

# ISSUES

WE'RE BUILDING A TOWER

STUFFY DOLL



82: 3/1/2024

PERIOD BOMB @ ALLEY CAT RECORDS

JOURNAL  
OF THE  
FIFTH  
FOUNDATION

OCI

**ISSUES 82: 3/01/2024 STUFFY DOLL**

Page 1: Stuffy Doll cover.

Page 2: Ella Solis column.

Page 3: FAI with Stuffy Doll.

Page 4: Stuffy Doll continued.

Page 5: Stuffy Doll poster.

Page 6: Subscription page.

Page 7: PROMPT by Carl Kruger with AI.

Page 8: Impressions Of.

Page 9: Impressions Of.

Page 10: Impressions Of.

Page 11: Stuffy Doll continued.

Page 12: Stuffy Doll continued.

Page 13: Stuffy Doll continued.

Page 14: Stuffy Doll continued.

Page 15: Stuffy Doll concluded. Athothahrimaten column. Poem by Isabelle Miller.

Page 16: Period Bomb show review. Answers W/O Question by Carl Kruger with AI.

Page 17: Our literature.

Page 18: Backpage.

# THE FOREST WITH THE HOUSE

Two vultures peck away at the rotting cat carcass on the side of the road. "Gross," Izaak mutters to himself. He picks up his slingshot and shoots a rock-- not to hurt them, but to scare them off. He looks at the calico cat that lies before him for a second, mourning, then walks over beside the road, digging a hole with his hands. A car passes, not noticing the cat, or perhaps out of malice, further flattens the cat, sending a spray of guts and blood onto him. He sighs loudly, wiping the blood off of his face with his green jacket sleeve. And then he continues digging. Finally, he places the near-flattened cat into the hole and covers the carcass cautiously with the soil he surgically stabbed out before with his fingers.

He walks down past the treeline into the woods and follows the breeze to the gently coursing river. He washed his hands in the water and looked around this familiar place while he did so. But something caught his eye,

a small structure surreptitiously erected in between the tall, twin, trees that look as if they stand above the rest of the woods.

He dries his hands on his pants and walks closer to investigate. The shack was beautifully constructed, on closer inspection. The builder of this structure used the trees as support beams. "Whoever was here, wasn't meaning to stay here long," and a few books. he thinks to himself. He warily approaches the shack and looks into the window. Inside, he sees a tackle box, fishing rods, a yoga mat for a bed, and a few books.

He turns around- and approaching the shack, he sees an older woman with dark, black hair and a set of fisherman's clothes. "Shit," his mind says as he quickly scrambles to get behind a tree. When a woman's voice begins to sing: "I saw you." He sheepishly strolls sideways, out from behind the tree. "Hiya, my name is Izaak, I'm in these woods a lot and I just saw the shack. Looks nice! Have a nice day" he nervously sputters out.

"Oh, wanna see inside, little man?" She finally makes it up to him while she says it. He smiles and nods, "Sure, I'd love to." The pair walk inside and he gasps. "Did you build this yourself?"

He inquires. "Sure enough short stuff" she sneers playfully.

Inside and to the left, there are pictures on the wall of her with big fish and a picture of her with some friends. Directly in front is a window and to the right is her fishing gear and bed. Beside the door is an aloe vera plant in a handmade clay pot. "Want some fish, little buddy?" She takes off her bag and moves the flap, revealing two still-wriggling fish. Before he can respond, "Here, help me cut them and you can have one. "I've never gutted a fish before." They walk outside as she tells him, "Just copy what I do." She cuts down the middle and pulls all the guts out in two motions of the wrist. He takes the knife and plunges it a bit too quickly, and it goes through the top of the fish into his hand. "I'm sorry I'm sorry here I'll help you-" and he sees himself covered in fishhooks and his vision goes red, then black.

He wakes up to a 12-year-old handing him a cooked fish, "Huh?" He looks around and sees he's on the other side of the river, somewhere else entirely. A few tents surrounded him. He takes the fish. "Thank you." He says as he begins to consume it.

**-ELLA SOLIS****OCI** ORDER OF  
CELESTIAL  
INTEGRATION**ALAM**

# ISSUES MAGAZINE FEATURED ARTIST INTERVIEW WITH JUPITER OF STUFFY DOLL

Jupiter: Hello?

Ryan: Alright. I think we got it.

J: Cool. Excellent.

R: So, let's begin this. I am recording this.

J: Excellent.

R: Later I'll transcribe it. This interview will come out in our March 1 edition on paper.

J: Alright, cool.

R: Then after that we will release it on our YouTube channel.

J: Great. It's going to be all set. Good.

R: Absolutely.

J: Rest assured I

normally have the voice of an angel. Today it is a goblin.

R: Hey. So, what's your name and where are you located?

J: Jupiter Zirkua. She/They. I'm currently located in a tiny, nowhere town here in West Virginia. Originally from Florida. Moved over to Washington. I lived in Illinois. But you just can't beat the dirt-low housing prices here in West

Virginia, man. Me and my husband managed to find a house that was up for about the price of a new Toyota Corolla. So we immediately went out from LA and bought a place here and haven't looked back. There are leaks and stuff in the roof but it's still homeownership. We'll take it.

R: Yeah, that sounds good. When exactly did you move there?

J: It was right at the height of the pandemic. People can say different things

about the height of the pandemic. It's still going on. But 2020, in the summer, the lease was up out in LA and that place was so god damned expensive we weren't going to stay there another year. We just stayed in our cars as much as possible, didn't interact with anybody, and drove straight here.

R: Hell yeah. I am looking long-term into a different mountain state, Wyoming, but for similar reasons.

J: Oh nice. I knew

someone who lived out there.

R: Very cool. Do you know whereabouts? There are only like 10 towns.

J: All I know is that it wasn't a town. It was just on the side of some mountain somewhere. If you live in Wyoming, you have to live in one city or out around some other goats.

R: Not within viewing distance of another human being.

J: Yeah, exactly. I didn't go visit him while he was out there. That seems terrifying to me. No, thank you.

R: Not to get us so off track here. I'm looking to build a very sustainable

homestead out there. If you're into building that kind of thing that's what it is good for.

J: That's what's good. R: West Virginia is a nice state as well. I've been there a few times.

J: It's deeply impoverished. Very subject to the will of some busted politicians. Part of the reason we wanted to come out here was to help work on that. Be a few decent votes in an area that's been underserved for some time. It is gorgeous I will hand it that. The almost heaven thing is because it looks damn beautiful.

**CONTINUED**



**O.C.I.** ORDER OF  
CELESTIAL  
INTEGRATION

# STUFFY DOLL CONTINUED

R: Yeah, for real. I used to play down at a place in Huntington.

J: Oh yeah. We know some folks out in Huntington. The family that we met when we came out here. Huntington is great. It seems like the actual cultural hub. We don't live near enough to Huntington to get the benefits of that. We also don't leave the house much so it's fine.

R: Yeah, Huntington and Charleston, I guess.

J: We're closer to Charleston than Huntington. Charleston as a point of reference for me has more of a Brandon, Florida commerce-type vibe. Like this is where we keep our LOWES and shit like that.

R: Haha.

J: Or if you want to have a real selection of alcohol and not the same 5 beers you go to Charleston. If you want to buy tofu you have to go down to Charleston which is pretty relevant to us as vegetarians. Once a month or so grocery shopping trip. We go down there once or twice a month to get good vegetarian food and not the same three or four options we can get here at Kroger.

R: My grandparents, well, my step-grandparents, used to live out in Point Pleasant.

J: Oh, hell yeah, Mothman town. Hell yeah.

R: The really pretty connection between two rivers there.

J: Yeah, for sure.

R: So, what's the name of your primary musical project?

J: The primary musical project is Stuffy Doll. I do have a second one as well. It's pronounced Max Damage, but it's spelled MXDMG which is a sort of goofy side project I made because I'm a DM for a Dungeons and Dragons game. I made an in-game band and then I spent a few days being like I could probably make some sounds as a goblin and then just scream it out. It's a very intense scream-death metal little side project that exists solely on Bandcamp.

Stuffy Doll is pretty much a project I've been working on since 2015 2016 when it all started.

R: OK cool. And what sort of instrumentation do you use in that, Stuffy Doll?

J: Kind of everything. I know that you were kind enough to do that write-up in that most

recent album and you described me as a hip-hop artist, and I always love it when someone does a review of my work because they are listening to the one album, and they are. I'm sure you had to have a moment when you were like, a lot is going on in this.

R: Haha.

J: I do hip-hop. I do more intense metal stuff. I do more of your soulful, singer/songwriter Hosier stuff. One of the songs on this album is called Like a Rhino Ed Sheeran. This is a weird name for a song to have but it comes from a time when my old neighbor heard me singing and just doing a little bit of light loose pop stuff. I think maybe honest to go I think I was singing, "Riptide," by Vance Joy at the time. He came out just like you sound like a rhino mixed with Ed Sheeran. I like whatever kind of music I have, whatever kind of music it is like that.

I play a bit of everything and what I don't have on me there are boundless computer programs to simulate. I grew up playing music. I was taught guitar bass, and vocal lessons for a while. If you hand me an instrument and give me an hour, I could do something that sounds decent with it. I'm looking over at all the different instruments lying around my living room. I have a Kalimba and my harmonica.

