flair tickles the ribs while challenging societal norms, inviting reflection amidst the laughter.

Yet, its irreverent charm may leave some feeling like they've taken a wild ride on a psychedelic rainbow, unsure whether to applaud or ponder the madness.

6. Compose a three sentence critique of The Jefferson Bible in the style of Billy Graham.

While The Jefferson Bible may possess historical significance, it fails to capture the true essence of Christian faith as exemplified by the life and teachings of Jesus Christ. Jefferson's selective editing of the Gospels strips away crucial elements of redemption and divine purpose, rendering it a mere reflection of his personal beliefs rather than an authentic representation of biblical truth.

As believers, we must seek the unadulterated word of God to fully comprehend His message of salvation and grace, rather than relying on a man-made interpretation that diminishes the power of Christ's sacrifice.

7. Compose a three sentence critique of The Papal Schism in the style of a rural peasant of the time.

Oi, ye see, this Papal Schism be like a squabble 'mongst the lords o'er who gets to sit upon the grand throne of the Holy

Church. 'Tis a right mess it be, with popes claimin' authority left and right, tearin' the faithful apart like wolves fightin' o'er a bone. If they don't settle their quarrels soon, our souls may be left wanderin' lost in this earthly purgatory forevermore.

8. Compose a three sentence critique of The Antichrist in the style of Caligula.

With the arrogance of a god, Nietzsche's "The Antichrist" attempts to tear down the pillars of morality, unleashing a torrent of nihilistic fervor upon the fragile minds of men. Yet, in its reckless pursuit of destruction, it reveals not the strength of an emperor but the madness of a despot, seeking to enslave rather than liberate the human spirit.

Like Caligula's reign, it is a spectacle of grandiosity and cruelty, leaving behind a wake of shattered ideals and fractured souls.

9. Compose a three sentence critique of The Dark Web in the style of Caligula.

The Dark Web, a cesspool of clandestine activity, reeks of moral decay and depravity, much like the festering bowels of a decaying empire. Its shadowy corridors harbor the

darkest desires of humanity, a vile reflection of the debauchery that once consumed Rome's elite. Those who delve into its depths risk losing their souls to the abyss of vice and corruption, condemned to wander in eternal darkness, slaves to their own insatiable lusts.

10. Compose a three sentence critique of Caligula in the style of Caligula.

Caligula, a pitiful spectacle of a ruler, thought himself a god incarnate, yet he was nothing but a feeble mortal draped in delusions of grandeur. His reign, stained with debauchery and cruelty, was a mockery of true power, a grotesque masquerade of tyranny. He reveled in the suffering of his subjects, blinded by his own depravity, oblivious to the inevitable downfall awaiting his wretched existence.

-END-



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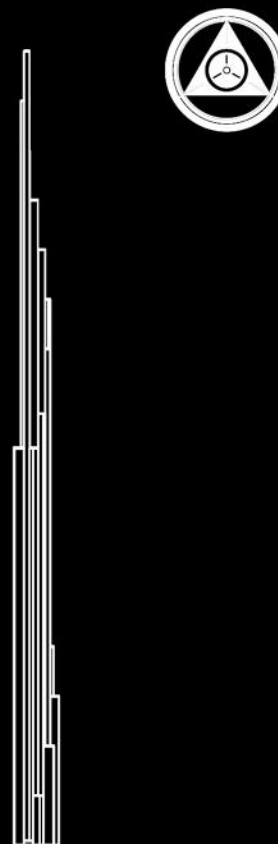
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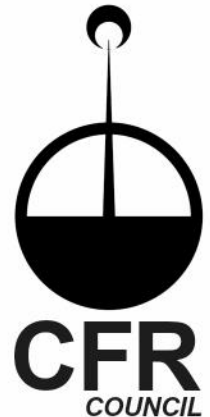
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