

ISSUES

WE'RE BUILDING A TOWER



DAVID CICERONE

SPECIAL TRIANGLE EDITION

OCTOBER 1, 2022

LAVENDER MCGAFFREY

**THE OFFICIAL
JOURNAL OF
OCI&CFR**

65

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ISSUES MAGAZINE 65: DAVID CICERONE

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TRIANGLE EDITION

As you have already noticed, the shape of this magazine has been transformed. Gone are the rigid walls of the box. It's a triangle now. In an effort to

remain ever on the sharpest tang of the cutting edge, we've blown up the mold for magazine design completely.

This is a radical act. Radical means, "to get at the root." We have hacked off one of the sides of our layout with the "hatchet of novelty."

As a result, you are holding, or more likely looking at a phone you're holding, the world's first completely triangular culture-based magazine. Don't look that up, because the internet is full of liars who lie and besides you have us to tell you things.

The triangle edition is also a radical act in the 1990s advertising sense.

The change makes it as cool as a skateboarding iguana. If it all works out, this'll be ISSUES's layout for a while. If not, oh well. Enjoy.

-RO'D

MONEY
BLOOD
TIME

ISSUES

ISSUES MAGAZINE

FEATURED ARTIST INTERVIEW W/ **DAVID CICERONE**

David: Yes.
CFR: Hey there, man. How are you doing?
D: Alright. Is this Ryan?
C: This is Ryan. Is this David?
D: Yes sir.
C: Excellent.
I'm glad we could finally make this happen.
D: Yeah, man.
How are you doing?
C: Pretty Good. Hanging out here over at Purgatory Place. Doing school work mostly. What are you up to?
D: Are you cats going to come to the party at my house tonight?
C: I don't think I can make it but I think other people might be going.
D: Oh well it gets going at about 7 if you change your mind.
C: Alright, sweet. I'm just kind of swamped because I started school this week.
D: Oh at ECU?
C: No, it's art Wake Tech. Online. Yeah but that's it, I'm sure I'll make it to another one of those parties. I know I made it to the last one, I think.
D: Well, there's a lot of parties over here now.
C: Oh? Ok cool.
D: Yeah. You're always a welcome man.
C: Very nice. So, just so you know I'm recording this conversation.

D: I thought you were going to come by and talk to me in person. You want to do it on the phone?
C: Well, uhhhh, we could do it in person if we set up some mics and stuff. You know, I've got to record it.
D: Oh yeah I thought you were going to come by the house. That's why I said 2 or 3 o'clock this afternoon.
CONT.



DAVID CICERONE CONTINUED

D: hat's the only time I have. before I to get ready for this party.
C: Yeah. I thought we were doing it now over the

phone.
D: I thought you were pulling up to my house in a second.
C: Nope. No, normally I do it over the phone and I record it. Yeah, and then we release the print version of it. In your case it's going to be the October 1 edition.
D: Nice.

C: If you're ok with it we'll also release the audio on The Youtube Channel.

D: Haha ok. Well I hope I don't say anything stupid.

C: Hey, the important thing is that whatever you say will forever be recorded.

D: Haha.
C: And then passed down through generations and generations.

D: Well, the internet is forever I suppose.

C: Yeah. Every piece of information on the internet will be very important in 100 years.

D: Well. uh, hopefully this conversation will be, yeah, Hopefully they'll know my work in 100 years.

C: Well, why not. Maybe we can be a small part of that.

D: I hope so, man.

C: Ha. So let's start with the basic run down of the information, here. Number 1, what's your name and where are you located in time and space?

D: I'm David Cicerone and I live in The Zoo down by the river in Greenville, NC.

C: Heh heh. Which river is that?

D: That's the Tar River.

C: Interesting. And how long have you been located there?

D: Three glorious years.

C: Mmm hmm hmm hmm. Have you been doing shows there the whole time?

D: Have I been doing what?

C: Have you been doing shows there the whole time? Parties?

D: Oh, well we didn't start doing that until after COVID was kind of over then all of a sudden everybody was at my house all weekend and we just kind of started doing shows.

C: Nice. What's your experience in the past? Did you used to run shows before COVID?

D: I don't really run the shows. It's more like Jeff Blinder and people like that. I just provide the house for them to destroy.

C: Ahhahaha. I see. Do you make music of your own?

D: Oh, always.



"The Voice of Spring For The Bride With Hands of Ice"
by David Cicerone

CONTINUED
ON
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REVOLUTIONARY MINDLESSNESS BY DAVID CICERONE



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33

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ANSWERS WITHOUT QUESTION

1. Lamprophony (speaking in loud and clear tones).

a. The crack of the water moved outward, hugging the trees near the muddy banks for the moment it took to pass towards silence; the century old, still in use trestle patiently rusting 10 feet above the river's surface. Years later a train passing over in the dead of night skipped its tracks and took out the entire span, leaving both the train and ancient bridge mimicking our younger selves, frozen in downward flight.

b. Flesh-colored yoga pants were far worse than even he feared.

