

ISSUES

WE'RE BUILDING A TOWER

MC HOMELESS



72; 5/01/23

PROMPT - ELLA SOLIS COLUMN

THE JOURNAL
OF OCI & CFR

RYAN O'DOUD: DESIGN EDITOR || ARCHDUKE HAPPY: COLUMNIST || CARL KRUGER: RESEARCHER || ELLA SOLIS: CONTRIBUTOR

ISSUES 72: 5/01/2023 MC HOMELESS

Page 1: MC HOMELESS cover.
 Page 2: Ella Solis column.
 Page 3: FAI with MC HOMELESS.
 Page 4: MC HOMELESS continued.
 Page 5: MC HOMELESS poster.
 Page 6: Subscriber page.
 Page 7: Answers Without Question and PROMPT.
 Page 8: Impressions Of reviews.
 Page 9: Impressions Of reviews.
 Page 10: MC HOMELESS concluded.
 Page 11: Our Literature. Q/E for the people.
 Page 12: Back page. Pertinent Info.

AMY

-ELLA SOLIS

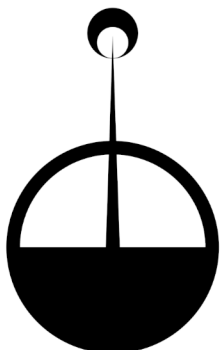
Royal purple flames fill the room before she appears to me again. Her name is Amethyst but I call her Amy. She keeps me in check. She asks me what it is I've been doing, and I tell her not much. She appears to me when I need her most but also does random check-ins, which is what this is. She takes me somewhere else, somewhere entirely different, and we talk about what's new. We're in a gazebo of sorts, surrounded by strange trees that don't look American. I ask her about subscribing to a religion and she says it's short-sighted and most likely wouldn't benefit me. I ask about the final thoughts of some I've lost.

She tells me and it boils my blood. She gives me answers when I need them basically. Next to her, I see a flash of yellow. There is a man with colorful feathers adorning him. I ask for his name and he tells me, "All in due time" so I didn't press him on the issue.

Again I am transported, to the desert now. Amy is far away and now it's just me and the unnamed gentleman. This man is darker skinned, has feathers all around his arms and legs, and wears a feather headdress. I ask about his intentions with me and he tells me he aims to direct me. "You need to recognize that the burden of the world is not yours to bear, and it never will be."

I then looked over at Amy who was now approaching from the distance. He tells me that I have a long way to go but as long as I keep going I will keep advancing. Humans are like that, always evolving and ever-changing. Amy approaches and my surroundings dissolve away, revealing us being within the gazebo once more. "What did you two talk about?" she characteristically asks. I tell her that I just have a lot to realize and she nods quietly. Amy is a lot like me, or maybe I'm a lot like her. The reason I say that is because when I mess up or go down the wrong path she punishes me. She'll show me violent visions of me hurting myself and it really messes with my head.

She screams a lot when she's mad too. I think she's the one that gave me those recurring nightmares and sleep paralysis. That's why I don't say too much to her. I regret being so wrapped up in myself and my own reflections, efforts, and nonactions. I have learned to do better through suffering, as people do. I will hopefully continue to suffer for the rest of my life. I hope Amy and the others stick around as long as they possibly can because they have the capabilities to teach and guide me through suffering. I know it was partially my fault, I could've been more present. I aim to correct that through my actions moving forward. Thank you.



COMMODITY
FETISH
 RECORDS

GIVE US YOUR MONEY

GIVE US YOUR BLOOD

GIVE US YOUR TIME

ISSUES MAGAZINE

FEATURED ARTIST INTERVIEW WITH

MC HOMELESS

Ryan: So, I am just checking the mic. Looks good.

The way that I usually do this is I record everything. I will ask questions. If you taper down what you are saying I will try and ask another question related to what you were saying. You can speak as long as you want. Since it is all recorded. I will transcribe it later.

MC HOMELESS: Do you edit it?

R: Not much. I edit it for readability but that is about it. I like for people to just ramble about things if I can get them to do that.

<Long Pause>

R: This part I will probably put in parenthesis, "long pause."

M: Haha. Leave this part out.

R: Oh, it is going in. Haha.

MC HOMELESS and Andrew: Haha.

R: This is what lets people know the real character.

A: Haha.

M: MC HOMELESS randomly searched around his house. For no reason at all he just happened to look for his keys.

R: He remembered his keys existed.

M: I am going to stop looking. All right, I am coming.

R: Ok. Question one:

What is your name and where are you located in time and space?

M: My name is MC HOMELESS. I am located in Greenville, NC. My house, funny enough, for MC HOMELESS.

R: So, you are MC HOMELESS.

Where are you from originally?

M: Youngstown, OH represent.

R: How old were you when you got out of there?

M: The first time I was twenty-three. I moved to New Orleans to volunteer with the idea that I would skip one semester in school and go back and I just never went back. I came back for a few months, and I left, and went to North Carolina. Left North Carolina again and I moved back 14 years later. I do not know why.

R: Why did you decide to move from Ohio to North Carolina?

M: I met Richard Benjamin Faulkner, and I was hitchhiking from New Orleans to Philadelphia to see a punk rock festival. I had a friend in Chapel Hill. I am not going to say his name but me and my crust punk traveling friend went on some cross-state drug deals with him.

Marijuana to be specific. This was a long time ago. Isn't it legal now? No, I do not think so. Haha. But I met Richard, and I cannot incriminate him because he is dead. He was involved with that. We ended up in Greenville, NC.

We just really hit it off, me and Richard. He told me that there was a really cool music scene here and cheap rent. If I ever needed a place to live, he had a house. Three months later I took him up on that offer. I had a show with Future Islands on my second night here. I was paying rent on a house that is now demolished.

R: Nice. Who booked that show, do you remember?

M: Jeff fucking Blinder! My second night in town and I am playing with Future Islands who now have won Grammys. They are definitely one of the most popular rock acts in the world. Which is super wild. Jeff fucking Blinder.

R: How old are you now?

M: Forty as of a month ago.

R: Being alive is better than being dead.

So, that was a while ago. Were you booking shows using the internet back then or did you have to cold call people.

M: No, I definitely used the internet. I came from a punk rock website called, "Book Your Own Fucking Life," do you know that one? BYOFL.org. I booked some of my first tours off that. The Indy rap network and also just weird experimental shit.

I've cross pollinated in so many different scenes. Punk and hardcore, but like the rap shit was not really popping off then so I networked with whoever found me. I played with folk acts, folk punk rather, noise, screamo bands. Whoever would have me.