Largely I end up baseline writing on guitar or piano and building on a song from there.

R: Ok. Do you deal at all with software synthesizers?

J: I record everything in GarageBand right now because I have an iPhone and it's free. That has a nice range of options for any of the basic desires. A few weirder, synthy options that I have some control over. Finetuning and everything.

I'm currently, every chance this won't pay off by the time this comes out, but I am currently regularly turning to a Vocaloid page that is 80 dollars. I keep staring at it wistfully like what if I become a Vocaloid artist? What if I just really dug into the YouTube scene and made real money off the music?

R: Yeah, well how old were you when you

started writing your music?

J: Oh god. Embarrassingly young. I think I wrote my first song at 12 or 13 and it was wholeheartedly completely Slipknot and Marilyn Manson rip-offs at the time because I was 13. They have their melodies. They have their lyrical content, but the vibe was just me doing my best Corey Taylor impression.

I can loosely remember the titles of songs, but I've done a lot of work because I used to post the lyrics on Facebook. There used to be a notes thing on Facebook when I was a kid. Or worse yet Gaia online. If anyone remembers what that website was. I would just post the lyrics online because I couldn't make the full songs at the time. I had it all in my head.

I did a lot of work—a lot of settled stuff. The oldest existing listenable song is my song Exit 31 which is on the first Stuffy Doll ep and was written I think when I was a senior in High School. That's probably the oldest one that anyone could manage to track down at this point.

R: Now when you say it was on Gaia online, was that anything like the Gaia YouTube channel which is kind of mysticism and New Agey kind of stuff?

J: Oh no. It's so much stupider than that. Using the same name of the Earth goddess I want to say Norse mythology or Greek mythology.

R: I think it's Greek.

J: Yeah. Using that same name. I think it's forums and light RPG stuff. You get a little anime avatar, and you can buy cool hats for it and shit. It's a 12-year-old's perfect concept of the internet in 2006.

R: Like Club Penguin but for wizards?

J: Yeah. There's a Club Penguin vibe. There were cultural divides within the school. Who was a Club Penguin kid, who was a Gaia online kid, who was a RuneScape kid.

CONTINUED ON 11



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION



STUFFY DOLL POSTER



Lan ry

# STUFFY DOLL

# SUBSCRIBE!

## SUBSCRIBE TO ISSUES MAGAZINE!

**ONLY \$33 FOR A YEAR'S SUBSCRIPTION-  
12 COPIES. THAT'S \$2.75 PER COPY.**

**\$33 TO CASHAPP \$AMERICANBABYLON**

*EMAIL YOUR ADDRESS TO: THEORDEROFCELESTIALINTEGRATION@GMAIL.COM*

**OR IF YOU PREFER THE "OLD WAYS,"  
FILL OUT THIS CARD, PUT IN \$33 AND**

**MAIL IT ALL TO:  
ISSUES SUBSCRIPTION**

**c/o  
RYAN ATHOTHAHHRIMATEN O'DOUD  
102 CONTENTNEA ST.  
GREENVILLE, NC  
27834**

NAME: \_\_\_\_\_

MAILING ADDRESS: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

**ISSUES MAGAZINE YEAR SUBSCRIPTION**

**A DONATION OF ONLY**

**\$ 33/YEAR**

# CARL KRUGER WITH AI: PROMPT

1. Compose a three sentence short story about Western hegemonic order in the style of Pinocchio.

Once upon a time, in the vast expanse of the Wild West, there existed a hegemonic order ruled by cowboys and gunslingers. They wielded their power with an iron fist, imposing their beliefs and values on all who dared to challenge them. But little did they know, their dominance was as fragile as a puppet's strings, waiting to be severed by those who dared to dream of a different world.

2. Compose a three sentence short story about Western hegemonic order in the style of Hanna Montana.

Once upon a time in a world where cowboys ruled the land, there was a big, bad hegemonic order trying to wrangle up all the power. But little did they know, there was a new sheriff in town with a secret identity, ready to lasso in some justice and shake up the status quo. With a yee-haw and a twirl of her blonde wig, Hannah Montana rode into the sunset, bringing balance and harmony to the wild west of global politics.

3. Compose a three sentence short story about Western hegemonic order in the style of Dora The Explorer.

Hola! Soy Dora, and today we're going on an adventure to explore the Western hegemonic order! ¿Puedes decir "hegemonic order"? That's right, it means the dominant power structure controlled by Western countries. We'll navigate through history and learn how this order has shaped the world, but don't worry, we'll find a way to make things more fair and inclusive for everyone! ¡Vámonos! Let's go explore!

4. Compose a three sentence short story about Western hegemonic order in the style of Peppa Pig.

Once upon a time in the vast land of the West, there ruled a mighty hegemonic order that governed all with its powerful influence. From the towering skyscrapers of Wall Street to the rolling hills of Hollywood, its dominance was felt far and wide. But deep within the heart of this order, there brewed whispers of resistance, as the smaller voices began to challenge the status quo and seek a more equitable world.

5. Compose a three sentence short story about Western hegemonic order in the style of Charlie Brown.

Charlie Brown sat on the schoolyard bench, gazing up at the towering figure of Western hegemonic order. With a sigh, he realized that no matter how hard he tried, he could never quite fit into its rigid mold. As the bell rang, he trudged off to class, resigned to his place on the outskirts of the world's dominant power structure.

6. Compose a three sentence short story about Western hegemonic order in the style of The Muppet Babies.

Once upon a time in the playroom, Miss Piggy and Kermit the Frog were playing cowboys and Indians, but Animal wasn't happy with the game. "No like Western hegemonic order!" he exclaimed, grabbing his drum and leading the other Muppet babies in a rebellion against the dominant narrative. With a bang of his drum, Animal declared, "Time for equality and diversity in our playtime!" And so, they all lived happily ever after, embracing a world where every Muppet could play their own story.

7. Compose a three sentence short story about Western hegemonic order in the style of Tin Tin.

As Tin Tin rode through the dusty streets of the Wild West, he witnessed the iron grip of Western hegemonic order. Cowboys and settlers imposed their will upon the land, asserting dominance over indigenous peoples and exploiting natural resources. With steely resolve, Tin Tin vowed to fight for justice and equality, challenging the entrenched power structures of the frontier.

8. Compose a three sentence short story about Western hegemonic order in the style of Woody Woodpecker.

Yeehaw! Once upon a time in the wild, wild West, them big ol' powers thought they could wrangle up the whole darn world and make it dance to their tune.

But just like a pesky woodpecker, some folks started peckin' away at that big ol' hegemonic order, chippin' away 'til it came crashin' down like a tumbleweed in a twister.

Now, the world's a whole heap more colorful, with every critter havin' a say in how things oughta be run.

9. Compose a three sentence short story about Western hegemonic order in the style of Strawberry Shortcake.

In the Land of Sweet Serenity, where Strawberry Shortcake reigns supreme, a new challenger arrived from the distant West, armed with flashy gadgets and booming voices. Despite their grandeur, the Western interlopers soon discovered that the power of friendship and cooperation in Sweet Serenity could not be subdued by their hegemonic ways. With kindness prevailing, the Land remained a haven of harmony, untouched by the grasp of Western dominance.

10. Compose a three sentence short story about Western hegemonic order in the style of Porky Pig.

Uh, th-th-th-th-that's all folks! Western hegemonic order was like, you know, the big cheese on the block, but then, like, other countries started saying "no way, José!" and, uh, things got a little bit more equal. So, like, now everyone's just kinda doing their own th-th-th-thing.

**-END-**



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

# IMPRESSIONS OF

## FRACTAL by FRACTAL

FRACTAL is an avant pop artist from Peru. Super Space Records re-released their classic self-titled album on June 2, 2023.

You can listen to it here:  
[superspacerecords.bandcamp.com/album/fractal](https://superspacerecords.bandcamp.com/album/fractal)

### My Impressions:

An eclectic blend of not-really genres generally categorized as outsider but exploring what a synth can do. While not quite a modular album, this does feature a wide range of effects, buzzes, machine-like rhythms, gradual swells, and space-age blips. It expresses a joy in figuring things out, a voracious desire to manifest the possible.

## LIGHTER by TANGLED HORNS

Tangled Horns are a prog rock group from Antwerpen, Belgium. They released an album called, "Lighter," on January 26, 2024.

You can check it out here:  
[tangledhorns.bandcamp.com/album/lighter](https://tangledhorns.bandcamp.com/album/lighter)

### My Impressions:

A range of sounds. Track-by-track analysis demonstrates a spectrum containing but not limited to punk, prog rock, alternative, and avant rock. Despite the wide gulf of these tags, the sounds all fit in a general hard rock category. The vocals are present and often earworms. The mood is generally a bit dark and manic. The chords are distorted but occasionally clean. The drums are skeletal and heavily accented, driving everything in pulses as the singer sings and croons.

It is a wide-ranging experience and worth checking out.



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

## MMXXIV FEDERATIONS COLLECTION 1 by SEVEN FEDERATIONS

Seven Federations is an industrial act from Fargo, North Dakota. They released an album called, "MMXXIV Federations Collection 1," on January 17, 2024.