2. Pauciloquent (of few words; speaking little).

a. The impression remained vivid: a tugged arm leading to fascination, followed by regret.

b. She was the type of girl that always burnt sugar to show she cared.

3. Taradiddle (pretentious nonsense).

a. The first art showing of the semester included two separate exhibition rooms to be

awarded to deserving pupils.

With this knowledge, I set up shop in one of the rooms to paint on a 8 by 12 foot tan heavy curtain found in the trash. Over the weeks an abstract landscape took form, a motif that continued onto the other canvases through the room, until the after the showing.

b. I cheated while playing the darts tournament by using a longbow.

4. Zoanthropy (delusion of a person who believes himself changed into an animal).

a. A trend those days was to assume the identity of other people, serious people. Young girls looking for "real men" well before the need to; stout Midwesterners decades into roles absorbed seamlessly into their stoic exteriors. They hadn't reckoned on disengaging before discovering they couldn't.

b. Poison ivy grew through the fence they said was impenetrable.

5. Xertz (to gulp down quickly and greedily).

a. The first time he was drunk was a mess. The surrounding fields inching further away from the old mill through the evening, it's barbed fences dissolving in the distance. He'd wrap his legs in them walking a friend home, the blood drying before noticed.

b. When I cook spaghetti, I like to boil it a few minutes past al dente so the noodles are super slippery.

6. Wakerife (wakeful; indisposed to sleep).

a. An overlook on the harbor contained a particularly insightful, sweeping display of the area's history, starting millions of years before the arrival of Europeans. Glaciers, seas of magma and ancient oceans shaping the current vista. Reconciling long-time is a sure fire way for the short lived to find themselves hanging by wires.

b. It's not often you find a soggy banana on the street.

7. Nudiustertian (the day before yesterday).

a. The industry of self-enrichment peaked with Prosperity Gospel. It's the real "hell is other people."

b. Separation anxiety is what happens when you can't find your phone.

8. Macaroni (nonsense; foolishness).

a. She copped to dreaming of growing extra jaws, all replacing one another in nearly the same, anatomically judicious position; all to be ground down to stubs and flats before recasting anew. The process would affect the facial skin just enough to itch, but not enough to split it.

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

9. Kakorrhaphiophobia (fear of failure).

a. Our American host in Vienna was employed by the government of Austria to research the court musicians of the Hapsburg family.

Knowing this made it all the more intimidating when he asked what the allure of contemporary techno music was, a question whose true message was, "what is this idiotic intrash you drug addled college students are wasting your lives over?"

I answered heart broken knowing the hot contempt

CONTINUED
ON 11

IMPRESSIONS OF

**SB4 (SUITE BABY) by SOCIAL ANIMAL
SWEET BABY by SKUUND**

**IN BETWEEN by
JOHANNES RAINER
VON WROCHEM**

Sweet Baby is an improvisational music act from The UK. They released a recording, titled, "SB4 (Suite Baby)" on September 18, 2021.

You can check it out here:
[sweetbaby.bandcamp.com/
album/sb4-suite-baby](https://sweetbaby.bandcamp.com/album/sb4-suite-baby)

My Impressions:
This is an intense progression of what sounds to be Yamaha or Casio keyboard pyrotechnics jammed along to a live drummer and bass guitarist. It's amusing, varied and often alarming. Strange and pleasant Good in an odd way.

Skuund is a post-punk group from Poland. Shore Dive Records released their album, "Social Animal," on May 14, 2022.

You can check it out here:
[shorediverecords.bandcamp.com/album/
social-animal](https://shorediverecords.bandcamp.com/album/social-animal)

My Impressions:
There is an expansive beauty radiating out from the emotionally-conflicted core of this act. Their music is dirge-like and haunting, sacred but profane.

**CONSTELLATIONS
by COSMOS IN
COLLISION**

Cosmos in Collision are a dream pop act from Italy. Shore Dive Records released their record, "Constellations," on June 11, 2022.

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

My Impressions:
Several surprising instrumental tracks of synthesizer, electronic drums and production which frame a dazzling array of unique and mysterious vistas. The tunes peak and grow, breathing like life as they intimate a journey across a beautiful night sky. Percussive, soft, beautiful hum.

Johannes Rainer Von Wrochem is an improvisational artist from Germany. He released a series of tracks, called "In Between," on May 24, 2021.