R: Were you always a rap act?

M: Yes. I mean I have played in punk type bands, grindcore bands, stuff like that; but, as far as touring and what people know me as. In terms of my musical output that is heard by more than ten human beings I would say that rap is the thing.

R: Who are some of the most interesting people with which you have collaborated?

M: Definitely Kool Keith, definitely because he is a weirdo. He is definitely a weirdo. He is definitely neurologically diverse, neurodivergent. I am too and I can just spot that shit. I am like, you are one of us! you are one of us, man! For sure! Other people that have been interesting that I have collab 'ed with? We have not actually made music together but the split 7" with Emotron. I feel like that was a good melding of worlds. We were just; we were just good friends instantly. We had that 7-inch idea a few years later. Who else, who else? PT Burnem is a super interesting guy and musician but we both collaborated so early in our

careers that I do not think that either one of us were completely developed yet. Riddlore of project Blowed was a person that brought freestyling, the artform of freestyling, to be a popular thing.

R: Do you ever do freestyle, or do you mostly stick to scripted rap?

M: I freestyle and for a long time I considered myself a freestyle MC a lot more than even a performing MC. I am talking, not even freestyling on stage but freestyling in a smoky room with some dudes at 1 am. Nobody is sober. Nobody is going to record this or hear this or see this. Some in the now; some Eckhart Tolley shit.

A & R: Hehe.

R: Oh, hell yes.

That is great. So, you have definitely done a lot of traveling on your tour. What are some of the more far-flung places that you have been to?

M: Oh my god. Russia, Ukraine, Belarus. Those are the three wildest countries that I have been to, by far. I have played everywhere in the states. Probably like forty states. I have played in Tijuana, Mexico, and Canada. I do not know if those are necessarily far flung. Europe, I do not know. I have been to 15 or 20 European countries. Estonia and Latvia were pretty weird ones. I am still Instagram friends with someone from (Jesus, I hope he does not see this interview) either Estonia or Latvia. He has a shirt that I made just for that tour. He was wearing it in a photo he just posted up. The shoddiest shirt. It has a pentagram and it just says MC Homeless. It is some shit I just lifted off the internet and had a man print in Germany. Yes. Definitely generic.

R: So, how many recordings have you done? Formal albums, would you say?

M: Funny enough I am not really an album guy and think that it is because early on I got into punk and hardcore and it was all about seven inches and EPs. You know there were rap singles. I have a full-length album called Trapped Under an Ohio Sky. I have the full-length album twenty-seven which I released on Milled Pavement. Besides that, I have another album with a guy named Joey Alpha from Austin. That might be it, but I have countless seven inch and tapes and twelve inch, splits, and EPs.

I definitely model myself more off of the DIY hardcore aspect of just putting all that out keeping it short, fast, and loud.

R: So, when you are thinking about doing a recording do you usually start with a single and maybe add a B side to it? How do you approach that?

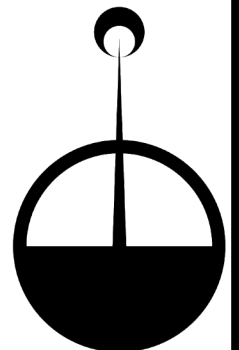
M: Uh. Yes, lately. Lately at least. I cannot really speak for 10 years because I do not really remember. I would say, let us see, the last few things that I have done I did. I retired from rap for like 5 or 6 years. I did not release anything, by the way.

R: For what was that decision made?

M: I was getting really sick of indie rap, specifically. I felt like the last few tours I did. By few I mean one or two. I toured with Acealone, who is part of Project Blowed. Total legendary rapper. I did another tour with Illogic, another legendary rapper. Then I was like, where do I go from here? I moved to Austin, which was sort of like starting from square root, is that even a saying?

R: Square one.
M: Square one. Starting from Square one. Square root. I was like shit, I want to tour, and I toured with my homie JT who kills it in the techno and noise scene now. JT Whitfield, shout out. He was on that tour, and he booked most of the dates. No shade towards J double F but it felt like we did the whole country but there were no shows with more than twenty people there. It was a real fucking bummer of a tour. It was just, like, all rappers. It was not really my style of tour.

CONTINUED



COMMODITY
FETISH
RECORDS

MC HOMELESS CONTINUED

M: Then I moved back to Austin, and I booked this show at South by Southwest with a bunch of indie rappers. It was really great. After a while I felt like things were fizzling out. I felt like I saw an upward trajectory for other people but not myself. So, I wanted to step away. I thought at the time that I would completely retire. I wanted to get more involved with punk and hardcore. This is so silly, but I am just going to say it anyway. I had this punk rock girlfriend at the time, and I wanted to be more in that world. I do not know; I just love punk rock girls. I know that sounds ridiculous.

R: No, it happens to everyone. Heh. So, you are definitely mentioned punk and hardcore a lot in addition to indie rap. Would you say that you were exposed to the punk scene young back in Ohio?

M: Kind of. In high school I started going to punk and hardcore shows in Cleveland. There is a band in Cleveland called 9 Schocks Terror. They were influenced by Japanese hardcore. People were setting off fireworks at the shows and doing wrestling moves off of the speakers. Just, like, being complete wild maniacs. That left an impression on me. I grew up in Pittsburgh and Cleveland. So that was the Cleveland side. Pittsburgh was more like crust punk fucking dread locks, patches, anarchist political shit. I was also influenced by that stuff as well. So, it was really the best of both worlds. I was into that super-fast hardcore, foreign hardcore. Like, Brazil or Japan. Scandinavian shit. super wild.

R: So, are you talking about a lot of basement shows and things like that or were there venues around that would let them play?

M: Yes. Cleveland and Pittsburgh totally are awesome for DIY venues.

There is a place I believe is still going on in Pittsburgh called Mr. Roboto project. That is where I went to see all the punk and hardcore shows in Pittsburgh. Cleveland there was a place called Speak in tongues. It was a super legendary venue. In fact, a bunch of noise people played there. There is a book about it. There were other venues for independent acts. Those are really great cities for independent music.

R: What brought you down to Austin, TX?

M: Boredom. I did not realize what Austin, TX was like when I moved there. I had played South by Southwest a few times. Anything was a big city to me. I lived in LA for a few months, but I grew up in Ohio forever. I live in Greenville, NC. I said, I played South by Southwest. My friend Riddlore from Project Blowed. An amazing rapper.