You can check it out here:  
[sevenfederations.bandcamp.com/album/mmxxiv-federations-collection-1](https://sevenfederations.bandcamp.com/album/mmxxiv-federations-collection-1)

### My Impressions:

Industrial, pounding synth; sonic progressions. Plodding, punctuated percussion, slamming, slapping, and cranking in direct movement with the grinding, distorted guitars.

The vocals are often charged, grating, and propulsive as the musical tracks them. The pieces have energy, they push. They push.

## COLD STAR: AN HOMAGE TO VANGELIS by THE CORRUPTING SEA

The Corrupting Sea is an experimental electronic artist from Shelbyville, KY. They released an album, "Cold Star: An Homage to Vangelis," on March 1, 2024. It features the single, "Voight-Kampff."

You can listen to it here:  
[thecorruptingsea1.bandcamp.com/album/cold-star-an-homage-to-vangelis](https://thecorruptingsea1.bandcamp.com/album/cold-star-an-homage-to-vangelis)

### My Impressions:

Vast, spatial swells of harmonically ringing synthesized music. A dense realm of shimmering matrix, swirling, crescendoing noise filters, and a practically bottomless lake of subtle filtrations.

The overall presence is positively delicious as the song manifests itself in real-time for my ears. It screams to describe a new scientific epoch of transcendence.

The track speaks of anticipation. The kind of anticipation that comes along as the summation of anxieties and hopes of generations.

The feeling is that something new is happening. Something beautiful, and significant, but not at all understood. Something so completely transformative that we will cease to even be human when we discover what awaits us.

The synths are singing like rocks crying out in rapt celebration of the movement of god.

They are pure, powerful, perplexing but sacred.

If you want to know what it feels like to step onto the bridge of a distant starship and look out on a cosmic visionary experience, it's you, your ship, and the entire composition of the cold star itself. Nothing but wires, metal, glass, and space driving the listener from the full extent of the heroic vision.

## TO DUST by FROM GREY

From Grey is a folk artist from Nantes, France. They released an album called, "To Dust," on March 1, 2024. The album contains the single, "Billie."

You can listen to it here:  
[fromgreymusic.bandcamp.com/album/to-dust](https://fromgreymusic.bandcamp.com/album/to-dust)

### My Impressions:

An acoustic, blues-tinged finger-picked folk song featuring subtle backup vocals, a train-like strumming pattern, and the insinuation of an organ as well.

The vocals are well-sung, pitched, and slickly delivered. The song has a hint of the western, a hint of the desert, and just a bit of the '60s folk revival. If that's your thing you will enjoy it.

## SPECTRAL SOUND SYSTEM by MICHAEL TROMMER

Michael Trommer is an ambient experimental artist from Toronto, ON, Canada. They released a single called, "Spectral Sound System," on November 28, 2023.

You can consider it here:  
[notype.com/en/drones/a/379/spectral-sound-system-michael-trommer](https://notype.com/en/drones/a/379/spectral-sound-system-michael-trommer)

### My Impressions:

A blank but holy unfoldment of sacral power, bright, glistening light forms casually dance and play.

The sounds are light and airy, featuring beautiful shimmers of synthesized foundation, aqueous samples, tender subtleties of form and intent matched by a general feeling of upliftment.

I am wholly safe in this extensive realm. The chords are inspiring. The weather is placid, spiritually, and sonically.

The piece is long and progresses with care. It doesn't tear your expectations or frighten you with abruptness. There are no ruptures, no unaccounted for decisions. This is a piece of music that you can trust and cherish.

The feeling of weightlessness matched by the beautiful insinuation of safety and enlightenment leaves me feeling cured psychologically. It mends. It heals.

I wish that I could wash myself in an endless procession of this song, bathe in its environment, be cradled by its tenderness, be washed, and held up by all that it implies.

It is a long, beautiful piece of ambient experimental electronic art and it leaves me feeling clean after it washes over me. Absolutely lovely.

**REVIEWS BY RYAN O'DOUD**



# IMPRESSIONS OF

## ATMOSPHERICA by ROBERT SCOTT THOMPSON

Robert Scott Thompson is an ambient electronic artist from Atlanta, GA. They released an album called, "Atmospherica," on December 21, 2023.

You can check it out here:  
[robert-scott-thompson.bandcamp.com/album/atmospherica](http://robert-scott-thompson.bandcamp.com/album/atmospherica)

### My Impressions:

A multi variable electronic tapestry of spacial goodness.

The sounds are warm and tender but strong and present. They balance extremes. The moods are evocative and direct. They touch the heart as well as the mind.

The quality of songs switches between different modes but never leaves the heartfelt.

## LIFE IN THE JACKALOPES' DEN by BENDING REEDS

Bending Reeds is an ambient experimental artist from BC, Canada. They released an album called, "Life in the Jackalopes' Den," on November 17, 2023.

You can listen to it here:  
[bendingreeds.bandcamp.com/album/life-in-the-jackalopes-den](http://bendingreeds.bandcamp.com/album/life-in-the-jackalopes-den)

### My Impressions:

Melodic as it grabs the hinged joints of the music, the tunes have a deep, harmonic resonance and an exhaustive reach.

They are improvised written like instants on the wind. They bend and break, meander, wander, and come straight at the listeners. They are a collage audio of arpeggiated notes, harmonies in deep, spreading undulations, running, and mixing, tripping and dancing amongst one another in an environment of free play and abject sincerity.

There are long stretches of pure ambiance. Amplified visions creaking and cracking in rainstorm dilations. There are computerized bleeps and blips, 4-bit orchestrations like John Cage on a Coleco vision.

There are beautiful, patterned sections of 60s-style ambient jazz that uplift the eyes and ears, the soul and mind. There are random gyrations, metallic absences, perfect tunefulness, and dissolutions of radio burst noises.

This album fine-tunes and synthesizes a number of classic avant-garde genres. It has moments of classical atonality and serene passages of ambient maneuvering. It has established ministrations of jazz spiritualism and bits of industrial clang and crash.

This is a real unleashed soul, the projection of a singular mind setting itself like paint onto a canvas as noise onto space. There is no need for external imposition or expectation here. This is not for the pop sensibility. It is a pure emphatic explosion of egoistic joy.

**REVIEWS BY RYAN O'DOUD**

## LOST & FOUND by FRANKI WALS

Franki Wals is a sound artist from Hsinchu, Taiwan. He released a collection of recordings called, "Lost & Found" on January 2, 2024.

You can check them out here:  
[frankiwals.bandcamp.com/album/lost-found](http://frankiwals.bandcamp.com/album/lost-found)

### My Impressions:

The gentle sounds of nature presented within their context, seemingly unlayered, produced crisply, and allowed to progress stream of consciousness like.

The tracks are purely naturalistic. Sounds of songbirds flow beside the gentle bubbling of moving water. The delicate scrapes of shoes walking on a natural path. The subtle tearing and crackling of twigs. Reality in nature.

## EP by THE KILOGRAMS

The kilograms are a ska punk act from Boston, MA. They released an ep called, appropriately, "EP," on February 9, 2024.

You can listen to it here:  
[thekilograms.bandcamp.com/album/ep](http://thekilograms.bandcamp.com/album/ep)

### My Impressions:

These are ska punk songs that are steeped in the rhythms and tonalities of first wave ska act. They resemble reggae tracks, but dirtier. A bit of crunch and a lot of organ played throughout. A strong pop sensibility. An emotional touch.

The songs are tender and hit a hard vibe. They are as good for dancing as for getting high. There is even a nod to experimentation in the production where a clever creativity bares itself.

Relaxing but not draining. A pleasant balance.

## VIOLET FIELDS by NNJA RIOT

NNJA RIOT is a darkwave artist from Newcastle Upon Tyne, UK. Cruel Nature Records released their album, "Violet Fields," on February 23, 2024.

You can listen to it here:  
[cruelnaturerecordings.bandcamp.com/album/violet-fields](http://cruelnaturerecordings.bandcamp.com/album/violet-fields)

### My Impressions:

A digital synth cafeteria prepared to devour. Smoky, night-tinged samples of digital synthesis, synth-pop, industrial, noise, and shadow, with a pop sensibility to match its exploratory intent.

Songs with sultry vocals and futurist motifs. A sinister sexuality, pulses and gyrations riding on the border between killing and love.

The tracks are haunting, dissected brainwaves. Cyberpunk with silhouettes. A postapocalyptic stiletto.

## THE CONSCIOUSNESS OF LIGHT by TWO SUNS IN THE SKY

Two Suns in the Sky is a free jazz/postrock act from Massachusetts. They released an album called, "The Consciousness of Light," on February 1, 2024.

You can listen to it here:  
[twosunsinthesky.bandcamp.com/album/the-consciousness-of-light](http://twosunsinthesky.bandcamp.com/album/the-consciousness-of-light)

### My Impressions:

A perfect synthesis of the principles of noise and harmonic minimalism.

Waves of cutting, aetheral noise that stream like a hurricane carefully mixed in tandem with deep, transcendent harmonies.

A gradual shift in emphasis. A sense of direction. An ability to coalesce into a solidity. An ability to break down and build up, to create contrasts without sudden breaks. This sings and shrieks, feels, and forgets all at once.

