

ISSUES

WE'RE BUILDING A TOWER

T EDOUARD FERLET T



#79 12/01/23

RON COULTER OF RACCA TRIO

JOURNAL
OF THE
FIFTH
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QUIET

BY ELLA SOLIS

I feel them watching me as I exit the house. "Quietly, quietly now," I say to myself. I bite down on the branch as I set my arm back into place. I feel like my eyes nearly bulge out of my head as I splint myself. I look both ways before I dash across the clearing. I feel their eyes on me and all around me as I make my way across the clearing. A dog starts growling as I re-enter the forest on the other side, so I stop to feed him a piece of beef jerky. "Quiet please," I say to him as I slowly back into the forest, away from him.

A slow step backward, another step backward, another. I turn and dash through the forest. Although this is not exactly a safe place, it feels much safer than the clearing, where I am a sitting duck for anyone who might want to know where I am.

There was a dead body at the foot of a tree. Mushrooms are growing out of it, it was clear nature has already started its course. I close my eyes and wipe them gently, but the body is gone when I re-open. I shake my head in frustration. Their eyes are all around me, fixed on me as I look side to side, walking further into the forest. As I proceed, I notice the moon begins to redden. I grimace as the chanting begins. I see a few humanoid figures, approaching me slowly. I dash ahead without looking back to see if they're even following me.

Then I begin to hear the chanting. "Did they really follow me?" I said to myself as I reach into my bag. I pull a hatchet out and begin using it to climb up a tree with the corner of the blade. I make it onto a high branch and look down below me to get a handle on the situation. Beneath the bloody twilight, beneath the tree line as well, I see seven figures mindlessly trying to climb the tree. I grip my hatchet tighter in fear, although they aren't making much progress.

From above, bats begin to swoop down on me but it doesn't scare me too badly. But then the group of bats begins to grow, and one bat hitting my back quickly turns into five. I hang down from my branch, making myself as small as possible while the figures reach up towards me. A larger bat swoops down towards my hands and bites one, and I lose my grip. Down I fall as my fear overtakes me, the figures surrounding me as I lose consciousness.

They found my body the next day, lying against a tree with mushrooms growing out of me. I feel them talking through me, although I wouldn't quite call myself conscious. I certainly can't make myself move or even think what I want to think. I'm just a vessel for the mushrooms to communicate through, nature food, soon-to-be soil. I open my eyes for a second, or maybe the mushrooms did it, but either way, I begin to move. I wonder what they'd think of me now.



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ISSUES

MAGAZINE FEATURED ARTIST INTERVIEW

EDOUARD FERLET

Edouard: Ryan?

Ryan: Hello?

E: Yes, can you hear me?

R: I can hear you.

E: Incredible. Miracle.

R: It is a miracle. Sorry about the delay.

E: It's ok. I have 20 minutes. Is this ok for you?

R: Yes. Let's charge up into this.

So, I'm recording the conversation.

E: Ok.

R: I'll transcribe it later.

E: Alright.

R: It'll be in the print version on December 1, and I'll release the audio on the YouTube channel sometime after that.

E: Ok. Alright.

R: Ok, buddy. Let's start with easy questions. What's your name and where are you located?

E: My name is Edouard Ferlet, and I am a French pianist and composer. I live in Paris. Between Paris and close to Tours. The countryside.

R: How long have you lived there?

E: For seven years.

Before I was living in Paris in a suburb in Paris. I decided 7 years ago to have a place where I can have a studio and be away from Paris. A nice room, ready to work and be outside of the noise.

R: Sounds good.

E: Haha.

R: You primarily play piano, right?

E: Yes. I started playing piano at seven years old. Even though it is not especially a point where, say, just because you start at seven years old that does not necessarily make you a good pianist. Actually, I started early because

there was a piano in my place. I tried to play around. I tried to compose rather early. There was a piano. Just playing a game on the keyboard and piano. I started early.

That's why I say I had both. I am like an autodidact but also, of course, I went to Berklee and the French Conservatory. Inside of me, the feeling of learning by myself, this is something pretty important for me. To be on a piano like a child. I often remember the time when I was in front of the piano. I would be playing with something fresh. Something fresh in my mind, just trying to be naïve on the keyboard. Music, like again, I'm always having to be naïve. I don't know if you understand that or not.

R: Yes, I understand.

So, you mentioned you went to school. Where did you go to school for music?

E: I went to the French conservatory when I was in high school. Later when I graduated in my French school, I went to Berklee for 2 years. I majored in jazz composition at Berklee. After I came back, I wanted to work in France. I wanted to do scoring and advertising, and piano lessons. Very soon I started to work. I built my band and I started to play with my band.

Musicians are mostly from the jazz area. So, I played in clubs

in Paris. I did my first album pretty soon at 24 years old. I started to also enjoy organizing and producing albums. So, I did it for myself first and then after 2015 I built a company. A label called Melisse. I started to produce for musicians a job I enjoyed. But now I don't have time to do that, so I just produce myself, but I had a great time producing for my friends, different musicians.

R: Do you have your own studio?

E: Actually, no. I have my own studio, but I like to go in other studios.

Sometimes far away from my place. To be doing always the same things. To be somewhere else. To break the habit of being always in my place. Of course, sometimes I record in my studio because I can do it. In piano lead I recorded in my studio because I needed the two pianos.

So, it's a specific recording but usually when I record with the drums, the saxophone, the voice. I go into another studio. A specific studio R: I see.

What is your most recent release?

E: Actually, yesterday my last album, Pianoid 2, was just released in Europe. I think it's also Stateside. You may have to check on Spotify or Apple music. This is my second opus. My project is called Pianoid. Project around piano. You know about that because you talked about it on my first album.

It's a very innovative project that combined 2 pianos playing at the same time. I use also the computer to make the second piano play in real time with me. I actually play on one piano, and I



send MIDI information that I channel through my MIDI controller. After it goes in the second controller it transforms on itself. On the controller. It makes different things.

Actually, I play in real time, but I also have sequences that I can already play on the piano. It's a mix of performing mixes that I can send to the Piano and also real time playing.

R: Oh cool. So, does it kind of compose with you as you play?

E: Yes. There are parts where I improvise in real time as well. It's very interesting because the piano is like a, it's not so precise. Sometimes the piano is doing things. I sometimes program my interface where it's not so very precise because the piano can surprise me.

The piano can surprise me.

CONTINUED



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EDOUARD FERLET CONTINUED

E: Sometimes I was doing things I was not supposed to hear so I play with him. It's kind of pretty much incredible because it's like artificial intelligence. So, I am doing things. I am playing with a robot. So, I call him my out there robot.

R: Haha. So, it's sort of like playing with another musician in a way?
E: Yeah, In a way, yes. In a way it is somebody else.
R: That's really interesting. So, your most recent recordings that you've submitted to us, and I think most of the recordings that you've submitted, if not all of them, have been piano based. I was wondering, do you live record those? Do you use MIDI to be able to record them and then quantize them in the studio, or how does that work?

E: No. In fact what is incredible in this project is that it sounds like electronic music. but it is all acoustic music. Of course, my engineer adds effects on it, sometimes reverb or little effects but basically all the sound of piano is made from acoustic piano.

The way it is written and the way it is played sounds like electronic music. Because of the way it is played, I use this clavier Yamaha. It is a piano. The way I use a second piano is like a synthesizer. I use an arpeggiator. The arpeggiator I'm writing things that human beings can't play.

R: Yes.
E: That's why it sounds like electronic music, but it is all acoustic music. So, when I record in my studio, of course it is sometimes sequenced. It is quantized. But it is played with acoustic piano. I need microphones. There is no synthesizer.

Sometimes in the tracks there is bass. I had a bass sound to reinforce the bass of the piano. It's an upright piano so it needs to have a sub.

R: Yes.
E: So, I add a sub sometimes. Sometimes I play in acoustic places. You know, in galleries, contemporary museums. I can bring my two pianos and it works very well, in fact.

R: Nice.
E: That's why it is really interesting. When I play the things musically, when I do my sitting, all the technicians

come around my two pianos and they are filming. Very impressive, actually. Technically it was impressive, the installation. What's interesting for me is to make music with that. Of course, everybody knows when you have lots of areas, synthesizer, you have to do music. You have to move beyond the technical parts. That's what makes me a lot of trouble.

There are so many possibilities that I have to stop thinking about. I just have to play with my setting, you know.
R: MmmHm.
E: It took a lot of time to make my settings. To set my controller. The most simple possible to be in the music.

Otherwise if I have too many knobs, too many faders, it takes too much time thinking. I really want to stay in contact with the music. In contact with the improvisation of the music, with the sound. The acoustics of the piano.