R: B L O A D ?
M: B L O W E D. He had a studio space and a house. This was before Austin had the tech explosion or whatever the fuck is going on now. Where everybody and there mother wants to move there. I was just crashing on the futon in this house. I did not pay rent for the first few months or anything. I worked as a telemarketer. That is how I ended up- is that what you asked me, how I ended up in Austin?

R: Yes.
M: Yes, then I stayed for 9 years. I never thought I would move away but then traffic is just nuts. I love the traffic in Greenville. anyone who says that the traffic is crazy is insane.

R: It is definitely a much smaller place here.

So, you have recently turned 40 years old.

M: Yes. Haha

R: Haha. In what way has your approach changed since you started as a rapper? How would you say you have developed as a performer and as a writer?

M: As a performer and as a writer? I would say that I am a lot more confident now. I know how to take control of an audience. I would say that there are audiences that do not give a fuck no matter who you are. They are not going to get in the zone. Shy, uncomfortable, or maybe they think I suck but I do not think so. I am pretty self-confident in my performances now. You know, I interact with the audience. I've always sort of; I have said it a million times in the interview, but I am influenced by the hardcore scene. Jump into the audience, get into people's faces but overall, now confidence. I have more confidence about it.

A: Sometimes people are not there for the show, and it is up to you to turn them.

M: Yes.
A: I have had that before too. You are put on the wrong show, and you just have to push through.

M: You've got to keep going. I have thrown tantrums before. I will smash a glass and I am booted from the venue.

R: Sometimes you have to put the audience in line, man.

M: Yes.
A: You're on stage at the end of the day.

M: I have definitely done things at shows people used to know me to fight at shows. I am pretty chill now. I am a fucking adult. I really do not want that reputation, but I used to be wild as shit. So other people that are wild as shit I'm like, I get it. I have been there.

R: I feel you on all that. I grew up in Asheville. Well, I was a teenager in Asheville when I was getting into music. I went to a lot of basement shows. One thing you mentioned that we did too was the wrestling moves. We would hit each other with steel chairs in the pit. I was much wilder when I was younger.

M: Tell me you protected your heads.

R: Well, if you hit just in the middle, you are ok. If you know how to swing it.

M: I will take your word for it.

R: Speaking of which, I know you are really into wrestling. Has that tied into your rap at all?

M: that is tied into my whole life. I feel like at times I have just tried to live like a wrestling heel. I want to be Rick Flair. I am just going to shit talk and strut around like a damn peacock. Just be ridiculous and over the top.

I have always been influenced by wrestling. I used to go to parties in Greenville and I would bring two tiny bottles of champagne with me. Little do people know that these were like 4-dollar bottles of champagne. Girls would be like, oh is that expensive? and I would be like "that's right. Only the finest for me, WHOO!" The performance shit. Being able to talk on stage and interact. Being able to read an audience. Super colorful personalities. I am not MC Homeless all the time.

During the Sex and Death era, which is an album I put out 5 years ago. I dressed up in black metal paint, all leather, no shirt. That is totally a pro wrestling character.

R: You've got that giant chain now, too That's very like. That can be something out of a wrestling heel as well.

M: Definitely. It is all about the flashiness with heels: I have this, and you do not, jabroni.

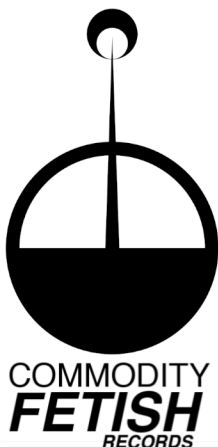
R: Let us talk about some of your recordings. you just mentioned Sex and Death. Was that a full length or was that a shorter cut?

M: It is four songs. To me I have always referred to it as full length. Granted, Discogs refers to it as an ep. To me, I said what needed to say in four songs.

That album was influenced by Nymphomaniac by Lars Von Trier. Essentially a two-part movie, Nymphomaniac one and Nymphomaniac 2.



▶
MC HOMELESS POSTER



CONTINUED ON 10



MC HOMELESS

SUBSCRIBE!

SUBSCRIBE TO ISSUES MAGAZINE!

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

JUST GO TO [FACEBOOK.COM/CFRISSUESMAGAZINE](https://facebook.com/cfrissuesmagazine)
CLICK THE LINK TO SUBSCRIBE AT THE TOP OF THE PAGE!
GIVE US YOUR MONEY!

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

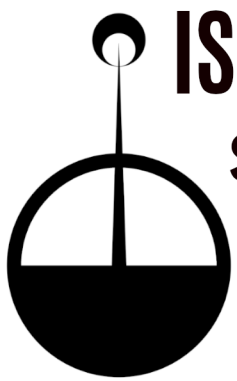
**MAIL IT ALL TO:
ISSUES SUBSCRIPTION**

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

NAME: _____

MAILING ADDRESS: _____

ISSUES MAGAZINE YEAR SUBSCRIPTION



COMMODITY
FETISH
RECORDS

\$ 33 / YEAR
ONLY THIRTY THREE DOLLARS

ANSWERS WITHOUT QUESTION

1. Withershins (moving in the wrong direction).

a. My future spouse was choking on a quarter on the bus. In her panic she ran for the door and the driver abruptly let her off a stop early. For no reason, her mom was there at that wrong bustop because she didn't know where her regular stop was- it was also the only time she ever picked up her up from the busstop- two unforeseen coincidences that saved her life. My great grandfather was held up in Ellis Island because he didn't have enough petty money to

be admitted to the US. A stranger lent him 10 dollars so he could enter. These events that would've changed the course of my life if they hadn't happened.

b. Having no hair made him look even hairier.

2. Oxter (to support an arm).

a. I learned the meaning behind the St. Pauli stickers I often saw at Uni parties and in bathroom stalls when I caught a news report about a neo-fascist group marching in the capital. Up til then, I'd figured St. Pauli was a punk band. Knowing that that sticker symbolized something more personally relevant to a young dumb American kid outside of their culture was a watershed moment.

b. Today is the day I'll finally know what brick tastes like.

3. Ickle (little)

a. The upper Penninsula of Michigan

is an analog for Canada, and like any analog you know there are untold stories tucked in the folds of countless thousands of locals whose lives have absorbed the histories of their families and immediate locales; frustration at the inaccessibility to these stories is understandable, who wouldn't want first hand accounts of meeting natives, or being lost on Lake Superior.

b. Karen realized the only way she was getting into heaven was to cheat.

4. Finifugal (fear of finishing anything).

a. A wholesome children memory I have is Summer star gazing with all the other kids on the street. We'd share the snippets of knowledge snagged from episodes of NOVA, and lay in somebody's lawn until the street lights came on. I remember one session where we all agreed on our comical luck to have been born in such a large place as the universe, in the first place. We are all around 6-10, or so, sharing an early existential moment.

b. He put heat on the wound to see what would grow.