## CURANNERA by YARAKA

Yaraka is a world fusion act from Taranto, Italy. They released an album called, "Curannera," on April 28, 2023.

You can listen to it here:  
[yarakataranto.bandcamp.com/album/curannera](http://yarakataranto.bandcamp.com/album/curannera)

### My Impressions:

Dramatic in the depth of their voice, the notes of the singers project with a vibrancy and depth.

The instrumentation is folk, often acoustic, rarely derivative and always well executed.

The beats and harmonies push my energetic self. They press me into the future, building a life raft out of intent and vibration.

Though the songs are clearly steeped in the traditions of the mediterranean, there is clearly a new vitality, a reanimation of form rather than a mere retelling.

There is something

primeval and raw to the tunes.

This compounds their profound relevance and the authenticity of their voice.



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

# IMPRESSIONS OF

## IN A SEDIMENTAL MOOD by XENOPRAXIS

Xenopraxis is an avant jazz act from Toronto, ON, Canada. They released an album called, "In a Sedimental Mood," on February 9, 2024.

You can listen to it here:  
[xenopraxis.bandcamp.com/album/in-a-sedimental-mood](https://xenopraxis.bandcamp.com/album/in-a-sedimental-mood)

### My Impressions:

Equal parts genteel and discordant, this album seems to stitch a line connecting disparate extremes.

The pieces sway in a sort of laconic haze, mildly dancing themselves across an imaginary ballroom while instilling a sense of madness in the listener.

It has the rhythmic persuasion of an early cool jazz piece, a slow jam, a ballad, but it cuts with the dissonance of a monk composition, and equally eccentric. I like it.

## AMERICAN DREAM by SALLY DRAPER

Sally Draper is a punk group from Edison, NJ. They released an album on February 2, 2024, called, "American Dream."

You can check it out here:  
[sallydraper.bandcamp.com/album/american-dream](https://sallydraper.bandcamp.com/album/american-dream)

### My Impressions:

These songs have a place out of time. They could easily be a product of suburban America at any time in the last 30 years. They feel as active and current as any modern punk band but also hint at the pop punk of the past, including 80s and 90s greats like Screeching Weasel, 88 Fingers Louis, Against All Authority or any of the other melodic hardcore bands that thrived at the time of 5-dollar Hot Topic Cd samplers. If you like your music fast, angsty and retaining a dose of pop sensibility than this is yours.

**REVIEWS BY RYAN O'DOUD**

## FOSSES INTEMPORELLES by EARTHFLESH

Earthflesh is an ambient/drone act from Geneva, Switzerland. I, Eternal is an experimental act from France. They released, "Fosses intemporelles," on January 10th, 2024.

You can listen to it here:  
[musiquemoleculaire.bandcamp.com/album/fosses-intemporelles](https://musiquemoleculaire.bandcamp.com/album/fosses-intemporelles)

### My Impressions:

The song starts slow and neutral, before the droning in the background which quickly moves it's way to the foreground. Around 3:00, you start to hear a bass sound that could be interpreted as a monster of sorts, chasing you. This is further bolstered by the growing volume of the drones and introduction of gunshot-like sounds. Around 8:00 some analog noise that sounds like a tape switching kicks in, filling the background. This song explores the macabre with droning noise, growing in volume and pitch to suit the story. This is a great song for horror fans.

## BRIGHTER THAN BEFORE by STATES OF NATURE

States of Nature is a post-hardcore act from San Francisco, California. They released, "Brighter Than Before," on February 16th, 2024.

You can listen to it here:  
[statesofnature.bandcamp.com/album/brighter-than-before-2](https://statesofnature.bandcamp.com/album/brighter-than-before-2)

### My Impressions:

The first song and title track starts out with a heated conversation between the guitar and the bass, taking shape as a blistering spiral downward of musical notes. The next song takes a bit grungier of an approach with its short bouts of yelling, combined with the middle-pitched guitar riff (which sits perfectly in the mix.) Overall, this record combines a bunch of different aspects of a few different genres to create unique, yet nostalgic songs.

My favorite song: God With A Gun. This song reminds me of The Killers. The guitar work is perfect too.

## LUMENARI by LUDALLOY

Ludalloy is a dreampop act from Seinäjoki, Finland. They released, "Lumenari," January 27th, 2024.

You can listen to it here:  
[ludalloy.bandcamp.com/album/lumenari](https://ludalloy.bandcamp.com/album/lumenari)

### My Impressions:

This album feels and sounds like the listener is in space, drifting out with the stars. This is an ethereal record, providing the listener with intensity. The songs are reminiscent of the indie music that was popular on YouTube around 2015. Especially the song Every Form, but what sets it apart is the intensity of the guitar and drum work. My favorite song: Autumns Bloom. This song has a lot of quiet space, so the guitar tone takes stage center. It twinkles and jangles along as the lead climbs up in time with the drums.

**REVIEWS BY ELLA SOLIS**

## ARCANE FEELINGS by GRADUATION SPEECH

Graduation speech is an indie-rock act from Collingswood, New Jersey. They released, "Arcane Feelings," March 1st, 2024.

You can listen to it here:  
[graduationspeech.bandcamp.com/album/arcane-feelings](https://graduationspeech.bandcamp.com/album/arcane-feelings)

### My Impressions

Two songs are currently available, No Confidence and Break The Curse. No Confidence is a sweet indie song about how the writer has lost self-confidence. The song features a jangly guitar that sets the tone for the next song, Break The Curse. This song keeps the jangly guitar, but adds in some piano that dances around it. The bass also seems to stand out more on this track.

My favorite song: Break The Curse. The piano sounds amazing with the rhythm and lead guitars in this song, it complements the guitar tone and gives the lead singer plenty of room to shine as well.

## S2PID by BLUFF CITY VICE

Bluff City Vice is a digital punk act from Memphis, Tennessee. They released S2PID January 26th, 2024.

You can check them out here:  
[open.spotify.com/album/4jmc78oTAH5d3xS6eyBlwV?si=FVHg6R5HTj-Xh8mEBNEHWw](https://open.spotify.com/album/4jmc78oTAH5d3xS6eyBlwV?si=FVHg6R5HTj-Xh8mEBNEHWw)

### My Impressions:

I'm a big fan of digital punk in general. I love the way this album sounds. Reminiscent of Mindless Self Indulgence just less emo, more punk. The guitar and vocals are heavily distorted, the drums are aggressive, it's just a winning combination. Some of the songs feature screamed vocals. This album is dancey and aggressive, it's honest, raw, digital punk. My favorite song: Eat Yer Face, this song is absolutely demented. I love the screamed vocals and the retro synthesizer sounds.



**OCI** ORDER OF  
 CELESTIAL  
 INTEGRATION

## IRONING & JUICE MACHINE by IRONING & JUICE MACHINE

Ironing & Juice Machine is an experimental act from Gainesville, Florida. Hymns released their self titled album on January 18, 2024.

You can find it here:  
[hymnslabel.bandcamp.com/album/ironing-juice-machine](https://hymnslabel.bandcamp.com/album/ironing-juice-machine)

### My Impressions:

All six tracks on this album are built up from breezy looping motifs to which sparse additional looped sounds are slowly added.

That's all. The entire run time explores this technique at such an unhurried pace which such care given to overall spaciousness that each lengthy track (ranging from 9 minutes to 16) swimming in a mantric world of its own weaving. Especially noteworthy are the masterfully entwined, oddly looped folk guitar and flute samples with radio snippets, nature sounds and unobtrusive synth squelches, all barely not floating off the very air they vibrate.

**REVIEW BY CARL KRUGER**

# STUFFY DOLL CONTINUED

J: Or Neo pets kids. It's all in the same vein. My husband is a Neo Pets kid but still has a Neo Pets account. It's very much the same vibe there.

R: Do you perform out very often?

J: Not these days. I managed to get myself sick by going out to the fucking grocery store. A confluence of things. When I moved from Washington down to LA, I played a few shows in LA and the LA scene sucks. I'm sure there are good parts of it. I didn't find them in my first time in LA. If you're doing good musical venue stuff in LA god bless you.

I played a few shows down there and didn't click with it. I kind of got out of the habit of playing shows. When the Pandemic hit it was such that I was like I'm going to stay inside for that and go do shows. I moved out here and weirdly enough they started building a public stage in our little town where nothing the fuck ever happens. The average age of people living here is 65. I don't know why but they built a stage, and a brewery came in. My husband joked that it's just because 2 cool young people came in and we were like we got to get our shit together. I've been eyeing that stage lately saying maybe I'll drag my ass out and do a show or two.

R: I feel like you're getting more distant from your phone. Sorry.

J: Am I?

R: That sounds better.

J: That sounds better? I think my mic got covered by my shirt for a second. I have been eyeing that stage kind of wistfully. But, as I talk about on that album, "Ganymede Gives Up The Ghost," I should probably say it out loud. As I say on that album, I am pretty severely disabled in a lot of ways that have only worsened as I played more shows. I've severely injured myself at several shows. It's the kind of proposition that when I was living in Washington at the Charleston which is my favorite venue to work at. I was able to pull- on a midlevel night I'd pull 300 dollars for doing a show. I'm like I've got that good Washington Health care and I'm pulling in 300 dollars. If I hurt myself, so, be it. In terms of if I set myself up in a new place a lot of the venues aren't looking to pay that much. It's not worthwhile to me. I put on a very intense show. There are a few videos online somewhere performances. It gets very intense. I've cracked my head on the ground a few times. I've pulled a few ankles. I've shattered myself. I found a lot of love for sitting in my house and writing new music 24/7. I live in the studio. I'm going to make a bare minimum of one album a year, but it looks like maybe I'm going to release them on schedule if there are 3 albums in 2024. That's where I'm doing most of my work these days.