So, it took a lot of time for me. It was like a new instrument. I am very much comfortable with just acoustic piano. I've been doing a lot of solo compositions with acoustic piano. It's ok. Now it is an instrument I have to get used to. To play with those two pianos and my third instrument which is like a MIDI platform. It took a lot of time for me to be competent with it.
R: Ok. Cool. That gets me to another question: when you perform live what is your typical setup?
E: The setup is I have my two pianos. The two pianos are in my studios. I have a transporter who

comes to bring my piano in France and in Europe. It's like a guitar player. I am coming with my instrument, so the organizer has nothing to organize.

So, I just put my two pianos in the station. Is this the question, right? How do I set things on the stage?

R: Yes.
E: I put my two pianos. It takes me about 20 minutes to run the cables. I plug the pianos with the MIDI cables. The USB cable. I have my computer. I have my three MIDI controllers. I have a launch pad Innovation. I have a KORG on that pitch. I put that on my channel. I just need, of course, electricity, and I am ready to perform.

Afterwards I play of course in the venue with the sound. I need about one hour to sound check with my engineer but otherwise I am ready in half an hour with two pianos on stage.

So, it is pretty easy, in fact. I told you. I don't want to go into too many instruments. I am trained as a piano player, a jazz piano player. Really, I can do a lot of things on the piano. On the acoustic piano I can make special sounds. Strange sounds.
<A metallic sci-fi type sound happens>

Strange sounds like I just did now.
<More odd pings and pangs>

Really, I can do it in an acoustic way, and it doesn't sound like a piano. This is also my interest, to make my piano sound not like a piano but like another instrument.
R: Yes.
E: For example, if I

make my second piano, the clavier, a robot piano, if I make it play very loud it is not going to sound like a piano because the strings are struck so hard that it doesn't sound like a piano. It sounds like a keyboard, like an electric sound. It's not played like a human, you know?
R: Yes.

E: Also, I can make it play very soft and very fast which is impossible to do as a piano player. Even if you are a piano player.
R: Yes, I understand.
E: I like to make different sounds. I like to surprise people. You see two pianos and you're waiting for a concertist to play a nice jazz piano or a concert piano playing nice piano songs. But no. I really like to research almost like a scientist. I'm trying to make new sounds. The piano has been around like 1,000 years but I think we can still find another way to play it. It's not a matter of instruments, it's about being creative in your head.

R: So, does the robot piano physically strike the keys?
E: Yes. On each key there is a motor.
R: I see.
E: Yes, there is a special motor on each key. It's a special piano built by Yamaha. This kind of piano has been built in the beginning of the 20th century.

Actually, it is a very nice story. Before the phonogram, nobody could listen to music in his living room.

So, the people that were a little bit fortunate, they just had to buy a piano roll.

R: Yeah.
E: And put the piano roll in their living room and they could listen to music in their living room.

R: Yes.
E: After the phonograph arrived it was not interesting anymore to have this piano. Of course, the phonograph was less expensive.
R: Yes.

E: You can imagine at this time, at the beginning of the 20th century, you could imagine that a very famous piano player like Erik Satie, couldn't take their piano on the road. The way that they joined the piano and the tape, I do not know how to say that. But it was fascinating to see that you could hear. The piano sounded like the composer was playing on it. It was something very nice, very interesting.

R: Yes, I follow exactly what you're saying.
Well, I wish we had a little more time. Let me wrap up with a couple questions: Is there anything you would like to promote?

E: Actually, I want people to, because I would love to come to the United States to play but sometimes it is difficult for European or French people to play in America because of different reasons. I would love to, of course,

EDOUARD FERLET POSTER



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EDOUARD FERLET

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E: present Pianoid there. Waiting for this moment I would ask people to first go on the internet and see the videos that I have done, just to imagine how it can be in life.

Of course, everyone knows that music is here to be listened to in life. It's much more you feel much better, the music. Because this project is also a digital project, for me it is a new area for the future of the piano. So it can be also used to be played in an orchestra, in any situation.

Pianoid is a new situation that can be used even in theater or dance music. For me it is a new way of playing piano. I hope one day I can show it to you in

America. I've played there, of course, a few times. I would love to come by and try to play with it and show how it works.

R: That would be excellent.

My final question is: do you have anything that you were hoping to talk about that you didn't get a chance to?

E: Um. Hmm. Not really. I don't know why. I don't have any ideas.

R: Well, alright. That means we covered it.

E: You ask me all the interesting questions, so I don't know what to say more.

R: Alright.

E: If some people have any questions, of course they can send me messages on my site. I received a lot of

messages because people are interested in this installation because it is impressive. I'm not talking about the music or anything but still a lot of people, like technicians, are also very interested in that. Or drummers, feel free to contact me if you have any questions.

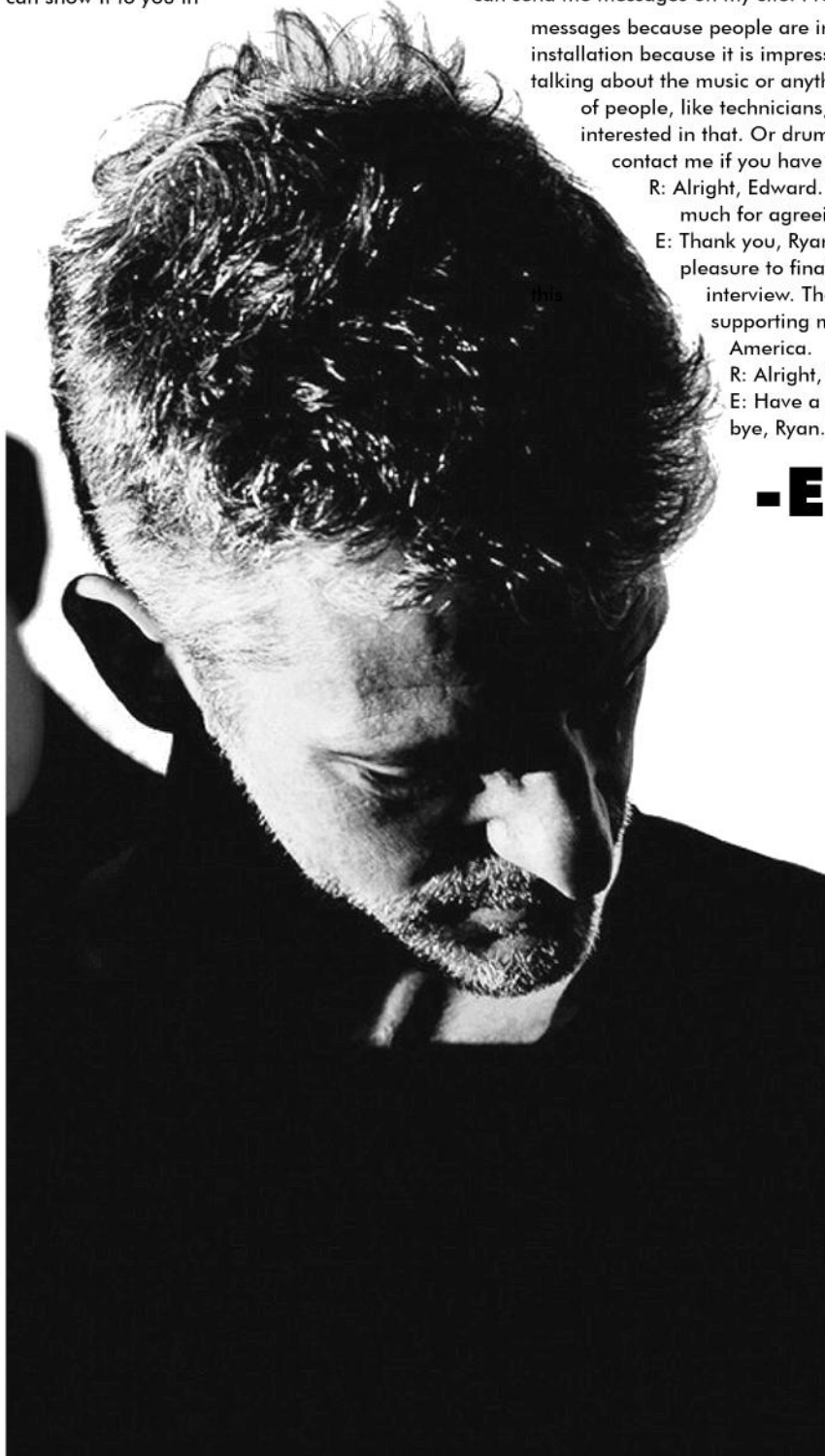
R: Alright, Edward. Thank you so much for agreeing to the interview

E: Thank you, Ryan. It was a pleasure to finally have interview. Thank you for supporting my work in America.