5. Quackle (to suffocate).

a. We felt the suck pull on our pants and swim trunks as we trudged. The party in the yard near the swampy channel cheered as the stangent mud clasped our shoes and socks. I felt skulls and rib cages and excrement penetrate my skin- it was a poor choice to enter that muck. At least I was wearing shoes. The previous Summer at my Uncle's cabin, we'd been made to cross a swamp and were stepping on countless fish carcasses rotting on a shallow swamp bottom

from the water being cut off from the nearby lake and running out of oxygen - we were bare foot.

b. His mind was blown that there was nothing in space except space itself.

6. Kakorrhaphiophobia (fear of failure).

a. Sometimes I ask my cat if they are aware of specific things: the neighbor's dog, the US postal system, ancient roman technology we still use. I laugh.

e. But, then am reminded that most human people are only nominally aware of such things. For example, my newer neighbor has a collage aged daughter and her boyfriend that moved it last Fall. They *might* be aware of the Roman bridges still in use in Europe, but I am not convinced they are aware of

being neighbors to other human people within their vicinity, so I shouldn't rip on my cat, I guess.

b. The paintbrush was angry at the color the artist chose to us

7. 19. Erf (plot of land).

a. In the early 1960's, the state of Minnesota condemned the farm land my great grand parents had worked since arriving from Copenhagen in the 1920's.

The land was developed for a professional ball park that was in use until the late 80's when a new indoor stadium was built in downtown Minneapolis, the former farm land turned state developed ball park took on a third life in 30 years when the Mall Of America was built on it, raising its property

value from condemned to tens of millions per square acre within one generation.

b. He picked up trash in his spare time to dump in his neighbor's yard.

8. Hallux (big toe).

a. I lost a toe when I was five. Half a toe, actually. This was the same month I stepped on a rusty nail while barefoot- I looked down just as the nail came up through the surface of the skin from the other side. As a tiny child that moment was transformative in ways that have presented themselves throughout life.

Most recently it was while swimming at the Y. For a moment underwater, if the surface above is still enough you can catch a glimpse of yourself as if in a water mirror. The thought struck me that I was the nail in that scenario. Hovering in blood.

b. The skeleton had skeletons of his own in the closet.

9. Wakerife (unable to sleep).

a. Since the internet took hold in my life just as I was entering adulthood, I sometimes wonder in the tree rings of my mind didn't become calcified and hardened at that point, which would be easily tracable via medical science.

b. He had concluded that pigs must be able to fly in Hog Heaven.

10. Abibliophobia (fear of nothing to read).

a. In 5th grade, I had a classmate who told the class she only dreamed in red. I didn't understand how that worked, so I imagined only red objects populated her dreams: apples, fire trucks, fire trucks made of apples. A few years later in middle school, she wrote a short story the english teacher read to the class about her red dreaming- as it happened, she dreamed about things she *read* about it, she was a big reader. For several years I was telling the story about red dreams

wrong. I felt dumb, but my mishearing made for a better story I thought, so I kept telling it, which is how I knew I was a liar.

b. The bug was having an excellent day until he hit the windshield.

PROMPT

1. In three sentences, describe forgetting how to walk in the style of Victor Hugo.

As the years marched on, my once steady gait faltered, and my steps stumbled and shook like the trembling hands of an old man. I found myself forgetting the very rhythm and motion of walking, as if my body had lost its memory of this most basic task. And though I struggled to regain my footing, each step felt like a burden, a heavy weight dragging me down into the abyss of old age.

2. In three sentences, describe forgetting how to walk in the style of Leo Tolstoy.

The memory of my once graceful stride had faded like a distant dream, leaving me stumbling and fumbling like a newborn calf. I felt the weight of my aging body bearing down on my legs, as I struggled to find my footing and keep my balance. With each faltering step, I was reminded of the impermanence of youth and the inevitability of decline.

3. In three sentences, describe forgetting how to walk in the style of Agatha Christie.

As I tried to move forward, my legs refused to obey me, as if they were controlled by some invisible force beyond my understanding. The very act of walking had become a mystery to me, a puzzle I couldn't solve. And though I searched my mind for the missing piece that would unlock the secret of my

stride, it remained elusive, like a clue that had been carefully hidden away.

4. In three sentences, describe forgetting how to walk in the style of Judy Bloom.

I couldn't believe it - me, a grown woman, forgetting how to walk! My legs felt like they belonged to someone else, wobbling and shaking like Jell-O. It was like my body was playing a cruel joke on me, and I couldn't help but laugh at the absurdity of it all.

5. In three sentences, describe forgetting how to walk in the style of Albert Camus. As the body forgets its own movement, a strange unease settles in the mind. The legs, once swift and graceful, now betray their owner with each faltering step. The absurdity of this loss, this inability to perform what was once so natural, casts a stark light on the fragility of our human condition.

6. In three sentences, describe forgetting how to walk in the style of R. L. Stine.

The ground seemed to shift beneath my feet as I stumbled forward, my legs no longer responding to the commands of my brain. Panic surged through me as I realized I couldn't remember how to walk - something that had always come so easily before. A chill ran down my spine as I realized this was just the beginning of a much darker tale.

7. In three sentences, describe forgetting how to walk in the style of Fyodor Dostoevsky.

The human mind is a fickle and capricious thing, prone to forgetfulness and error. Such was the fate of the man who forgot how to walk - a tragedy of

the highest order, a cruel twist of fate that robbed him of the most basic of abilities. For in the end, it is not only our bodies that betray us, but our very souls as well.

8. In three sentences, describe forgetting how to walk in the style of David Foster Wallace.

The man who forgot how to walk found himself thrust into a Kafkaesque nightmare of bewildering proportions. His once-familiar limbs had become foreign objects, resistant to his every command. He was left adrift in a sea of existential uncertainty, struggling to come to terms with the fundamental unknowability of his own being.

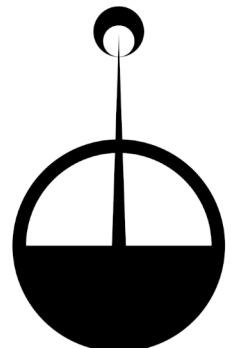
9. In three sentences, describe forgetting how to walk in the style of William Shakespeare.

Alas, poor man! His legs, once sure and swift, now fail him in his hour of need. What cruel fate hath robbed him of his mobility, his very essence as a man? Thus doth he stumble and falter, a pitiful sight to behold.