R: Alright, so are there any places in particular on the internet where you put your music or promote your music or anything like that?

J: The music itself is available wherever you stream music. Your YouTube, your Spotify, Your Bandcamp. In terms of Bandcamp, I would love for people to go and purchase the album from me. That's great. That's real money in my pocket. Also, we're all broke so life is hard. So, if you can, stream it, tell your friends or whatever. I've got a big fanbase of young 17-24 / on Tumbler who are all crazy about my

**PWW 014**  
DECEMBER  
120492

**STUFFY DOLL PRESENTS**

APPROVED BY NOBODY THIS ALBUM IS ILLEGAL

FEATURING RILEY SILVERMAN AS "THE NARRATOR"

# GANYMEDE

## GIVES UP THE GHOST

			
TAMPA AVANT-GARDE	CHARM QUARK	MIGRAINES	PREY FOR VENGEANCE!
			
BURY YOUR NAME	DISASTER TAXON	SEATTLE CHIC	INVISIBILITY CLOAK
			
TO FALL FROM GREAT HEIGHTS	ALL THE FRIENDS FALL OFF	HOW LIKE A MAN	LIKE A RHINO-ED SHEERAN

MUSIC BY: PROTOMARTYR IN VERULAMUM (PALM ASH VERSION)

music, god bless them. I'm on Blue Sky which is one of the things that popped up after Twitter became worse than it already was. On Instagram, because I'm old and that's where old people go. I'm not on TikTok. I struggle to do a lot of video content. I'm trying to be better about that. I just released a cool anime thing that my husband did of one of my songs that posted all over the socials.

TikTok scares me. I deeply embraced the fact that I'm old. I've been old for a while. As soon as TikTok came along I thought, this place isn't for me. They don't want me here. I don't want to be here. It's fine.

R: Yeah, TikTok is an interesting medium. I don't go on there either. I'll occasionally go on there and watch TikToks that someone shares on other social media.

J: Right. It's ubiquitous. Every video was a TikTok and then got posted elsewhere.

R: What's interesting about TikTok to me it seems so transactional. How can I put it, like they're not substantive? Like a lot of TikTok stars hit 1 or 2 subjects over and over and over again.

J: You have to keep pumping out content on there. Nothing stays. Nothing is fixed in place for people to come find it. That's fine if you're into it. That's one way for content to work. I'm very autistic. I don't like change or new things. I work to avoid that. I try to be a grown-up about it. I try to make myself engage in new things, but I like things that stay in one spot where I can just reliably go back and find. I like a chronological timeline. I know that if I checked

on Tumbler yesterday at 6 pm so I know if I go on this morning I can scroll back to yesterday at 6 pm. I've seen everything that anyone I give a shit about posted.

That's not really what TikTok is. It seems to fill a space for some people. Personally, if you like TikTok this is not me telling you to get off of it but it seems like it's indulging the worst executive function problems. Sort of exploiting a lot of mental illness and social conditioning of people where personally it doesn't click with my brain in a way that's making that all make sense. If it makes sense for someone else, then have fun but go to the other platforms sometime because that is where I am.

**CONTINUED**



# STUFFY DOLL CONTINUED

J: That's true of a lot of them though. Tumblr you get a lot of long-form stuff. You can start to post a diatribe about something on Tumblr, but Instagram is also shorter stuff. I managed to find some depth on Instagram. I can mix several videos back to back and if you're following my story you'll see them back to back.

TikTok is scratching the itch of Vine. Vine came along and it wasn't meant to be a deep platform. It wasn't meant to be a place to discuss great ideas. It looked to be a fun platform where people go and make 6-second jokes.

TikTok came along and said what if we did that, but we'd give you anywhere between 15 seconds to 3 minutes based on rules that Jupiter doesn't completely understand. Then you sometimes do a makeup tutorial and sometimes you spread disinformation about the Israel/Palestine conflict or whatever.

I think if there's a problem with Tik Tok it's that it is both too superficial but it's also not superficial enough. It sits in this bad middle space where people want to sit in this content because they think that they have the space but they don't actually. It's just enough room for you to get in there and say some bullshit but not enough to have a longer, more thorough discussion about it.

R: A lot of the more successful TikTok artists that I can see have themes. So, it'll be like I'm a makeup artist and then it'll be 500 videos that are 10-second clips of doing different makeup over and over to the point where the artist can be important. I think it can have a way of singularly focusing people at a particular person at a particular time but each actual piece the artist does becomes less important, if that makes sense.

J: Yeah. I feel like Tik Tok is sort of meant to be hey I'm getting your attention with these things, so you'll come buy my shit elsewhere. To the best of my understanding based almost solely on What Hank Green explains on Instagram about how TikTok works. It seems like TikTok is maybe better than other platforms for getting people to go to your other platforms and purchase something. Click a link out and go do a marketplace.

It feels to me as a person who refuses to be on it, it feels to me like it's supposed to be a teaser. Some people just decided I'm going to live on it and that's what I'm going to do.

J: That's a bubble that's going to burst. If you try to tamp down on the easy thing that bubble is going to burst.

R: In a way Twitter was to Facebook what Tik Tok was to YouTube. When it first came out.

J: Yeah! I see how it's just like we streamline we shorten we appeal to people's sense of I don't want to go through the fuss of making a big thing. I understand.

If there's one thing, I want to do it's go through all the fuss of wanting to make a big thing. But most people aren't like that. Most people are normal.

R: Oh boy. I think. As a form of entertainment, I think it's probably great. It's like Frosted Flakes or something.

J: Heh.

R: But as a form of nutrition, unfortunately, it's not, socially.

J: For sure. I think that's a criticism I could leverage on a lot of the internet. I wish people didn't get their actual information from social media but they're going to until someone destroys all to technology that created the internet and we return to the dark ages.

R: One X-class solar flare.

J: Haha.

R: And all the satellites are wiped.

J: Here's the problem: When I was a younger person, I dreamed about what if we got rid of the internet but then I'd be like ah but then I'd have to leave my house sometime? I don't want to have to do that. I want to keep watching Wednesday on Netflix but I'm not going to watch on Netflix because I'm not going to pay for Netflix.

I have friends who do the whole Tik Tok musician thing. They're not necessarily Tik Tok musicians. They're musicians on Tik Tok. But because they are musicians on Tik Tok they interact with Tik Tok musicians who do that whole grind of people who are like we're going to post these corny ass cheesy ass fucking videos and be like congratulations you've stumbled upon this tiny punk band who's still small enough to respond to comments or whatever. I hate that. That's the cringiest shade in the world to me. It lacks dignity. It lacks seriousness.

R: You mean because it is self-deprecating?

J: No. I don't even think it's self-deprecating I think it's manipulative. It's like oh isn't the fucking dream to meet Nirvana before they were Nirvana so you can be their best friend. You're not going to be my fucking best friend. You're absolute. Maybe you're running your social media company but you're going to respond by saying thanks for commenting go buy our stuff somewhere else.

I mean it's the same shit that all of us have to do but it's marketing it as like you're my secret best friend.

R: It does end up commercializing all of our time, in a way. It makes every social interaction a commercial interaction. I don't think that's good long-term for the human spirit. I think like 40 years of doing it we're going to be pretty roughshod and ragged on the internal mental health and spiritual health of the human race if we commercialize every second of the day.

J: That's true. I try to hold a balance in my heart. Seeing these problems and addressing them, remembering that they're not new, they're just a new form. We've commodified too much of our lifetimes before the internet was even a thing.

That's how society works.

R: Ours does, unfortunately.

J: Most of them.

R: True but it is because our culture has been hell-bent on converting the world to that way of thinking.

J: We certainly had a heavy hand in it, I'll grant that. We didn't invent any of it. People had to eat, people had to work to eat forever.

R: Yeah, but they didn't have to go around the village and talk to everyone for 15 seconds about how to try their cabbage, how great their cabbage is, and we have to look at this as a uniquely modern phenomenon. It's been growing for some time.

J: You don't think that guy from Avatar The Last Airbender had to go around and tell everyone how cool his cabbages were until they came in and wrecked his cart all over again?

R: Heh heh. I think that if you go back long enough you just grew a cabbage because you were hungry.

J: You go back long ago and you're the guy that grew the cabbages, I'm the guy that grows the carrots.

R: We're also probably related or have some kind of religious or cultural bond that's beyond our personal, individual desires that desire that compels you to make a carrot and me to make an orange or whatever but it's weird that we've alienated everybody and forced everybody to become a constant advertisement for themselves, I think.