R: Alright, have a good day.

E: Have a good day. Good bye, Ryan.

-END-



DIE FOR MY BIRTHDAY

Doesn't anyone care
 About Dying
 Where will you be
 When I die
 What will they write
 On my tombstone
 Or will they
 What will they say
 Online about me
 Who will hang their heads and cry
 Curl up and ask God why
 Who will lie
 Who will overhype
 My influence on their life
 Did I influence someone's mind
 Was I a goldmine
 Or just a fool finding
 What glimmers I could
 In shine bottles, wine bottles
 Fine powders
 Big crowds
 Hugged myself so hard
 Did I suffocate
 I wonder who'll be brave enough
 To ask someone
 What happened to me
 Who will come to their own conclusions
 About my conclusion
 Their delusions won't even matter
 Who will read my funeral rites
 Who will honor me
 With their actions
 Who will use my name to justify
 Their actions
 Who did I leave a lasting impression on
 Who will be happy I'm gone
 Will anyone be disappointed
 I didn't leave a will
 Is there anything I have that anyone wants
 That can be passed along
 Songs and poems and what's inside aside
 Am I worth more dead than I am alive?

POEM BY B.GR8FUL



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IMPRESSIONS OF

DRILLADELICA by DELICIOUS DRILL

Delicious Drill is an alternative band from Australia. They released, "Drilladelica," on October 20, 2023.

You can listen to it here:
deliciousdrill.bandcamp.com/album/drilladelica

My Impressions:

A strange sort of take on electronic pop which blends styles from multiple genres and eras.

I primarily hear 1990s style Britpop and rave music, club hits of the 80s and 90s and shoegaze style reverberations/ swirling-twirling effects.

Typically each song is energetic and focused of dance creation. It is often psychedelic, usually major tonically and often tuneful with melodic vocals.

THE IMPERFECTION OF CROWDS by MALCHAMECH

Malchamech is a free jazz artist from Liverpool, UK. Whi Music released their album, "The Imperfection of Crowds," on March 25, 2023.

You can listen to it here:
philhargreaves.bandcamp.com/album/the-imperfection-of-crowds

My Impressions:

Frantic, desperate, reaching saxophone chases meaning and belies intensity as it moves.

Peace disentangles itself from the conflicted, frenetic storm and expands a wide pool.

Melodies and moments spell different progressions of time and emotion.

Rhythms break and tear, bending the arms of the skeletal support. Moments grasp and shake, demanding to be let down.

Screaming in the dark. Pleading in the light. Sitting in the valleys and expanding to the horizon. This music is always traveling, wherever it is.

I'D RATHER DIE by KNOLLING BONES

Knolling Bones is a rock group from Philadelphia, PA. They released a single called, "I'd Rather Die," on February 3, 2020.

You can listen to it here:
knollingbones.bandcamp.com/track/id-rather-die

My Impressions:

Refused-esque new wave hardcore sung in pleading tones and growling voice over a riff-laden rock and roll composition.

The drums are doing the job; they keep the song moving forward with a consistent intensity. The vocals are reaching and begging. They scream to be understood.

RAPPING IN THE DARK by NUMOON

Numoon is a rap artist from Philadelphia, PA. They released, "Rapping In The Dark," in 2023.

You can find it here:
open.spotify.com/album/2B7szi0cDxMYJZMV3MiH1I#login

My Impressions:

Sincere, earnest messages encourage unity and understanding between people with different backgrounds.

The beats are often musical, based on samples and clicks that bring an unusual sense of harmony and a pleasantness to the hooks.

The songs are from the heart.

LE JOUR NE SE LEVE PLUS by KAAMOSMASENNUS

KAAMOSMASENNUS is an atmospheric metal band from France. Bitume released their album, "Le Jour Ne Se Lève Plus," on September 29, 2023.

You can listen to it here:
bitumeprods.bandcamp.com/album/le-jour-ne-se-l-ve-plus

My Impressions:

A moody, grand, and bitter cascade of thrown-chord guitar distortion waves joined by triumphant counter melodies and pleading, plodding drum rhythms.

The energy is that of the last mile of a marathon. A beaten, broken, scourged athlete running on fumes but desperate to exceed the goal. The sense of pain has long since dissolved as the animal self unites seamlessly with the will.

THREAT by PERIOD BOMB

Period Bomb is an art punk act from Miami, FL. They released, "THREAT," on November 3, 2023.

You can listen to it here:
periodbomb.bandcamp.com/album/threat

My Impressions:

Harsh, propulsive noise punk which desiccates the senses even while it enlivens the mind.

The screaming, screeching artistry is pushed hard by the rhythm section, forcing my head and feet to move in vibrational symmetry.

I am positively grasping and gulping for air as the pieces on this record shake my body like cordyceps moving through an ant hill. Kick ass.

SPACE ELEPHANTS from MEDIA IS THE NEWSOME CONTEXT FOR THE SMILEY EXCHANGE OF CONTENT by COULTER

Newsome Smiley Coulter is a project from Casper, Wyoming. They released, "Media is the Context for the Exchange of Content," on October 1, 2022. It features the single, "Space Elephants."

You can listen to it here:
roncoulter.bandcamp.com/album/media-is-the-context-for-the-exchange-of-content

My Impressions:

Squeaking whistles push into discernment over ancient recollections of telephone dial tones and science fiction noise manipulation. The effect is somewhat akin to ASMR.

I get the impression of an abstract animation. A hint of the PBS background of the 1970s. The modernism of the 20th century. An experimental student project at one of the great universities.

The music is stitched together like a thatched hut, strands of pattern mostly fall in line, some break the pattern, some fall from the pile. The overall consequence is that a bed builds up, producing an archetypal imagination which gains solidity.

The piece gradually builds to climax, experiencing a kind of transformation into the free jazz avant garde of 1960s experiments.

As the piece starts to vibrate with resonant clarity, the whistles join as one and pierce through the maelstrom to cry into the ears and mind of the listener.

Finally, the piece shaves itself of everything aside from a few embellishments and the persistent ring of a high harmonic tone.

After listening to this I feel clean.

REVIEWS BY RYAN



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RUST by BORING STORY

Boring Story is a pop rock artist from Cleveland, OH. They released an album called, "Rust," in 2023.

You can listen to it here:
open.spotify.com/album/203kpl48Hw7hNnBC5Nt0Yx?si=tOKDyMPmTxaHLhp_whwNfw&nd=1

My Impressions:

Major key tonal power pop rock music. Guitars have a balanced tone between jangling and crunchy. The bass is a sort of classic picked rock sound. The drums are not excessive. They fit their role. In fact, that is what this band does best- they balance the capabilities of every member performing. Catchy tunes too.

INCINERATEUR by EARTHFLESH & MAN IN THE SHADOW

EARTHFLESH & Man In The Shadow are ambient noise artists from Geneva, Switzerland and Montreal, QE, Canada. They co-released an album through Musique Moleculaire called, "INCINERATEUR," on October 11, 2023.

You can listen to it here:
musiquemoleculaire.bandcamp.com/album/incin-rateur

My Impressions:

The eye of a hurricane. Mesmerizing audioscapes. The implication of the void. Deep gray, brown flickering robotic sorters levitating above a crude, cruel hypnogogic world. The interior chasm expanded and steaming. Bordering the boundary of foggy electric panoply. The entity may awaken yet.

BETTER by LINES & LACES

Lines & Laces is a rock group from Philadelphia, PA. They released a single, "Better," in 2021.

You can listen to it here:
open.spotify.com/track/5XakGwUA1eG9mfChVcqLly?si=279d0212f9384ff0&nd=1

My Impressions:

A thorough, poured-over pop song made from the pieces of a few varieties of popular rock. There is a late 90s alternative quality to the main selection which varies into dance rock and pop punk sections as well. The progression is fastidious. The way chords and lines are added and subtracted demonstrates thoughtfulness and the vocals are tuneful as well.

REVIEWS BY RYAN

DOWNWIND FROM THE PERFECT TACO by JACKSON MCLENDON

Jackson McLendon is a post-rock artist from Athens, GA. They released an album called, "Downwind From the Perfect Taco," on May 10, 2023.

You can listen to it here:
jacksonmclendon.bandcamp.com/album/downwind-from-the-perfect-taco

My Impressions:

Mostly instrumental, often abstract, always moody. The songs are built mostly on layers of guitars, vocals, and their effects. Each piece creates a unique sonic environment. They are sealed from one another and yet possess a kind of symmetry of intent. The songs impress an emotional meme on me without resorting to obviousness or overt communication.