10. In three sentences, describe forgetting how to walk in the style of Truman Capote.

The man who forgot how to walk was a curious creature, a study in contrasts. On the one hand, he was a figure of pathos and despair, struggling to come to terms with his own mortality. And yet, there was a certain whimsy to his plight, a sense of absurdity that belied the gravity of his situation. In the end, he was a reminder of the fragility of human existence, and the fleeting nature of all that we hold dear.

-END-



COMMODITY
FETISH
RECORDS

IMPRESSIONS OF

VIVID DREAM by ANDREJA RODIĆ

ANDREJA RODIĆ is a Shoegaze/ Noise Rock musician from Serbia. French label, "Bitume," released his debut single, "Vivid Dream," on March 20, 2023.

You can listen to it here:
bitumeprods.bandcamp.com/album/vivid-dream

My Impressions:

Hazy and hypnotic, Andreja Rodić has harnessed his guitar to its full rapturous capabilities. While it starts out phased and uncertain, almost trapped in a cyclical dream, it's soon awoken by a sampled voice. After a stretch of dissonant undulation, it detonates to life, revealing its full raw power. While the percussion is amplified, it's the modulated guitar that transports us to a desolate rebellion. The music billows and builds until its inevitable, defiant end, leaving us with one last lashing of the guitar before fading into absolute tremolo. A stunning debut, Rodić is absolutely an artist to follow.

GHOST MUSIC by MICHAEL PLATER

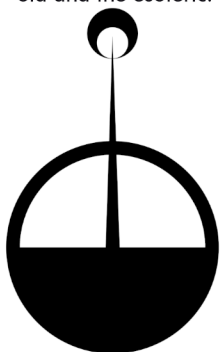
Michael Plater is a noir/ folk/ experimental musician from Australia, and based in the UK. He released the album, "Ghost Music" on February 3rd, 2023.

You can listen to it here:
michaelplater.bandcamp.com/album/ghost-music-2

My Impressions:

There's something about the heart of Goth that's far older than the 80s. People who have lived by the woods or the sea can name this feeling- the knowledge that the barrier between your world and the next is only a funerary veil. You learn not to question the sounds wailing just underneath the resonance of cicadas, and can even start to grow a fondness for falling asleep to these unknown lamentations. Ghost Music acts as a medium at this seance between the waking world and wherever we slip off to in dreams. It's something altogether penumbrous, as able to be fully grasped as a shadow flickering in candlelight. From the abyssal vocals to the arcanian strumming, it's a reminder of the serenity that comes from surrendering to the old and the esoteric.

REVIEWS BY FAUST



COMMODITY
FETISH
RECORDS

EMPRESS NOUVEAU ROUGHWOOL'S by A JOURNEY OF GIRAFFES DORMER OF GIRAFFES NICK HOLLOW

A Journey of Giraffes is an ambient project by John Lane from Baltimore, MD. Kentuckian label, Somewherecold Records, released their album "Empress Nouveau," on March 31, 2023.

You can listen to it here:
ajourneyofgiraffesswc.bandcamp.com/album/empress-nouveau

My Impressions:

Empress Nouveau is a soothing walk across a park in near-zero gravity. Grass bending slowly in an ineffable breeze, weightlessness ignoring your meager wingspan. Yet it's also something familiar, almost like when you catch that scent that reminds you of your childhood body wash.

For an instant, just as quick as a polaroid flash, you're seven years old again, struggling to get the dirt off your palms. And then, just as suddenly, you're back in this increasingly aging body, altogether aware of the mentation of time. This album is disjointed, uncertain, but altogether luminous. It captures blissfully the style of Art Nouveau, that image of a maiden haloed by florals and posed into stained glass. And it also manages to be something entirely of its own, something gliding delicately across a gossamer stream.

Nick Hollow is a bedroom pop project by Pablo Nicoleau from Le Mas D'Azil, France. French label, "Bitume," released his debut album "Roughwool's Dormer," on March 10, 2023. This album follows two EPs and a film soundtrack.

You can listen to it here:
nickhollow.bandcamp.com/album/roughwools-dormer

My Impressions:

This album is purely diaphanous. Like watching dust flit through sunbeams on the first day of spring, or when you look at a clock tower just as a flock of birds' crest over it. The twinkling, Elysian synths meld so beautifully into subdued vocals, only to complement the jaunty guitars. It's an album that's equal parts the unworried high and the technicolor spiral it threatens to collapse into. Deceptively bubbly, this album betrays a wider complexity in musical thinking, and an utter mastery of crafting soundscapes. The cocoon of roughwool's dormer is one I would regret flying out of, and I am incredibly excited to see what comes next from Nicoleau.

SALVATION by THE CAROLYN

The Carolyn is a pop punk band from Atlanta, GA. They released the single, "Salvation," in 2023.

You can listen to it here:
open.spotify.com/track/3VDK2ZoS0nPAxn5UahDKXp?si=2c0d6191277c4d7e&nd=1

My Impressions:

A quick, sincere melodic hardcore song sung against the horrors of drug abuse. Well produced, rocking but grounded, punk and uplifting.

MACHINE EMOTION-EP 2 by PANOSPRIA

Panospria is an electronic act from Canada. They released the album, "Machine Emotion- EP 2," in March 2023.

You can check it out here:
soundcloud.com/panospria

My Impressions:

Bodacious hunting pulses.
A prodigious, determined beat reaches back to pull you towards a transcendental object.
Gears click. Steam bursts. Joints hum.
A piercing, solitary unit arrives, foreboding, forgetting the past and climbing with you.
These electronic pieces keep me wanting to dance as much as they energize and edify me.

THING by KELADOS, FEDERICO BALDUCCI & FOURTHOUSANDBLACKBIRDS, LUCA SCIARRATTA, AND QUANIO5

"Thing," was released on label Attenuation Circuit on July 31, 2022. It is a split between Kelados, Federico Balducci & fourthousandblackbirds, Luca Sciarratta, and Quanio5.

You can listen here:
emerge.bandcamp.com/album/thing-5

My Impressions:

An enormous depth of content. At first glance all noise, but containing multitudes. Moods foreboding, strong, inquisitive, plaintive and sublime. An excellent collection.

AROUND THE SUN EP by RAISED ON TV

Raised on TV is an indie rock outfit from LA, CA. They released the ep, "Around the Sun EP," on September 30, 2022.