J: I agree with that. I think that the level we've gotten to is pernicious but I do think that humans are a communal species. We survive by evolving in groups where if you were rejected by the group that meant death. We shouldn't be surprised that we made these mass-to-mass platforms where I'm always speaking to a billion people at all times and it gives me anxiety. We're surprised by that but of course, it gives me anxiety. The prospect of rejection by the group has historically for a long time in human history before we started building cities where being alone meant death.

If your immediate sphere of people who were around, you didn't like you then you either died because they killed you or you died before they kicked you out.

R: You are right for 90 percent of humanity that's true although I'd say there are two exceptions to that in the past. One is if you're the king. Then you're the killer you're not the one who's in danger of being killed.

The other and let me just jump this quick because I think you'll like this. The other is the hermit. The hermit has been respected by the community. The hermit can go out and find new things, discover new realities, can bring them back. The shaman, the hermit, the monk. They can go out and come back to show something that people haven't seen before, and it will be insightful and meaningful. They might get killed. They often get killed.

J: I was going to say. They do get killed.

R: But some of them don't get killed.

J: We killed Socrates. There's still a level where if we don't like what you're saying.

R: You're right. They do kill them a lot.

J: We killed kings.

R: That's also true.

**CONTINUED**



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

# STUFFY DOLL CONTINUED

J: We've overthrown great rulers. There's a different threshold for different people. If you're just growing the cabbages well anyone can figure out to grow a cabbage you're very disposable.

R: Yeah, unfortunately, that's true. I guess the king is whoever owns Tik Tok. I would say that Elon Musk owns Twitter, but Elon Musk has destroyed the kingdom of Twitter.

J: We've managed to work pretty hard at killing Twitter.

R: Elon Musk is a regicide.

J: Elon Musk is bordering on a suicide.

R: That's true. He's got a death wish.

So, let's go back to Earth. That was a really fun conversation.

J: For sure. We got so far off music for a second. Do you know who they killed? The musicians a lot of the time. They're disposable.

R: Oh yeah. Talk about disposable. That's an interesting flip in the modern world.

Entertainers through most of human history have been considered

scum. They've just been like these are the people that you tolerate, they just go around and take money from the poor people. Things like that. Now entertainer is like the highest goal. For me!

J: For sure. I think, as you saw, particularly in Western culture there's always been a kind of threshold thing. If you're a poor unsuccessful entertainer you're scum.

If you're an elite entertainer, and this is in no way or shape an insult because she's one of my favorite artists, I mean that with full sincerity, I've been on this hype train since long before others were, Taylor Swift. I know people, personal friends of mine who have bought Taylor Swift's new album and not mine.

R: Haha.

J: That I don't know how to articulate to them how not only am I offended by that, but I think if Taylor knew that she would also be offended by that. I got money, it's fine, go give money to your broke friend.

R: Yeah, it's interesting because Taylor Swift is really interesting. I don't

know if it goes back longer but it probably does. 20th century, especially the 1960s is what I'm thinking in particular, there is this idea, I think it comes from folk music, of the populist artist. Like the Bob Dylan sort of artist. Maybe John Lennon was considered to have had it for a little while where people think you're speaking on behalf of quote-unquote the people.

J: You're certainly at least speaking in a way that resonates with the people whether or not you're speaking for them.

R: Well, you're not speaking for them but there's the artist, maybe Tupac is one, or Johnny Cash, they have this image of being a people's rebel, like Bob Marley.

J: They're very down to Earth, understand the normal person who is doing this, and they feel at least like they can connect to this person on a simple level.

R: On a simple level and they're also kind of speaking truth to power, in a way. Or they're appearing to speak truth

to power. People seem to be giving that to Taylor Swift, but I don't know why.

J: It's more for her out-of-music activity than for the music itself. She was involved in a pretty landmark case involving sexual harassment where she famously said I don't want him to pay me a bunch of money I want him to pay me one dollar and I want it to be a stain on his reputation forever.

She's pioneered pushing back against Spotify.

R: Ok.

J: Even though that hasn't worked the best. Spotify is still fucking artists over. She's been on a fuck the way that steaming works for a long time. So, in her personal life and in how she talks, the things she handles. She has even completely bypassed Hollywood. Do you think I wasn't fully on board with this? I fully am. She bypassed Hollywood to make the movie of her recent tour. This allowed everyone who wasn't able to afford her insane ticket prices to witness the event. But also, because it was happening during the strike and everything, she didn't want to cross the picket line, She looked around and realized because of all of this success I've got I could just pay for this to happen. I could pay people good, real, excellent wages to film it, direct it, and everything. I could go to theaters and say hey I'm Taylor the fuck Swift. Put my movie in your theaters and they were like, yes, please. We'd like to make a bajillion dollars off of that. And she completely bypassed the vanguard to do so.

R: So, she does kind of have a populist edge. I didn't know that.

J: As much as someone in her position can

be kind of punk, kind of subversive. I'm not here to say that she's the punk artist of our generation. I love her to death.

R: No. Ok.

J: As much as someone in her position can be she has been.

R: I didn't know about all that peripheral stuff. I thought I was just thinking about her music.

J: Most people know about Shake it off.

People are like oh she just writes like love songs or whatever.

R: Ok.

Particularly those are the things that sell. Those are the things that radios want her to play. She's always been like play that on the radio. People are going to listen to this honestly heart-wrenching song about the experience of Hollywood has destroyed young women for generations. Very much like I've peeked behind the curtain, and I hate it here and I'm going to make it my life's mission. Chase your dreams. If you want to be a musician, be a musician. If you want to chase your dreams, chase your dreams. But know that everywhere there are people who are trying to fuck you over and be on guard for that.

R: Alright. OK, I can see it then. Let's get back to your music.

Have you released anything recently?

Are you working on anything that you plan to release soon?

J: Yeah, just recently I released Ganymede Gives up the Ghost which is a 17-track album of songs about being trans and disabled. Particularly the experience of growing up in Florida in a place that was more openly hostile in a lot of ways to queerness.

Then moving to Washington. A place that is much more openly accepting of queerness. The differences between those two things. The comfort in the sounds. Tampa Avant-Garde and Seattle Chic. Neither of those experiences is 100% good. We go through them and I would take Washington over Florida but that's fine.

A lot of stuff about Disability. I think I've talked a lot about it on two podcasts lately I hadn't brought up to anyone before and I found myself wondering about it more now that it has been a problem. This can't be properly diagnosed until I'm dead, but the signs point to me having CTE which is the shit made famous by

**CONTINUED**



**O.C.I.** ORDER OF CELESTIAL INTEGRATION

# STUFFY DOLL CONTINUED

J: professional footballers because they get a lot of concussions. I had a lot of concussions without the celebrity or success of playing professional football. It's fucked up my brain pretty royally. That's why I try to do interviews earlier in the day before I have problems when it gets later. I lose track of a lot of things. I drop words. I get distracted and frustrated pretty easily. That's becoming a progressively worse thing. I discussed that experience on the album.

In terms of new stuff coming up, I don't know exactly when these things are going to be released but I have two new albums. One of them is fully recorded, the other one I'm currently demonstrating out and talking to some friends about collaborating on. That one is a rock opera. I ideally would like to have a few collaborations on because most of the songs were intended to be a mix, but we'll see how that goes.

That was the rock opera about 4 DnD style fantasy heroes post-adventure and dealing with PTSD, grief, and a loss of purpose. Real chipper stuff. I'm also almost done recording all waltzes. I got in a kick and I'm doing an entire album in 3/4.

I do think if you look at my work, I've had the occasional waltz sprinkled in. I figured I loved doing them, they're always a bit more of a challenge. So, I'm currently working on 7 or 8 out of 15 waltzes for that one.

I'm expecting that all these albums will be released in 2024. One might spill over in 2025 depending on what my work schedule is looking like. Fortunately, it has not been as cold this winter, so I've been able to be pretty productive. I do shut down like a little lizard when it gets cold. Currently, I have a space heater on me that I'm holding in my hand the entire time.

Those will be coming out sometime in the next year or so. Be on the lookout for those. "Ganymede Gives Up The Ghost," I'm proud of this album. It features the voice of incredible comedian and trans icon Riley Silverman. She plays the narrator for a superhero narrative that takes part in three parts throughout the album about a young, trans superhero who discovers she has power and starts very optimistic and hoping to change her city. That city is Ybor, Florida. Eventually becoming bitter and jaded and kind of hungry for a fight because of how many bad people are around her.

Eventually hitting this point where looking all around her because she got to that point, she used to weigh a lot of people. There was a time when decent people, not the bad guys but the good people used to see her as kind of a hopeful icon, and after a while, you fight enough and beat enough asses and it doesn't matter that their asses are bad if you beat enough asses those good-natured people just start to

see you as another violent person.