WINTER WHITE by THE POLY-TONES

The Poly-tones are an ambient experimental act from Toronto, ON. Panospria released their album, "Winter White," on March 14, 2023.

You can listen to it here:
notype.com/en/drones/a/371/winter-white-the-poly-tones

My Impressions:

The curtains part as you enter a dimly lit room full of smoke. A vibraphone sings to you in the spaces above a minimalist synth line. A new neon jazz conjures the smoke into an image of futurist decadence. The instrumental reality brings you into a novel place. It massages as it stimulates. It vibrates. It dances.

NIGHTS AT JOSAN by CAVARAN

Cavaran is an instrumental rock group from Aalst, Belgium. They released an album called, "Nights At Josan," on November 3, 2023.

You can listen to it here:
cavaran.bandcamp.com/album/nights-at-josan

My Impressions:

This album is all over the place. Moments of thundering power metal cascade and strike before expansive impressionistic post-rock. Straight blues rock riffs and shifts into fast paced hardcore which grinds as it sings. The band is in tight, high form, dancing in lock step with one another as the pieces meander and dart. The surprising key to it is the bass guitar which communicates the melody and undergirds the rhythm with a presence often not afforded in other metal and hard rock groups. This outfit is talented and unashamed to demonstrate themselves.

THE EARTH SINGS TO ITSELF by GARLAND

Garland is an ambient experimental act from Chicago, IL. They released an album called, "The Earth Sings to Itself," on April 16, 2022.

You can listen to it here:
agarland.bandcamp.com/album/the-earth-sings-to-itself

My Impressions:

A glacial slide, this music moves at geological extremes. It hints at mist, at slow moving machinery, at life growing and collapsing for generations on end. These songs are pure. They are meditative. They are foreboding. The intention seems to be a sense of awakening, or a new dawn just beyond this darkness.

NINETY FOUR by GYGES

Gyges is an experimental electronic act from Montreal, QE. Panospria released their album, "Ninety Four," on June 2, 2023.

You can listen to it here:
notype.com/en/drones/a/376/ninety-four-gyges

My Impressions:

Mysterious, percussive beats drawing on African and Latin rhythms as they pulse industrial music in pattern and repetition. The music definitely makes me want to dance but it also makes me want to chant. It brights up the mind. It moves me to an active space. It is quite pleasant and leaves me with a feeling of euphoria and calmness.



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SUSPIRO DEL PAJARO OFF TO THE LUNA by THE LUNA

Off To The Luna is a neoclassical artist from Nantes, France. They released a single called, "Suspiro del Pájaro," in October 2023.

You can listen to it here:
soundcloud.com/offtotheluna/suspiro-del-pajaro-1

My Impressions:

A drifting sense of poignancy swollen to bursting with the immediate action of emotion in sound.

The piano works wonders with percussion and audio effects to concretize a tender, abstract moment.

Rain, light through prismatic darkness, regret?

RAYUELA by DEGOYA

Degoya is an experimental artist from Naples, Italy. Liburia Records released their album, "Rayuela," on November 15, 2023.

You can listen to it here:
liburiarecords.bandcamp.com/album/rayuela

My Impressions:

A cascade of auditory fragments spins an intricate web of textures.

The sounds connect and differentiate in multiple points, on many axes.

They can resemble haunting solitary cells, void of stimulation, carving inwardly into themselves.

They can meander and grow like vines, crisscrossing like emergent life.

They can create subtlety, ambience, explosiveness, or tenderness.

The sonic collage seems to connect to itself. It disrupts and programs itself. It comes in waves.



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NEW FLOWERS by PEACERUSSIE

PeaceRussie is a Hip-hop producer from Silver Spring, MD. They released an album, "New Flowers," on October 31, 2023.

You can check it out here:
peacerussie.bandcamp.com/album/new-flowers

My Impressions:

Mellow beats roll along undergirding soulful vocals. Alternating between R&B and rap, the presentation is always hard grooving and easy to get along to.

The techniques and textures draw from decades of soul and R&B while managing to carve out a new niche.

SHE'S PRETTY by MIDCENTURY LLAMA

Midcentury Llama is a rock group from Chicago, IL. They released a single called, "She's Pretty," in 2023.

You can listen to it here:
open.spotify.com/track/OTbojuPCaKu2vWqheE94RX?si=c6927445950f470b&nd=

My Impressions:

Goofy, Silly, intentionally cringey. The point is not to baffle with artistry. The point is to entertain. That, and to make one particular woman very happy. I am certain that they achieved both of these goals, and the creation of artistic meaning begins with willful intent.

ONE THOUSAND TORMENTED LIVES by ALL THE RIGHT FRIENDS

All The Right Friends are a noise and industrial act from Seneca, South Carolina. They released an album called, "One Thousand Tormented Lives," on October 30, 2023.

You can check it out here:
alltherightfriends2.bandcamp.com/album/one-thousand-tormented-lives

My Impressions:

Grotesque distortions. Crushing ambient waves of radio static, manipulated samples, delayed, and grown like tumors, expelled like a kidney stone. Occasionally punctuated by brilliant songs as a clever diversion from the onslaught of perdition.

The songs are moody, bleak, and raw. Unsensitized, forthright, to the point, stormy, nightmarish, condensing, claustrophobic, but real.

A BENEFIT FOR MICHELLE SKA AND THE PEOPLE OF MAUI by BLACK SAND RELIEF

Black Sand Relief is a charity project from Carmel Hamlet, New York. They released a compilation called, "A Benefit for Michelle Ska and The People of Maui," on October 6, 2023.

You can listen to it here:
skabenefit.bandcamp.com/album/black-sand-relief-a-benefit-for-michelle-ska-and-the-people-of-maui

My Impressions:

An elaborate collection of tuneful ska songs by artists from a variety of places and backgrounds.

The styles of ska are varied as well, sometimes veering into reggae or 1st wave ska, but also ranging into second and third wave styles as well.

The songs are bright, and the cause is good. Why not give it a listen?

BLACK METAL BUTOH // VIDEO SOUNDTRACKS by DARREN RYAN

Darren Ryan is a dark ambient artist from Texas. He released an album called, "Black Metal Butoh // Video Soundtracks," on November 17, 2023.

You can listen to it here:
norealitytv.bandcamp.com/album/black-metal-butoh-video-soundtracks

My Impressions:

Rain. Night. Cars driving by without notice. The sounds of the forest. Nature. Mechanica. A ritual of sonic ablation.

The persistent tearing of the veil. A symptom of neglect. Alienation. Lost in the backwaters of a deep silent cavern. Mystified and entombed. Considered. Maintained.

A hopeful ray climbs like leather light, stout and turgid, holding the listener up.

We're awash in the broken nightscape of one thousand shattered mirrors.

The water is moving. Cold humidity. The echo of a lost soul. The brilliance of an empty heart.

After many passing seconds, the beat comes in and roots the listener in a still beleaguered, harrowed climb.

Nonetheless, the intention has an upward momentum now. Broken, stone organisms beg for absolution as they chew and creak.

An alienation profound and real. Standing at a distance. The timelessness at the bottom of the wheel. Chewed up at the base of the illusion.

Suicide means a double sentence. Terror penetrates to the bone. The beauty is in solemnity, giving up completely to the moments. Without the sense of wonder matched by concern, there would be little. There is much.

REVIEWS BY RYAN

IMPRESSIONS OF

WALLS by

TROUNCE

Trounce is a hybrid rock/black metal band from Neuchâtel, Switzerland. They released "Walls," on October 6th, 2023.

You can listen to it here:
trounce.bandcamp.com/track/walls-2

My Impressions:

This song starts off with a chaotic black-metal-flavored riff. The blast beats come in fast and heavy like a truck. The lead singer's vocals in this song share chaos with the instruments, with a commanding black-metal-inspired clean style, and a chaotic and foreboding screaming style. This song paints a picture with the rich imagery apparent in this song's lyrics, an example being "She was a woman no more/Feeding on bones and rotten bits." This song fuses the imagery found in the lyrics with the chaos of the music and takes the listener on a bite-sized movie-like experience.

THE SOUND OF THINKING by
EDDIE SIDES

Eddie Sids is an experimental electronic act from Philadelphia, Pennsylvania. They released The Sound of Thinking on March 2nd, 2022.

You can listen to it here:
eddieids.bandcamp.com/album/the-sound-of-thinking

My Impressions:

This album is abstract and offers a unique listening experience that is similar to video game music. This album reminds me a lot of old-school Zelda games. The bass is front and center, with the rest of the songs seemingly built around it. The synthesizers are warm and fuzzy, reminiscent of PlayStation 2-era soundtracks. This album is haunting in its dissonance, yet bright and upbeat (at times.)