You can listen to it here:
raisedontv.bandcamp.com/album/around-the-sun-ep

My Impressions:

Sunny but bittersweet.
These songs splash in the Venn diagram between Saddle Creek style indie pop of the mid 2000s and a more recent sort of dream pop aesthetic.
It draws upon the 80's goth pop acts, the 90s shoegaze and even later post hardcore. It's a summer time vibe.

IMPRESSIONS OF

MUTATION SENSATIONS by CARNIVORRRR

Carnivorrrr is a drone/noise act from England, UK. They released, "Mutation Sensations," on March 3rd, 2023.

You can listen to it here:
carnivorrrr.bandcamp.com/album/mutation-sensations

My Impressions:

This album, especially towards the beginning, reminds me of something post-apocalyptic. The music screams at you with white noise as a beat plays in the background.

Some songs drive you towards coming to terms with things. It feels very nostalgic and plays heavily on your sense of deja-vu. One of the songs is very percussive and makes you want to dance your heart out. The next song continues the trend and creates an atmosphere reminiscent of NIN's The Downward Spiral. The rest of the album carries a NIN vibe to it and offers its own unique sound. This album is worth a listen because it is intense, emotionally, from start to finish.

My favorite song: Piranah Whiplas

HIGH PLACES by SAMUEL S.C.

Samuel S.C. is a post-punk/punk act from Falls Church, VA. They released, "High Places," on February 17th, 2023.

You can listen here:
samuelsc.bandcamp.com/album/high-places

My Impressions:

The sound of the guitar and everything initially reminded me of Alice in Chains, but that was quickly changed with the sweet melodies that make up the album High Places. The first song opens the album to a dreamlike state and that trend continues for the rest of the album.

The second song opens with a grungy guitar riff and then the melody kicks in. It seems they took inspiration musically from Pokemon but I could just be imagining that as I am replaying Pokemon currently. Some of the songs are twinklier than others and I would say most of the album is very dreamy. The guitar parts and solos are sparkly and add a lot of enrichment while the blistering bass bolsters the mix and builds off of the strong foundation that the drums lay.

My favorite song: Syracuse in Winter

REVIEWS BY ELLA

CHRONIC QUICKSAND DEPRESSION MORNING by ASSASSUN

ASSASSUN is a synth pop group from Berlin, Germany. Blackjack Illuminist Records released their album, "Chronic Quicksand Depression Morning," on March 24, 2023.

You can listen to it here:
blackjackilluministrecords.bandcamp.com/album/chronic-quicksand-depression-morning

My Impressions:

Heavily synth laden progressive pop music broken out into eccentric sound making, noise layered time. It is catchy, plodding, pulsing, danceable, broad. It finds a pleasant middle between synth pop and industrial. It is barking, quaking, singing and shining. Very nice.

LIBURIA TRIP by BRIGAN

Brigan is a worldly-electronic trio of musicians from Caserta, Italy. They released, "Liburia Trip," March 10th, 2023.

You can check it out here:
liburiarecordsworld.bandcamp.com/album/liburia-trip

My Impressions:

The album starts strong with a bagpipe intro, followed by what can only be described as the best, most funkiest transition of 2023 so far. They make heavy use of noise in the record as well.

Song 2, Gira, starts a little more solemn and dreary, yet wistful and dreamy. The third song starts with some insane bagpipe riffage, transitioning into percussion and some backing that conjures up any intense emotions you're feeling, toying with them. The song is intense, much like the rest of the album. I think this album has some of the best transitions I've ever heard and uses elements of world music so you get a dose of different kinds of music, combined with electronic. This song has a professionally-executed transition in it. The album has some beautiful melodies as well, I rate this one among the top I've rated thus far.

LOVE YOU, BARELY LIVING by BIG LOSER

Big Loser is an emo/post-hardcore act from Jersey City. They released love you, barely living April 3rd, 2020.

You can listen to it here:
blacknumbers.bandcamp.com/album/love-you-barely-living

My Impressions:

It starts with with a beating drum pattern and some beautifully crafted lyrics. One of the riffs in the song around minute 0:40 reminds me of the music style in Spirited Away. One big thing about this album is the lyrics are heavy while the music makes you want to dance. The music is very percussion-centric and the lyrics sit on top of the mix perfectly. I like the yelling in Helpless towards the end of the track. It feels cathartic and healing.

Beautiful Dark Room's introductory riff sounds like Halloween and reminds me of spiders. I bet this album would sound amazing in a car with a sound system.
Favorite song: post-almost-overdos

RISE by THE BACKLASH

The Backlash is a shoegaze act from Italy. Shoredive Records released their album, "Rise," on February 24, 2023.

You can catch it here:
shorediverecords.bandcamp.com/album/rise

My Impressions:

A swirling uplift.
Perfect for an outdoor event an hour after the rain has left.

Steeped in the alternative styles of the 1990s, grooving, bright and energetic. The psychedelic sun breaking through the heavy mist. A real perfect moment.

CROSSING THE BRIDGE by LIVING PICTURES

Living Pictures is an ambient electronic act from Portland, Oregon. They released, "Crossing the Bridge," on March 24th, 2023.

You can listen to it here:
livingpictures.bandcamp.com/album/crossing-the-bridge

My Impressions:

This album is incredible. The first song starts with what feels like remembrance. It's nostalgic and has a somewhat empty feeling attached to it. The second song transitions into something a lot more macabre and reminds me a lot of the early Resident Evil games. The dichotomy between song one and song two is like night and day, the first song sounded like looking toward the future hopefully while the second one is described as, "looking away in shame." A lot of time and effort went into this record as it is a cinematic masterpiece that describes a recollection of events from start to finish.

My favorite song: The Harbo

ASCENDING (RECOVERY) by TRISTAN WELCH

Tristan Welch is an ambient avant-garde act from Washington, D. C. They released, "Ascending (Recovery)," on August 27th, 2021.

You can listen to it here:
tristanwelch.bandcamp.com/album/ascending-recovery

My Impressions:

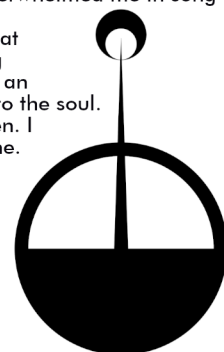
This music starts with a slow synthesizer coming in waves. The waves get heavier and heavier as Ascending (Open) progresses. The end of the song sounds very crystal-y and uplifts the spirits.

Ascending II (Willing) starts a bit more somber. A man up for the gallows, knowing he's next. The music reminds me of Fallout, but that could be broken down further to just say it sounds post-apocalyptic. The second song also comes in waves, with a grand ending that makes the listener feel overwhelmed with emotion.