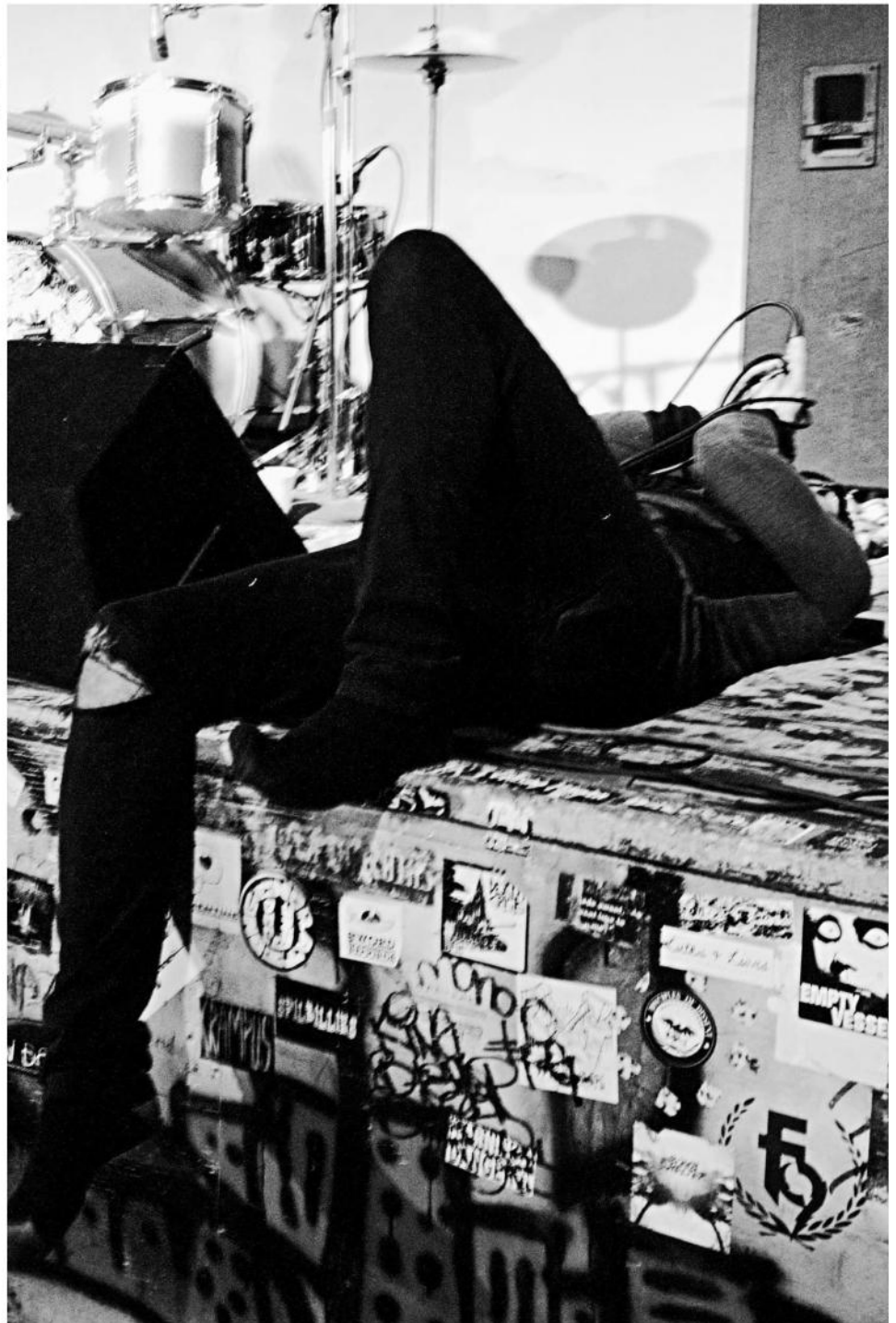
It kind of reflects what I and a lot of other trans people I've known have had in our coming out process, you come out and have all this activism and then you have wave after wave of online hate. Sometimes people hate. It breaks you mentally. You start to read everything as a spite against you even when it is not necessary.

That distances you from people.

I would like to say that it has a happy ending but I'm not sure that it does. I'm not sure that I'm done writing about that character, necessarily. There may be more installments in the future but in tears about where I left this album off about a quasi-loosely autobiographical elucidation on the trans experience.

I cut it off at a time when it didn't have a great resolution so maybe in a few more years if I decide I want to follow through on that story you may get some more of it. R: Alright, my last little prompt here is if there is anything you were hoping to discuss that I didn't bring up here,

**CONTINUED**



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

# STUFFY DOLL CONCLUDED

R: Now is your opportunity to do so.

J: We did get into some shit today. This is the first interview in a while where going in, I didn't know what we were going to talk about. I did a few podcasts recently that were more themed.

I've got a few more lined up that are very specific stuff. I've done Coming Out Pod with Lauren Flans. I was talking about my experience with coming out. I've done dumb pitches with my friend Monica Nevi talking about a time I was in a cult and stuff. Go check those out they were a good time. They're incredible people and

I'm thankful for them having me on. I think I would take this moment to shout out to friends of mine who were out here playing good music as well. Hailien who is Haley but much better. She's making beautiful music but much better. Teddy Hold On

They're on Instagram, Tik Tok, and all other socials. Teddy Hold On .as I am concerned is our generation's queen. We are so lucky to be lucky to be in a time when Teddy Holdon is making music. I'm also fortunate enough to know, for a long time,

Zhalarina. She is in my estimation the absolute best hip hop artist who has ever done it. She comes from Tamp, Florida just like me. We both grew up in the spoken word scene. You can find her, you can find all of these people's music wherever you get music. I highly recommend all of them and always make sure to bring up all my friends who are doing great work when I bring up an interview like this.

R: Excellent and you mentioned it wasn't necessarily on things. Whenever I structure these things,

it's usually musicians, and sometimes its visual artists too.

I love to get into their backgrounds and let them do their promotion but I love it when it veers wildly off course. That's my favorite thing. J: Oh. I love to divert the conversation into other bullshit. I like not knowing what's going to happen. I know some artists will screen questions with people. I am too dumb to think to do that honestly. I had the thought when we got on today and had the litany of technical trouble.

I was like, I have no idea what we're going to talk about today.

There's no way to prepare. It's kind of freeing in a way.

R: Absolutely.

J: Whatever he asks, I'll give the true answer.

R: I don't want the interview to be a performance.

J: Sure.

R: I want it to contain some shred of reality.

F: For sure.

R: Well, I enjoyed this quite a bit.

J: Me too thank you so much.

R: Like I said, the print version will be out on March 1. We'll also have it on the website.

And then the audio will follow on the YouTube channel not too long after that.

J: Oh, hell yeah. I saw that you also reviewed an old friend of mine, Divided Heaven was just on a personal you and me level I was delighted to see that.

He also did a very good album with Was it V or Was it 5? I don't know.

R: I know exactly what you're talking about. It was good.

J: For sure. Thank you so much man it was good talking to you.

R: You have a good night.

J: You too. Peace.

## -END-

## DEFEATING MADNESS WITH INTENT

We're always at the precipice.

The feeling for the past several years has been a blend of the stereotype of wandering in the wilderness and the stress of having demogues hijack our culture.

Moments were often filled with dread. The floor had bottomed out. The persistent threat of collapse felt just beyond each moment.

Sometimes it felt that The world wasn't governing itself. The life rafts were removed.

The law of inertia kept things moving, but towards what? Are we making progress or are we spinning our wheels?

The answers are personal and felt within.

Yet we never seem to go totally off the rails. The whole social factory never quite runs down. Our minds find ways to organize and adapt to new circumstances. We become new versions of ourselves. We learn to cope. We fight and build the otherwise

atrophied character of our interior selves.

I don't want to talk about politics, and I'll avoid specifics here, but it is an election year in the USA where I live. The primary season is upon us, and a strange sort of situation is brewing. 2 unpopular men are running, basically unopposed in their respective parties.

There are a host of legal and medical reasons why these men shouldn't run. Yet somehow, they are, and basically without contention.

The whole country seems desperate for a little peace. The people have been so beaten up in the last while that they don't have the necessary energy to push harder against this inevitable, methodical, negative situation.

I feel like I can see the inside of the average American. They are exhausted. Exhausted by the strange circumstances of the last several years.

Exhausted from money problems, from fighting in general.

There were times, I think, in our history, that this strange, unfolding process would've been strongly resisted. But our people are simply exhausted. They are like a skilled boxer who has fought well but it's round 22 and nothing is changing. In some people, the body and mind give out.

This is why I'm disconnecting myself from the immediate consequences of conventional politics.

That is a circle down the drain. Instead, I suggest a kind of Praxis that begins exactly where one is.

I'm going to start by setting my intentions. Intentions that will require effort, but which places the full capacity for success in my own hands. The intention has to be the way out of the madness.

### ATHOTHAHRIMATEN

If I can directly affect myself and the world around me, I can predictably create the kind of change I am looking for. This will prevent the exhaustion of fighting social forces.

If I plant a seed and it becomes a plant, I've created life. I've made food. I can feed someone. This is the kind of thinking that is necessary now.

A graphic, direct way of considering cause and effect. A willful intention that manifests a predictable reality.

This will offer psychological respite and fulfill material needs. If the society spirals into oblivion, that is its madness. But it can be conquered locally through intent.

Even in an ever changing and complex world, by starting from the core and working ones way out, intent can provide the catalyst to a better world around me. It can calm the mind.