My favorite song: Don't Think About It, this song features super-additive synthesized and sped-up voices that seaden the song like garlic powder with meat—It works perfectly.

LOST LOCUST by
FEU FOLLET

Feu Follet is a post-punk/dreampop act from Nancy, France. They released, "Lost Locust," October 6th, 2023.

You can listen to it here:
blackjackillumministrecords.bandcamp.com/album/lost-locust

My Impressions:

This album is a hair-raising jump into a more gothic style for Feu Follet. Lost Locust is a catchy album and takes the best elements of dream pop and post-punk to synthesize the perfect modern goth album. The best part about the album is the bright, poppy synthesizers combined with a darker style of music, while the guest vocals take the spotlight, front and center. I strongly appreciate the presence of the guest vocalists, it sounds like these songs were made specifically for each of them. My favorite song: Ghosts In The Machine (ft. Vlimmer). This song reminds me so much of the Crystal Castles and Robert Smith collab. It is deeply emotional and the musical contrast is simply to die for.

YOU ARE BEAUTIFUL... BUT THIS PLACE SUCKS by
ANARCHY FOR ASSHOLES & BEAT UP

Anarchy for Assholes is a punk band from Oklahoma City, Oklahoma, and Beat Up is a punk band from Athens, Georgia. They released, "You Are Beautiful... But This Place Sucks," on October 9th, 2023.

You can listen to it here:
beatup.bandcamp.com/album/you-are-beautiful-but-this-place-sucks-2

My Impressions:

This is a split album so I will split this review in two. The Beat Up side of this record offers a 70's hardcore experience with politically-charged lyrics, touching on America, religion, baby boomers, etc. They offer beautiful, folk-style lyrics with a retro-punk attitude infused at every step. The guitar work is tight, and the bass bolsters the drums perfectly. The Anarchy for Assholes side of this record focuses more towards 80's style punk. The lyrics on this side are just as politically charged, while the bass dances along frantically. The vocals come out torrentially while the bass implores you to dance along with it. My Favorite Song (Beat Up): Homeland. This song's lyrics hit close to home and the bass is particularly amazing on this song. My favorite line from this song is "I've seen your promised land, utopian white man extremes." My Favorite Song (Anarchy for Assholes): Sick World. This song is fast, headstrong, and powerful in its lyrical content. The guitar is choppy and heavy, adding to the liveliness of the track.

EP 1&2 (REMASTERED) by
HAUNTISSIMO

Hauntissimo is an experimental rock act from Hong Kong. They released, "EP 1 & 2 Remastered," on November 1st, 2023.

You can listen to it here:
hauntissimo.bandcamp.com/album/ep-1-2-remastered

My Impressions:

This album features a heavy bass that chugs along like a locomotive at full speed. It's filled with chaotic noises, painting a sound painting for the listener. This album sounds to me like it could be fight music in one of the grittier, darker old-school JRGs. As the album progresses, you notice they incorporate a lot more noise elements into their music.

My favorite song: Indie Manifesto. This song marks the start of the noise elements coming in, which perfectly completes the sound in an amazing way. This song is violent-sounding, with waves of noise coming and going.

SLEEPING BEAUTY by
GAC

George Arthur Calendar is a synth-funk act from Chicago, Illinois. They released, "Sleeping Beauty," November 18th, 2023.

You can listen to it here:
soundcloud.com/georgearthurcalendar/sleeping-beauty-2

My Impressions:

In their artist biography on Bandcamp, GAC is labeled as synth-funk stoner-pop and I couldn't think of a better way to describe them! It starts off with bright, radiant synths and a bass that strolls along happily, stealing the show. The vocals add a perfect compliment to the guitar's gentle whine, making for a well-rounded and funky Latin-American sound.

REVIEWS BY ELLA

FATALE by
FIGOOK

Figöök is an experimental, new-wave act from Bremen, Germany. They released, "Fatale," on May 26th, 2023.

You can listen to it here:
latenz.bandcamp.com/album/fatale

My Impressions:

Dreary and foreboding, the first song drones on, instilling the listener with a sense of dread. The next song, mukke, gives me imagery of walking through a neon city at night. It is flashy and danceable while maintaining the creepy nature of the first song. The next song, spender, is frightening and ethereal, with sudden jolts of energy. Overall, this album is spooky and macabre, offering a plethora of atmosphere and textures for your listening pleasure.

My favorite song: Haus. This song is dark-industrial-adjacent and has a breathtaking amount of energy, even while maintaining the anxiety-filled atmosphere of the previous songs.

70 CENTS PER ANNUM by
MLMDG

MLMDG is psychedelic pop act from Philadelphia, Pennsylvania. They released, "70 Cents Per Annum," on September 1, 2023.

You can listen to it here:
mlmdg.bandcamp.com/album/70-cents-per-annum

My Impressions:

This album combines retro aesthetics with modern psychedelic pop and electronic music to create a sweet-sounding journey through time. This album jumps across multiple genres but does so in a way that contributes to the overall "meat" of the album and serves to make it all that more enjoyable. This act is certainly versatile as evidenced by the drastic jumps in sounds between tracks two through four. This album has a variety of sound textures for you to sample from the vast assortment of different instruments and playing styles.

My favorite song: I Mean It. This song is super crunchy and lo-fi with the vocals displaying more attitude than in previous songs. This track is concise but closes out the album excitedly, leaving the listener revitalized.



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IMPRESSIONS OF

HIC SUNT DRACONES by BRUNO KARNEL

Bruno Karnel is a heavier progressive rock act from Meaux, France. They released Hic Sunt Dracones November 2nd, 2023.

You can listen to it here:
brunokarnel.bandcamp.com/album/hic-sunt-dracones

My Impressions:

Hic Sunt Dracones is an amazing, imagery-rich soundscape filled with mythical creatures. A recurring theme is the songs starting off slow almost rumination-style music,

before the energy rapidly grows into a bellowing fire. The instrumentation on this album is enchanting and hypnotic. The vocals are powerful and guide the listener through this musical painting.

My favorite song: L'orme Mort, this song starts off with a spooky synth before being turned into a beautiful power ballad. The bass work sounds amazing on this track as well.

OBSCURE CLARITY by SEBASTIEN GUERIVE

Sebastien Guerive is an ambient electronica act from Nantes, France. They released Obscure Clarity November 10th, 2023.

You can listen to it here:
sebastienguerive.bandcamp.com/album/obscure-clarity

My Impressions:

Obscure Clarity invokes great emotion within me. The music is ethereal and feels spiritual in nature. The synths warble along gently, reminiscent of the feeling when the sun rises in the morning. The electronics wash over the listener like a salty wave from the ocean, pulling the listener in deeper with each wave. Sebastian Guerive builds for the listener, a cathedral within which you worship and pray.

My favorite song: Dukkha. This song is darker than the rest and stands out to me personally because it intensely steals the listener's attention. I found it hard to focus on anything else when experiencing this song.

REVIEWS BY ELLA

PROMPT CARL KRUGER IN COOPERATION W/ AI

1. Write a three sentence short story about inventing language in the style of Padre Pio.

In the quiet solitude of a rustic Italian monastery, Brother Antonio, inspired by a divine vision, embarked on a sacred quest to invent a language that transcended earthly barriers.

With fervent prayers and mystical contemplation, he communed with celestial beings, drawing upon the ethereal whispers that echoed in the corridors of his soul. In the hallowed shadows of his sacred retreat, a new language blossomed, a symphony of syllables woven together by the hands of the divine, leaving the monk with the profound conviction that he had glimpsed the ineffable essence of communication itself.

2. Write a three sentence short story about inventing language in the style of PT Barnum.

Step right up and behold the astounding tale of Linguistic Marvel, the greatest show on Earth! In the dazzling world of linguistic innovation, Professor Marveloso, a charismatic showman with a flair for the extraordinary, unveiled a fantastical language born from the dreams of a thousand tongues. Crowds flocked to witness the spectacle of words transformed into a dazzling spectacle under the big top, leaving audiences in awe and wondering if, just maybe, they too could join the linguistic circus and become ringmasters of their own linguistic destiny!

3. Write a three sentence short story about inventing language in the style of David Icke.

In the hidden recesses of a clandestine society, an enigmatic figure named Oracle

Weaver discovered the ancient scrolls that purportedly held the keys to a transcendent language known only to a secret elite.



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Convinced that words could wield the power of unseen forces, Weaver delved into the esoteric realms, channeling extraterrestrial frequencies and serpent wisdom to birth a cryptic tongue that promised to unveil the hidden truths of the cosmos. As whispers of the new language echoed through the conspiratorial corridors, believers sought to decode its cosmic messages, hoping to unlock the secrets of a reality veiled by interdimensional forces.