The third and final song, Ascending III (Honest), starts from the aftermath of the last song and lays out a brand new soundscape to explore. New beginnings, at least that's what it feels like to me. The tension in this one expands upon the emotion that overwhelmed me in song two. And then it's quiet.

The quiet tension with what sounds like a guitar being played incorrectly creates an effect that feels soothing to the soul. Overall an incredible listen. I highly recommend this one.

My favorite song:
Ascending II (Willing)



COMMODITY
FETISH
RECORDS

MC HOMELESS CONCLUDED

M: So, it is like, you know, I have side Sex and I have side Death and I did not want to go off in the weeds about it. I was kind of trying to get a message. It was a dark message. It kind of takes you on a journey. It is super dark. Someone compared that album to Neurosis, and I was like, "Alright, Alright."

R: Did it tell a specific story or was it more surrealistic?

M: I do not know what I would call it. It is about being obsessed with Death and addicted to Sex and just existing in this really dark place. Looking for hope but you are stuck between sex and death, life, and death.

R: I see what you are saying now because sex is reproductive. It is generative. It is life. I did not see them as opposites until you said that but now, I am seeing that much better. What about your more recent recording, the one you did with Kool Keith? Did that have a theme to it? A through-line for it.

M: Yes, yes. With Keith- we have a few songs in the works, but I guess that only one is out, "Aliens" is the one that is out. I just talked to Keith, and he is a Sci fi rapper, through and through. One of his many personas is Dr. Octagon. Some intergalactic shit, yes. I just wanted to do something fun. Something upbeat where people were just into it. We did another one too and it is called monsters. It is not exactly dark, but it is about monsters and Jason and Freddy creeping through the streets and having fangs. You know, silly shit.

R: I love it when songwriters use that inspiration for things. There is lots of inspiration that you could draw upon. There are so many songs about love and so many songs about jealousy and so many songs about money. All these really big things in people's lives but I also like it when people draw on little left-of-center little strange kind of stuff too. I know Kool Keith is known for Dr. Octagon and things like that.

So, outside of rap do you have any other art forms that you work on? Or that have influenced you. You mentioned film, Lars Von Trier. Are there other art forms that influence you?

M: I do not know if you know about that. It is over there. So, I made a movie it is called, "Destroy Cleveland." It's documentary about the punk and hardcore scene in Cleveland from '86 until 2002, 2004, or something like that. So, yes. I did that movie. I have always been-

R: So, tell me about it.

M: Yes, yes. I have these friends who did homemade movie things and I hit them up with an idea. I was like, yes, this is a movie we will show at this punk bar once with like sixty people there. It just started to get super-duper publicized up. Before the movie was even out, I was interviewed by VICE and The Guardian and all this shit. I was generating a bunch of buzzes online. It is about how wild the bands are. How influential and how unique Cleveland is. I have done journalism as well. Music journalism, specifically. Doing the movie was-

<pause>

-ooh I am burping from this beer- It was a super wild journey. Damn, I don't know what else to say about it.

R: How did you gather information? Did you end up interviewing local bands?

M: Yes. The biggest band is Integrity. They were the centerpiece for the film. Dwight agreed to be in the film. He is an infamous person in hardcore. We were pretty tight for a while and then we had a falling out because he did not like how he was portrayed in the movie. I was like, man, I am a journalist. My job is to show every side not to make you look like a dark, mysterious badass who nobody has anything bad to say about.

R: Yes. It is a documentary. You are supposed to document it. People want you to be their promoter.

M: It was hard. The film was successful. It is not like it made me rich, but I went and screened the people at the Cleveland premier. I did a tour of Australia and New Zealand with it. Italy, Denmark, Amsterdam. High on shrooms at the screening in Amsterdam. That was super fun. Doing a Q and A and I could not tell where the voices were coming from. So, yes. The film did relatively well but it really took a toll on me emotionally and I did not do anything with film since. But I have done other stuff. Journalism. You asked me what else I have done artistically or else in what I am interested. I did music journalism so anything from reviewing albums to interviewing artists. I did a podcast, Rustbelt Hammer. That was underground music and culture from the rust belt and beyond. Musicians, film makers, wrestlers, VHS collectors. Mostly centered on the rust belt but also beyond. That transformed into Rustbelt Hammer presents: Sex, drugs and UFOs (which was the tagline for that). Shapeshifting, strippers, I do not even know. We interviewed people who claimed to be abducted by aliens. People who saw bigfoot. All sorts of wild things. That was super fun. So, I have done that. I had a website, Rustbelt Hammer, for a few years. It got swallowed by the internet. Something about foreign hosting. I interviewed some of the all-time greats. People who have passed away

Members of The Pagans. A band from Cleveland. Underground film makers.

R: In addition to rap there seems to be a through line through a lot of this interview. You are very proud to be from northern Ohio.

M: Haha.

R: You seem committed to putting a spotlight in that area. So please tell me about some people and things from that area.

M: Yes. I am a rust belter. No matter where I live, I feel like I am from Youngstown, Ohio. I represent Youngstown, Ohio very proudly. Even though Kid Rock is playing there in like a week, and I am like what the fuck is happening there. It is super embarrassing.

<sounds of agreement>

M: Yes. So, it is just a really-northeast Ohio as well as several other rustbelt areas. Gary, Indiana, where Michael Jackson is from. Or Detroit, or Buffalo. They are really rough places. The weather sucks. The economy is depressed. So, when you have those things going on it creates character and grit. I think a lot of that leads to- there is a lot of struggles involved. So, that leads to- you know, Andy Warhol is from Pittsburgh, so any kind of art. He is an influence on me, for sure. But, also, like, Lux Interior is from northeast Ohio, from The Cramps. Stiv Bator from the Dead Boys. Devo is from Kent and Akron, Ohio. All that. Jim Jarmusch, the indie film maker. I could keep going on. George Romero is from Pittsburgh. Vincent Gallo, even though he is a piece of shit now and probably always was, but he's from Buffalo. He is super influential to me. Buffalo 66 is so epic. I do not know if it is supposed to be funny because he is such a fucking insane person but it's hysterical. But, yes, totally, I love that area and I love the art from that area. I am super proud to be from there.

Do I want to live there? Not necessarily. Would I again? Maybe.

R: The winters are too hard maybe?

M: Oh, god, the weather sucks.

I love the south. I love the south.

R: Me too.

I have a couple of questions left. Number one, want to see that documentary. Every time I talk to you, or more appropriately every time I listen to you, when you have a lot to say, you unfold this scroll and there are all these things that you have done and all these places that you have been.