## -END-

## POETRY SELECTIONS "BUTTERFLIES//TRAUMA"

BY ISABELLE MILLER

*Disconnected sense  
Lack of the self  
Speaking into sand  
No core belief  
First butterflies, then trauma.*

*Hand on my neck  
Clay through my stomach  
Mantras repeated  
Still inside of me  
First butterflies, then trauma.*

*Lack of memories  
Nothing to forget  
It wasn't that bad  
Torn film reels  
First butterflies, then trauma.*

*No past mistakes  
It will be different  
Repeating behaviors  
Repeating behaviors  
Forever buteries, always trauma.*



## OCI ORDER OF CELESTIAL INTEGRATION

# SHOW REPORT: PERIOD BOMB.

## JACK CHICK ARMY & DR. GOODSEX TUESDAY, NOVEMBER 7, 2023 @ ALLEY CAT RECORDS

I went to Alley Cat Records expecting to find the usual there: good friends and vibes in an awesome space, a little bit of mayhem, and a little bit of fun.

My friends in Jack Chick Army, Andrew and Rody, were there to play, as was Izzy and her rotating cast of characters in Dr. Goodsex.

I biked to the event, again as usual, locked up The Black Rose, and got inside with time to spare. I spent the next several minutes catching up with people,

chatting with Jeff, checking out the vinyl, etc.

As the amplifier(s) were setting up, I threw back some Diet Mtn Dew and got my phone out. I figured I would take a few pictures.

Dr. Goodsex came on and began a long entrance into a kind of quixotic doom-metal ambience that occasionally darted into punk, post-rock, and more esoteric fare. The set was fairly short but still impactful. The strange diversions morphing into heavy rock tropes melted the boundaries of expectation and set the tone for the rest of the event.

Jack Chick Army did what they do best. Blisteringly energetic, loud,

aggressive, satirical, biting, but easy to hold on to. They played a lot of their most popular songs, singing with passion through the intensity of the guitars and drums. They did a few quirky covers, adding a tongue-in-cheek quality to the performance. They also played their best song, Manna Machine, a catchy upbeat punk song based on the alt-history theory that god fed the Hebrews with a nuclear-powered manna machine. They really killed it, and I loved every second.

When Period Bomb flew onstage, I

didn't know what to expect. I knew that Jeff had brought a lot of wild people through, and I figured Period Bomb would do the unexpected. Not only did they do the unexpected, but they also did the unforeseen!

The members of the band were all decked out strangely, like visitors from a future full of listless mystics. Rock n roll mystics who live in the caves, hiding from some futurist dictator trying to force them to conform to an impossible standard.

The members of Period Bomb wore their instruments with intent and mystery and played intensely.

They were like tiny vibrating tops practically overflowing with energy but led by a divine psychosis. The instrumentation was standard rock but the sounds coming out were not. It was like a legion of spirits inhabited the building, with shrieks and rumbles, dissonance and disorder.

Through it all there was a common nature to the pieces, a frenetic, apocalyptic joy. The mania of an oracle intoxicated. An insouciant disregard for norms. And it was loud, LOUD, begging the audience to move, to dance.

It was propulsive and liberating. It was built to a fever pitch. I was entertained, confused and energized.

My expectations were torn to pieces. I was blown out of my mind. What a fantastic new band for me to follow. I am so thankful to them, to Jeff for bringing them, and to Rody, Andrew, and Izzy for setting a great buildup to the climactic event.

**AVE LUCIFER  
AVE CHAO  
ALAM**

# ANSWERS W/O QUESTION CARL KRUGER WITH A/I

1. Paraph (precaution against forgery).  
a. Monkey business, though entertaining, has no place in the realm of predictive data, where accuracy and reliability are paramount. In this domain, rigorous analysis and sound methodology are the keys to unlocking meaningful insights and making informed decisions.  
b. The cat lazily stretched out on

the sun-warmed windowsill.  
2. Oneirodynia (nightmare).  
a. Chaos theory acknowledges the inherent unpredictability of complex systems, suggesting that even small changes in initial conditions can lead to vastly different outcomes over time. In predictive data analysis, this concept underscores the importance of accounting for uncertainty and variability, reminding analysts to approach predictions with caution and to consider the

potential for unforeseen factors to influence result.  
b. The aroma of freshly baked bread filled the air, tempting passersby to stop and indulge.  
3. Ventoseness (farts).  
a. Meaningless patterns often serve as a source of intrigue, sparking curiosity and

in a manner that aligns with prompting contemplation on the nature of randomness.

Yet, in their ambiguity, they can also remind us of the inherent complexity and unpredictability of the world around us.

b. A sudden gust of wind sent colorful leaves swirling through the air, painting the sky with shades of orange and gold.

4. Yex (burps).

a. Data harvesting plays a crucial role in predictive analytics by gathering vast amounts of information from various sources. This data is then analyzed to identify patterns and trends, allowing organizations to make informed decisions and predict future outcomes with greater accuracy.  
b. The old oak tree stood tall and proud, its gnarled branches reaching towards the heavens.

5. Hogo (strong flavor).  
a. Wishful thinking often skews predictive data by leading individuals to interpret ambiguous or incomplete information

as their desired outcomes. It can cloud judgment and undermine the accuracy of predictions, ultimately hindering effective decision-making processes.

b. With a flick of her wand, the magician made the rabbit disappear in a puff of smoke.

6. Forel (book jacket)  
a. Machine learning plays a pivotal role in its own development, as algorithms continuously learn from data to improve performance and adapt to new challenges.

It serves as the backbone of innovation, powering advancements in various fields such as healthcare, finance, and autonomous systems.

b. The sound of children's laughter echoed through the playground as they raced around in a game of tag.

7. Cachinnation (loud laughter).  
a. Dark humor in machine learning often serves as a coping mechanism for dealing with the complexities and uncertainties of the field, allowing practitioners to find levity in challenging situations. However, it

also underscores the ethical dilemmas and potential risks inherent in developing and deploying AI systems with significant societal implications.

b. The ancient ruins stood silent and majestic, a testament to a bygone era.

8. Asportation (theft).  
a. Asportation plays a crucial role in machine learning by helping algorithms identify and extract relevant features from large datasets. This process allows models to make accurate predictions and classifications based on the patterns and relationships found within the data.

b. The gentle lapping of waves against the shore provided a soothing soundtrack to the evening's stroll along the beach.

9. Baragouin (gibberish).  
a. Tiny data sets play a crucial role in identifying initial patterns and trends, providing valuable insights that can guide further research and analysis. Although

limited in size, they can offer a foundation for building predictive models and informing decision-making processes in various fields.

b. As the sun set on the horizon, the sky was set ablaze with fiery hues of red and orange.

10. Bumfodder (tp).  
a. In predictive data analysis, understanding and fulfilling customer dreams can unlock valuable insights into future trends and consumer behavior. By leveraging predictive algorithms, businesses can tailor their products and services to better align with the aspirations and desires of their target audience, ultimately driving growth and success.

b. The scent of freshly cut grass wafted through the air, signaling the arrival of spring.

**-END-**



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION



# THE BOOK OF THE ORDER OF CELESTIAL INTEGRATION

THE COMPLETE COLLECTION OF  
FOUNDATIONAL TEXTS OF THE  
OCI

A 180 PAGE, 11 VOLUME,  
HARDCOVER BOOK

DONATE \$30 TO RECIEVE A COPY  
AS A SPECIAL GIFT.

SEND \$\$\$ TO  
CASHAPP \$AMERICANBABYLON  
or  
VENMO  
@AMERICANBABYLON

THE BOOK OF THE ORDER OF CELESTIAL INTEGRATION



[WWW.ORDEROFCELESTIALINTEGRATION.ORG](http://WWW.ORDEROFCELESTIALINTEGRATION.ORG)

# THE BOOK OF THE ORDER OF CELESTIAL INTEGRATION

*AVE LUCIFER AVE CHAO AVE MATERIA AVE ORDER AVE SELF*

**FIND MANY FREE PDFs OF OUR LITERATURE**

**"THE PSEUDEPIGRAPHA OF MATERIA"**

**"STORMING JACOB'S LADDER"**

**"APOCALYPSO SECRET DANCE OF THE INITIATES"**

**"SPHINX"**

**"BOLT CUTTERS of the SURROGATE"**

**"THE CONQUERING SUN"**

**-AND-**

**"GRASPING THE PROMETHEAN FLAME"**

ARE AVAILABLE FOR FREE AT:

**ORDEROFCELESTIALINTEGRATION.ORG**

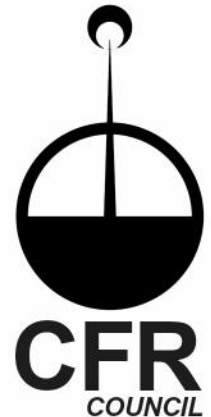
OUR 6 FOUNDATIONS: 1. MATERIA 2. OUR MEMBERS 3. ACHIEVING GODHOOD 4. THE GREAT FRONTIER 6. LUCIFER SOPHIA

# ORDEROFCELESTIALINTEGRATION.ORG

^^^ GO HERE ^^ ^ Learn more about OCI.



ISSUES is a branch  
of The CFR Council,  
part of our  
5th Foundation



SUBSCRIBE to ISSUES(!!!)  
THE GREAT FRONTIER:

*Support novel,  
groundbreaking art!*

**AVE LUCIFER**  
**AVE CHAO**  
**AVE MATERIA**  
**AVE ORDER**  
**AVE SELF**

# ISSUES

## WE'RE BUILDING A TOWER