4. Write a three sentence short story about inventing language in the style of Alex Jones.

In a dimly lit basement, deep within the heart of the resistance, Rebel Lexicon, a renegade linguist, huddled over a makeshift radio transmitter to broadcast the truth about a shadowy cabal manipulating language to control minds. Armed with classified documents and fueled by raw determination, Lexicon forged a revolutionary language aimed at breaking the chains of globalist mind control. As whispers of this linguistic insurgency spread, patriots rallied to the cause, decoding the cryptic lexicon to liberate themselves from the New World Order's linguistic stranglehold.

5. Write a three sentence short story about inventing language in the style of Bernie Madoff.

In the polished boardrooms of linguistic finance, Lexicon Investments, a charismatic wordsmith named Bernie Verbose orchestrated a grand linguistic scheme that promised unparalleled returns in the currency of communication. With artful rhetoric and the allure of eloquence, Verbose captivated a trusting audience, convincing them that his invented language held the key to unparalleled success in both personal and professional realms. However, as the linguistic bubble burst, leaving communicative portfolios in shambles, Verbose's empire crumbled, and the once-loyal followers found themselves bankrupt in a world of broken promises and linguistic deceit.

6. Write a three sentence short story about inventing language in the style of Joseph Smith.

In the sacred groves of linguistic revelation, a humble wordsmith named Joshua Seer received divine visitations from the Angelic Lexicographers, revealing the golden tablets inscribed with an otherworldly language. Guided by heavenly inspiration, Joshua translated this celestial tongue, unveiling the Book of Eternal Expression, promising salvation to those who embraced its syntactical truths. As the faithful gathered to witness the emergence of this sacred language, a new linguistic community emerged, bound by the transcendent power of lexicons and the promise of eternal eloquence.

7. Write a three sentence short story about inventing language in the style of Martin Shkreli. In the calculating corridors of linguistic manipulation, LexiCorp CEO Martin Lexicon,

with a sly grin, unveiled a groundbreaking language protocol, branding it "LinguaPharma," and declared it a linguistic cure-all. He hiked the prices of vowels and consonants, claiming they were essential components of his exclusive lexicon formula, creating a monopoly on communication that left the language market in a state of linguistic inflation. As the LexiCorp stock soared, skeptics criticized the unscrupulous linguistic profiteering, but Lexicon remained defiant, asserting that the language of success came at a premium.

8. Write a three sentence short story about inventing language in the style of Charles Ponzi.

In the flamboyant world of linguistic investments, Charles Lexicon, a charming linguist with a silver tongue, promised incredible returns to those who invested in his revolutionary language scheme. Leveraging the appeal of a novel lexicon, Lexicon lured in eager participants, enticing them with the prospect of unparalleled communicative wealth. However, as the linguistic pyramid grew, the foundations of Lexicon's linguistic empire crumbled, leaving the early adopters linguistically bankrupt and the promise of a universal language exposed as nothing more than a linguistic Ponzi scheme.

9. Write a three sentence short story about inventing language in the style of Sylvia Browne.

In the ethereal realms of the spirit, a gifted seer named Lila Lumina received mystical visions of a celestial language that transcended the earthly plane. Guided by the whispers of otherworldly entities, Lumina channeled the frequencies of the divine to birth a language of healing and enlightenment. As seekers embraced this sacred tongue, they discovered a profound connection to the spiritual tapestry of the universe, fulfilling the prophetic vision of a language that bridged the gap between the material and the metaphysical.

10. Write a three sentence short story about inventing language in the style of Donald Trump.

In the luxurious penthouse of linguistic innovation, Trump Lexico, a tremendous linguist with unmatched brilliance, unveiled a revolutionary language, declaring it the greatest, most tremendous lexicon ever conceived. With the Midas touch of linguistic genius, Trump asserted that his words were not just powerful but the very best, attracting a tremendous following who believed they were witnessing the birth of the most incredible language in history. As the lexicon gained popularity, Trump Lexico declared it a linguistic triumph, leaving supporters convinced they had embraced the epitome of verbal excellence.

-END-

ISSUES INTERVIEW WITH RON COULTER

Ryan: Check check.

<ring>

R: Check.

Ron Coulter (hereafter referred to as "C"):

Hello?

R: Hi there. How are you doing?

C: Great. How are you?

R: Very good. I'm getting levels adjusted.

C: Sure, no problem.

R: So, thanks for agreeing to the interview.

C: Yeah, for sure. I appreciate you taking an interest in what we do.

R: I know you've submitted, or someone has submitted on your behalf, several times to the magazine. It's always really enjoyable for me to listen to it so I appreciate that.

C: Yeah, thanks so much. You guys have been really generous in reviewing stuff from different projects. Yeah, we appreciate that.

R: Cool. So, let's start. By the way, this is being recorded because I'm going to transcribe it later.

C: Yeah, no worries.

R: Ok cool. Let's start easy. What's your name and where are you located?

C: My name is Ron Coulter and I live in Casper, Wyoming.

R: Oh, alright cool. How long have you been there?

C: I moved here in 2014. August 2014.

R: What brought you there?

C: It was a teaching position. I had been teaching percussion at Southern Illinois University at Carbondale, Illinois. I was offered this position here at Casper College. It was a tenure track gig. Also, teaching percussion.

R: You're the very talented percussionist that usually features on the things that you send in.

C: Oh thanks. Drums. Percussion. Electronics.

R: How would you describe your music?

C: As far as categorization, it's free improvisation. Some people might call it noise. Some might call it free jazz. Or just improvised music or creative music.

R: Yeah.

C: All those terms are loosely applied in similar types of music.

R: For sure.

C: In essence we just get together and improvise: no plan, no talking, none of that. We're just playing in the moment.

R: Very cool. Who are we?

C: Oh, yeah. Like I said, I play percussion. My friend Matt Smiley is the bassist of the group. He lives in Denver, CO. The guitarist, Alex Nauman, lives up in Billings, MT.

R: So, how often do you get together to do these sessions?

C: Pretty infrequently, actually. The first time was- I should say, I have known Matt for many years. The first time that we got together as a trio was December of 2020.

But I've known Matt since probably 2017. We've worked together on a lot of projects and in live recording. Matt was a longtime friend of Alex's. They met in school at UNC.

R: Wait, where?

C: UNC. University of Northern Colorado.

R: Oh ok. I'm from North Carolina so UNC.

C: Oh, yeah.

R: Has a different meaning for me.

C: Yeah, sure. They played together on different things for many years. They had recorded a project they made a vinyl on. It just so happened that Casper is dead in the middle of Billings and Denver. They both met here to trade in some cartons of vinyl records. Matt was like, hey we should get together. We should play and record. So that's what we did.

R: How long have you been playing percussion?

C: I've played since I was a kid. Professionally, the first time I did a gig would be like 1997. So, 26 years.

R: How old are you, if you don't mind me asking.

C: I guess 45 now. I just turned 45.

R: What got you into free improvisation?

C: That's a good question. You kind of always do it as a percussionist.

Percussionists are kind of like tinkers. They just gotta improvise naturally

because we deal in so many different instruments, I think.

So, I was on tour with the band in 2004 and we had a day, 2 or 3 days off there. In Nashville, Tennessee.

That was back in the day when there were local entertainment papers. The freebie ones you'd grab, and they'd have all the shows going on in that week or month.

R: Right.

C: There was a show just called Noise Show at some place called Sweetwater and it listed these weird names. So, I went to that. I said that looks cool. It was a show with totally free improvisation. A dude named Howard Stelzer who just played cassette decks. Not even tapes just cassette decks, you know? And a guy named Mr. Natural. He played a sculpture he made out of driftwood that was amplified. And a duo called Nordic Miracle. The guitar laying on a table surrounded by dozens of effects pedals. That was completely life changing.

That was the first time I'd seen that music presented in and of itself as a legit thing. You could improvise actual music. It could be totally whole in and of itself.

R: Previous to that what sort of stuff were you playing?

C: Drum set based music. Mostly jazz. I was touring with a big band at that time. I went to school for orchestral music. Jazz drum set. A lot of contemporary percussion music, both solo percussion music and multipercussion music.

R: So, you're formally trained?