I met you and I knew you had a name for yourself in the indie rap scene, but you were kind of just my neighbor, Matt. Then every time I talk to you it is like, oh my god, he has been everywhere in the world. He made a documentary.

I really appreciate you agreeing to sit down. Agreeing to talk to me about this. If it is ok with you, you will be on the

cover.

M: Yes, absolutely, I am an attention whore. It is the pro wrestler in me.

R: It is April now so it will be May 1st. They will come out digitally on the website plus I will give you a print copy of it.

M: Cool. My single with Kool Keith comes out May 5. Monster is on Spotify.

R: That's perfect. Give me a rundown of any links you want me to include and also as may good, higher definition pics.

M: Sure, I have some of those.

R: You've got a lot of touring that you have done. So good stuff. Please tell me where I can watch that documentary.

M: Yes, definitely.

R: The final question I will ask you, and it is the final question that I ask everyone, is: Is there anything that I have not covered that you would like to cover?

<pause>

M: No, I do not think so. I will say that one other influence that I totally did not talk about in this interview that is extremely important to my art is sort of low brow trash culture of the 80s and 90s. I am talking about Troma movies. Gory movies. Weird cult classic shit. Toys, Frankenstein toys. I do not know if you have seen my collection room. I will show it to you after this. But I feel like I am influenced by ooze and slime if that makes any sense.

A: Sounds like John Waters.

M: Big time John Waters fan. Big time. Oh yes, if you name it and its trashy cinema that is a huge part of my life, huge part of my life.

R: On WrestleMania you took out your pro wrestling toys. That was really fun.

M: Yes. I am super into toys and collectables. VHS art that is just a vat of toxic waste and a woman in a bikini with an Uzi.

R: Hahaha. Got you.

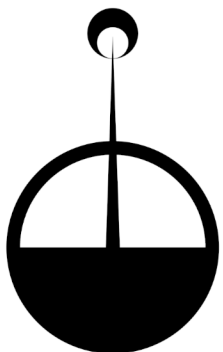
Well?

M: Cool.

R: we got it. Thanks man.

M: That was fun.

-END-



COMMODITY
FETISH
RECORDS



TWO GREAT BOOKS NOW AVAILABLE

BASIC WISDOM FROM THE OCI

"FIRST PRINCIPLES"

33 SIMPLE-TO-DIGEST NOTES
SUGGESTIONS FOR DOGMA

FREE .PDF @ ORDEROFCELESTIALINTEGRATION.ORG



EMAIL US FOR A COPY

THEORDEROFCELESTIALINTEGRATION@GMAIL.COM

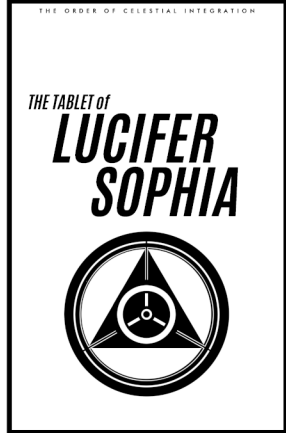
ONLY \$15 DONATION
(INCLUDING SHIPPING)

THE OCI'S FIRST BOOK OF MYTH

"THE TABLET OF LUCIFER SOPHIA"

IS THE CLASSIC TEXT OF
THE ORDER OF CELESTIAL INTEGRATION

DOWNLOAD A FREE .PDF AT
ORDEROFCELESTIALINTEGRATION.ORG



FOR A PRINT COPY, EMAIL US AT
THEORDEROFCELESTIALINTEGRATION@GMAIL.COM

PRINT COPIES ARE ONLY \$9
(INCLUDING SHIPPING)

GIVE US YOUR MONEY! GIVE US YOUR BLOOD! GIVE US YOUR TIME!

999
ECONOMIC UNITS

ACCEPTED ANYWHERE
PAPER IS EXCHANGED
FOR GOODS OR SERVICES
(POSSIBLY)

WHATEVER YOU CAN GET AWAY WITH
The bearer of this bill is officially a Central Banker of the Commodity Fetish Empire. This bill is to be reprinted at the discretion of the bearer/banker. THIS MEANS YOU.

"AS RATIONAL AS THE REAL THING"

ATHOTHAHRIMATEN

333
333
333

6
6
6

COMMODITY FETISH



999
ECONOMIC UNITS

ACCEPTED ANYWHERE
PAPER IS EXCHANGED
FOR GOODS OR SERVICES
(POSSIBLY)

WHATEVER YOU CAN GET AWAY WITH
The bearer of this bill is officially a Central Banker of the Commodity Fetish Empire. This bill is to be reprinted at the discretion of the bearer/banker. THIS MEANS YOU.

"AS RATIONAL AS THE REAL THING"

ATHOTHAHRIMATEN

333
333
333

6
6
6

COMMODITY FETISH



999
ECONOMIC UNITS

ACCEPTED ANYWHERE
PAPER IS EXCHANGED
FOR GOODS OR SERVICES
(POSSIBLY)

WHATEVER YOU CAN GET AWAY WITH
The bearer of this bill is officially a Central Banker of the Commodity Fetish Empire. This bill is to be reprinted at the discretion of the bearer/banker. THIS MEANS YOU.

"AS RATIONAL AS THE REAL THING"

ATHOTHAHRIMATEN

333
333
333

6
6
6

COMMODITY FETISH



999
ECONOMIC UNITS

ACCEPTED ANYWHERE
PAPER IS EXCHANGED
FOR GOODS OR SERVICES
(POSSIBLY)

WHATEVER YOU CAN GET AWAY WITH
The bearer of this bill is officially a Central Banker of the Commodity Fetish Empire. This bill is to be reprinted at the discretion of the bearer/banker. THIS MEANS YOU.

"AS RATIONAL AS THE REAL THING"

ATHOTHAHRIMATEN

333
333
333

6
6
6

COMMODITY FETISH

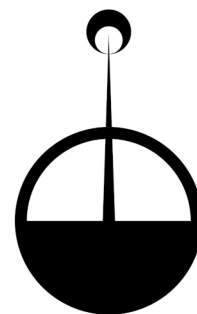


ORDEROFCELESTIALINTEGRATION.ORG

COMMODITYFETISHRECORDS.COM

^^^ GO HERE ^^ ^ To order albums, books,
merch and other outsider/
new noise work.

To find out times and
places of events.



COMMODITY
FETISH
RECORDS

SUBSCRIBE to ISSUES(!!!)

To support socially
conscious, cutting edge art.

**GIVE US YOUR MONEY
GIVE US YOUR BLOOD
GIVE US YOUR TIME**

ISSUES