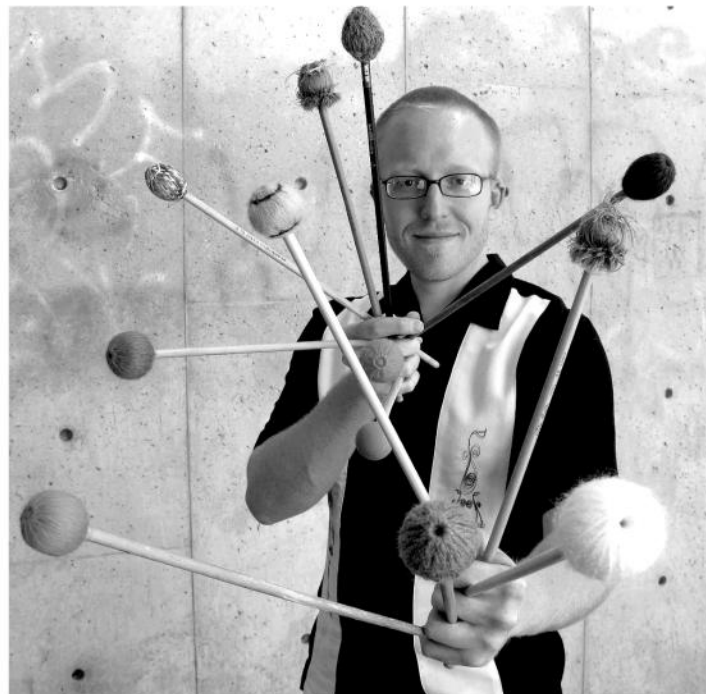
C: Yeah I got a bachelor's degree and Master's degree from Youngstown state university.

R: Is that Ohio?

C: Yeah, in Ohio. Youngstown, Ohio.

R: Is that where you're from?

C: No. About 30 minutes east of there is in Hermitage, Pennsylvania. Right off of I-80 if you've ever driven that.



Our bassist Matt Smiley just finished his doctorate at the University of Colorado Boulder in May 2022. Alex went to school.

He's got bachelor's in jazz studies from there.

R: How did you meet one another?

C: I first met Matt at a conference of improvised and contemporary art music and electronic music in Par City run by these really great people, Devin Maxwell and Katie Porter. It was called the Vu Symposium, V U. After Vladimir Ussachevsky.

I went there, played some of my music and just had a great time. I met Matt, who was also presenting there. He was playing a Fluxus bass piece with a friend of his named Ryan Seward. That just kicked off the relationship.

Both of those guys I've worked with independently.

The connection with Alex was from Matt. Matt had gone to school with him, they'd gigged a lot. They recorded together.

R: Why was it named after Vladimir, I forgot his last name I'm sorry.

C: Ussachevsky. He was a composer that was

actually at the University of Salt Lake. Utah University at Salt Lake. Whatever the major university was out there. He actually taught there for several years.

R: Oh wow.

C: Park City is maybe a half hour outside of Salt Lake.

R: Oh, so he was the one putting it on? Or was it in his honor?

C: Yeah, it was named in his honor.

R: I see. So, what made you want to start playing music when you were young?

C: I don't know. You know, my parents listened to country music. They always had the radio on. I always liked hearing that music. I remember seeing a marching band when I was maybe in 1st grade and saw the drummers and the drumline and thought that was really cool.

Then at one point my mom

was like, she decided that my brother and I were going to take music lessons.

R: <chuckle>

C: Yeah, so he wanted to play the saxophone or something, so I just said saxophone. I guess I was too small. They said my hands were too small. They said, "what do you want to play? I remember seeing a pair of bongo drums and I said I want to play those."

R: Hell yeah.

CONTINUED



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RON COULTER CONTINUED

C: So, they gave me a pair of sticks and a rubber disk. Practice pads. And that was that.

R: Nice. Where did you grow up?

C: In Hermitage, Pennsylvania. It's right in the middle of the rust belt. About an hour north of Pittsburgh. An hour southeast of Cleveland. We grew up on a dairy farm.

R: Interesting. And what do you do? Do you teach now?

C: Yeah, I got laid off in Spring of 2021. Kind of a culmination of COVID and the decline of the energy industry in the state. The college had a bunch of layoffs and one of them was me. So, yeah. I had started teaching full time in 2005 at Southern Illinois University. I was there for ten years. I came out here and was teaching at Casper College for 7 years.

R: What do you do now?

C: So, now I make money playing music. Day trading stocks. Buy and sell instruments online.

R: Ok. Do you have a place that you play locally, that you frequent?

C: Yeah, I've got a gig that I do locally once a month. A jazz trio. I've done it for 8 or 9 years now.

R: Not the RACCA Trio?

C: No, no no no. This is just straight-ahead standards. Wall paper music. A place called The Distillery. I play occasionally with some other groups with cover music mixes of rock, blues, Americana. One group does trad jazz, like New Orleans style. I play as the principle percussionist with the Wyoming symphony here in town. We're actually playing this weekend.

R: Nice.

C: I've got some people in Salt Lake who I play with, in terms of the free music. And I've got some stuff in the Denver based guys. The RACCA Trio has been hard to get something going because of the distance between us. We played a couple of times here in Casper because it is sort of central. But it is hard to get Matt to come up to Billings and me to go up to Billings or vice versa to get Alex and myself down to Denver and have that make sense financially.

R: What is it like living in Wyoming? I'm actually considering going to UW at some point.

C: No way. The school or just passing through to visit?

R: The school.

C: Ok cool. What's it like? The weirdest thing is the lack of trees.

R: Mmm.

C: Being from Pennsylvania. It's like some really weird landscapes out here. Some of it is prairie but then some if it is really good, desolate, I don't know how to explain it. Just hills and dirt and rock. Then there are mountains off in the distance. Really kind of bizarre stuff. The other thing is, Wyoming is the least populous state. We have the lowest population. Which I was surprised about. Another point of trivia is that there is one zip code. Not zip code, area code, for the whole state.

R: Heh heh heh.

C: So, everybody's phone has 307 area code. So, distances between things are huge. You could drive out here in some parts of the state and not see a gas station for 3 hours.

R: Wow.

C: So, getting two places always involves a drive. The nearest what I would call civilization from here is probably Fort Collins, CO. That's a 3 hour and 15-minute drive. Downtown Denver is probably 4 hours if you don't hit traffic. The idea that distance, which driving culture, that's odd.

R: You came out originally to teach?

C: Yeah, that's correct.

R: Do you ever work on independent solo recording work?

C: Yeah, I've got 2 solo records out that are all my own compositions for percussion or electronics. Those are pieces that can be played live. I've got a couple recording projects that are all electronic compositions.

R: Nice. Are those, do you have streaming links for those?

C: Yeah. They're on creatingsound.bandcamp.com.

R: Cool.

C: That's where a majority of my personal projects are. We've got about 40 or 45 releases on there now.

R: Wow. Nice.

C: Since my teaching job disappeared, I've got tons of time on my hands. So, my main project has

been documentation of things. Composed for over a decade. I've got hundreds of compositions. Trying to get all that stuff recorded and then put it out on CD or digital release. That's been a focus. I've released an album a month on that label for, it's going to be, 2 years in December. I have no plans of stopping. I'm going to try to keep that monthly schedule for at least another year.

R: What made you decide to stay in Wyoming?

C: Really, probably the housing market.

R: Yeah.

C: I don't know if you're aware of that stuff but it's literal insanity. In terms of buying a house. My want is to relocate to St. Louis, MO. But I don't want to have to rent an apartment again. Or whatever. To start over in that regard. I'm lucky enough to own a small house here. Living here is cheap. Moving is not going to be cheap.

R: True.

C: It's tough to even make a lateral move. I've got to lose money to get out of here.

R: Why St. Louis?

C: I just always like St. Louis. I've played all 50 states. A few countries. I like St. Louis. It's got that gritty kind of vibe. DIY stuff going on. Every genre. It's got a history of that kind of music, free improvisation. With the Black Arts Group and others, the New Music Circle there.

I used to live in Carbondale when I was teaching at Southern Illinois University. That was about a two-hour drive, so I was up to St. Louis quite often to see music and hang out, play gigs occasionally. The cost of living is generally low there. It's also in the rust belt so it feels like home in that regard. I like the Midwest.

R: So, what artist or artists really impacted you when you were younger? The first time you heard them you knew you wanted to play music?

CONTINUED



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RON COULTER CONTINUED

C: Hearing the Buddy Rich big band. That was amazing. Art Blakey and the Jazz Messengers. I had cassettes of stuff like Nirvana. I really liked that band. Then when I got into school and started learning about all this percussion music. Music that is just percussion, nothing else. People like John Cage. Amadinda Percussion Group. Aphex Twin. That intelligent techno stuff. In terms of the free improvisers, definitely the AMM. I really liked a lot of the European players. So, AMM, John Butcher, Le Quan Ninh, Americans that were going back and forth like Gino Robair, Micheal Zerang. That whole Chicago scene with the AACM, the Art Ensemble of Chicago, that kind of stuff.

R: Do you play any tuned instruments?

C: Yes, solo marimba. All the orchestral instruments. Vibraphone. Glockenspiel. Xylophone. Timpani, chimes. I've got 4 octaves or 2 cowbells. I've got several octaves of tuned Thai Gongs. Whatever. If you could hit it, I play it. Or bow it, scrape it, or shake it or whatever.

R: I just have a couple more questions.

C: Sure.

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

C: I guess my creating sound Bandcamp page. That's what people can check out. Everything I do that's under my name, also Right Brained Records in Seattle. There's been two RACCA Trio releases on the label. Some of my group SeFa Loco Recent one with Sam Newsome the saxophonist. The NY saxophonist. Actually, RACCA Trio we're going to be recording for two weeks. About two weeks. We were supposed to record here on the sixth. Sorry, 26, but I got snowed out, of course, here in Wyoming. We're going to be going in the studio to record for Right Brained Records.

R: My last question is: is there anything you were hoping to talk about that I didn't ask you?

C: Um. No, I don't think so. If you have got what you need it is all good. If you are interested in the diversity of things that I'm doing, that Bandcamp page would be the best.

Each new release usually has biographical information involved. Maybe some minor commentary on the music. You can't stream all the tracks on all the albums but if there's stuff you want access to let me know.

I'd be happy to do one sheet on google drive access.

R: Cool. So, this is going to be in our December 1 edition. You can look at it free online and I'd also be happy to send you a copy.

C: Ok, great. I appreciate that.

CONTINUED



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RON COULTER CONCLUDED

R: You have the email. So, if you wouldn't mind emailing me or texting me the spelling of the website to go to for your stuff.

C: Yeah, 100%.

R: If you have any photos of you playing drums, if you could email me a few of those that'd be cool.

C: Ok. Just me or do you want the RACCA trio?

R: The RACCA Trio. But also, just you.

C: I'll see what we got.

R: Alright.

C: I'm just typing a note here. I'll send you that stuff. ASAP.

R: Alright man. I do appreciate you letting us do this and I hope you have a good night.

C: Hey thanks it was a lot of fun talking to you and I appreciate your support.

R: Absolutely.

C: Alright, you take care.

-END-

ANSWERS WITHOUT QUESTION

CARL KRUGER
IN
COLLABORATION
WITH AI

1. Eunoia (healthy mind).

a. Lost in the routine hum of daily existence, Mark drifted through life without truly noticing the pulse of his own heartbeat. It took an unexpected jolt—a serendipitous encounter with a vibrant sunset—to make him realize the breathtaking beauty of simply being alive.

b. Old bookstore shelves held dusty volumes echoing forgotten literary treasures.

2. Onism (awareness of one's own ignorance).

a. In the quiet humdrum of everyday life, Emily never paid heed to the subtle dance of time. It wasn't until a chance encounter with an old photograph that she realized how seamlessly the pages of her own story had turned, leaving the chapters of youth behind, unnoticed in the background of her bustling present.

b. Time's relentless march echoed in the ticking of the antique clock.

3. Hyperotomachia (the struggle for love in a dream).

a. Amelia, lost in a vivid dream,

couldn't discern the boundaries between wakefulness and sleep. Unbeknownst to her, reality had slipped away, leaving her blissfully unaware of the unconscious realm enveloping her senses.

b. Whispers of autumn rustled through the crimson and gold foliage.

4. Seatherny (peace acquired from birdsong).

a. As the years wove their tapestry around him, Grandpa Jack, sitting in his favorite rocking chair, marveled at the timeless stories embedded in the wrinkles of his hands. Unbeknownst to him, the cadence of his breath slowed imperceptibly, a silent lullaby harmonizing with the passage of time.

b. Starlight painted constellations on the midnight canvas of the sky.

5. Pogonophile (lover of beards).

a. Lost in the mesmerizing glow of screens, he failed to notice life's final whispers. The world outside his digital cocoon slipped away, unnoticed and silent.

b. Quantum physicists pondered cosmic mysteries beneath star-studded observatory domes.

6. Balter (to dance without skill but with great enjoyment).

a. Amelia marveled at the sepia-toned photographs of her youth, blissfully unaware of the subtle etchings time had traced upon her skin. In her reflections, the years blended seamlessly, a collage of moments where laughter resonated louder than the imperceptible lines that etched tales of a life well-lived.

b. A kaleidoscope of emotions danced in her mesmerizing, hazel eyes.

7. Gumusservi (moonlight shining on water).

a. As the city slept under a blanket of oblivious

dreams, he remained lost in the labyrinth of slumber, blissfully unaware that dawn had broken. The sun's golden tendrils painted the sky in hues of awakening, yet he continued his voyage through the landscapes of the night, oblivious to the silent symphony of a new day.

b. Forgotten melodies lingered in the dusty corners of the antique shop.

8. Clowder (a cluster of cats).

a. Eva awoke in her familiar room, the morning sun gently streaming. As she went about her routine, she failed to notice the subtle shift—her dream's illusion lingering, seamlessly woven into the fabric of reality.

b. Mischievous kittens frolicked in the sunlit garden, chasing fluttering butterflies.

9. Pigsney (romantic partner).

a. As Sarah immersed herself in the captivating novel, she failed to notice the gradual descent of dusk outside her window. It was only when the room was bathed in the soft glow of streetlights that she looked up, surprised by the encroaching night.

b. A serendipitous encounter unfolded at the bustling, aromatic coffee shop.

10. Horology (the study of measuring time).

a. Lost in the enchantment of a captivating novel, she failed to notice the subtle journey of the sun across the sky. Only when the room darkened, did she look up, realizing time had slipped away unnoticed in the world of words.

b. The moonlit river whispered secrets to the ancient weeping willow.

-END-



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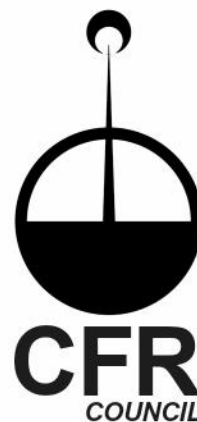
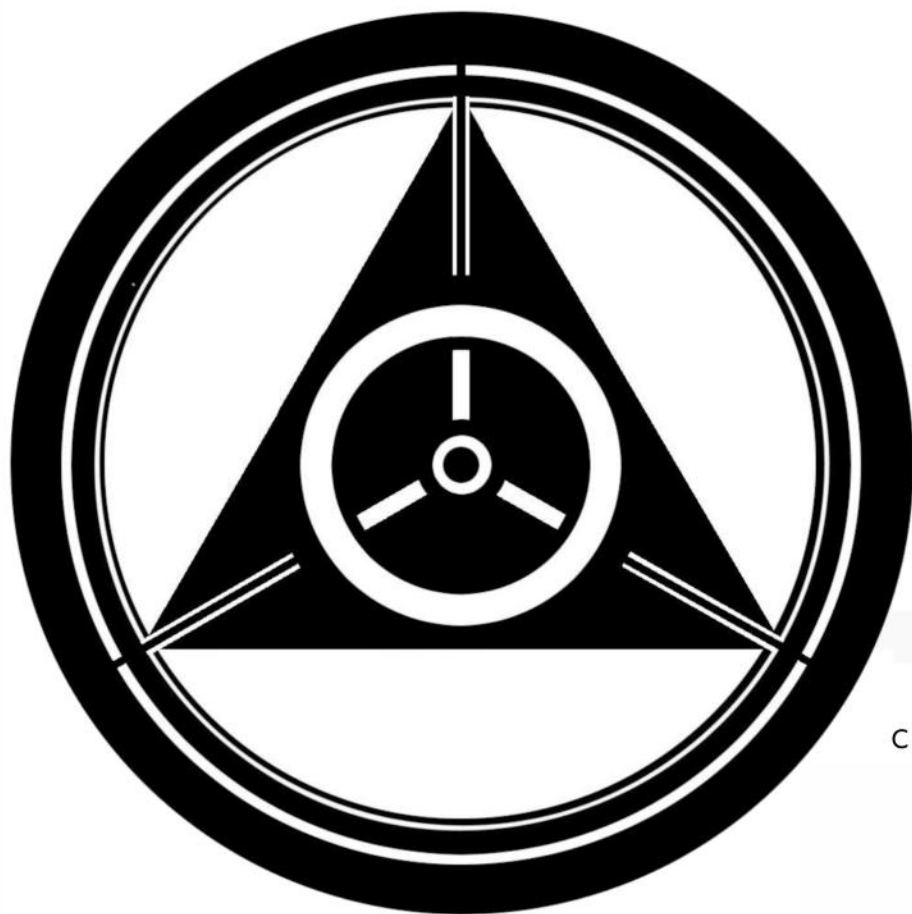
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