You can listen to it here:
[www.youtube.com/watch?
v=a3q0g4a1ZMg&list=
PLiXNGP11aqHWQjBxF
tctPAXUEPFC95kHY](https://www.youtube.com/watch?v=a3q0g4a1ZMg&list=PLiXNGP11aqHWQjBxFtctPAXUEPFC95kHY)

My Impressions:
Slappy, brightly produced spontaneous licks of electric guitar eruptivity. A cascade of moments, clashing feelings and sonic un-doings.

IMPRESSIONS OF

NAILED TO A STAR by DIE THE MONK

DIE THE MONK is an experimental pop group from Brooklyn, NY.

They released an album, "Nailed To A Star," in August 2022.

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

My Impressions:
Forward motion, strung percussion, propulsive clarity, and belted vocals.

Drawing on a range of influences in hip-hop, pop, psychedelia and chill wave.

A heady hybrid.

LET IT BE GONE by LUNG

Lung is an alternative rock act from Cincinnati, OH. Romanus Records released their album, "Let It Be Gone," on October 8, 2022.

You can listen to it here:
lunglunglung.bandcamp.com/

My Impressions:

These are well-crafted rock songs in the style of 90s alternative acts, as filtered through a string quartet. The singer is grimy but clear, sing song but eccentric. The drums are in the pocket and the totality is tight and polished.

ASH by COULTER HILL

COULTER HILL is a free improvisation percussion group from St. Paul, MN. They released an album, "Ash," on August 5, 2022.

You can listen to it here:
coulterhill.bandcamp.com/

My Impressions:

This music takes me to a place that is at once exotic and familiar. The piercing tones of the higher percussion set a scene that is vast, garden-like, certainly outdoors. The songs are composed of bell tones and drums, eruptions of tings and pats, and they suggest a dreamlike landscape.

Elegant
yet
fun.

ARROSTO by RACCA TRIO

Racca Trio is a free improv group from ID, WY, and MT. They released, "Arrosto," on April 1, 2022.

You can listen to it here:
raccatrrio.bandcamp.com/album/arrosto

My Impressions:

Call it jazz. Just under an hour of fast rhythmic changes, melodic extrapolations, percussion, phasing, jump cuts and groove as three honed musicians galavant and chat with the ease of fluent voices. Impressive.

IMPRESSIONS OF

UNFOUND DOORS by DUENDE ENTENDRE

Duende Entendre is a sound art duo. They released, "Unfound Doors," on December 1, 2017.

You can check it out here: duendeentendre.bandcamp.com/album/unfound-doors

My Impressions:
Relaxed, drifting, impressionistic, implied, a sign, a sigh, a rite, an explosion, a stream, a night. Poetic, pulsing, progressing, didactic, synaptic, elastic, erratic, static, flow.

FUTURIST SONG FORMS by SEFA LOCO

SeFa LoCo is a free jazz ensemble from Casper, WY. They released, "Futurist Song Forms," on May 6, 2022.

You can listen to it here: sefaloco.bandcamp.com/album/futurist-song-forms

My Impressions:
Moments of fury, storms, interscattered percussion, bass, electrics, and horn crescendo momentary between scattered searching phrases and jazz intoxication. The delirium melts into round, healing slides as tone-soft sound-touch transcends the maelstrom. I truly loved this.

KFCMC by KFC MURDER CHICKS

KFC Murder Chicks are an electro rock group from Corbin, KY. They released, "KFCMC," on September 9, 2022.

You can listen to it here: kfcmurderchicks.bandcamp.com/album/kfcmc

My Impressions:
A hard groove on a tight staccato-percussive burst burnt with a nu metal-style riff and ear worm vocal memories. The best of bedroom production, swagger rock, new-electro strangeness, creative outbursts and voices. Threaded together in a novel but coherent way. Big breaks, thought, hums.

GRIFONE by PULCINELLA & MARIA MAZZOTTA

Pulcinella & Maria Mazzotta are Albanian and Italian musicians respectively. They collaborated on "Grifone," on June 25, 2021.

You can listen to it here: www.mariamazzotta.com/discography/pulcinella-maria-mazzotta-grifone/

My Impressions:
Sprightly, bold, intricate layers of accordion, percussion, horns, guitars and more sing madly, brightly, exuberantly while perfect voices embellish the the madcap joyful burst.

ANSWERS WITHOUT QUESTION

It was received with. Problem was, he was right.

b. The estate agent quickly marked out his territory on the dance floor.

10. Gadzooks (mild oath).

a. Is there something you want to tell me, she asked herself

as the pile of photo albums slide off her lap. She was a bad liar, starting with herself. The idea

of context clues in unlikely places had just planted itself in her imagination. Hence, the photo albums and the strangers in strange places contained in them.

b. Jason didn't understand why his parents wouldn't let him sell his little

sister at the garage sale.

Write to

Carl Kruger

-END-

CARL KRUGER LISTENS

[hiddenbellrecords.bandcamp.com/album/christian-wolfarth-39-part-i-iii?](https://hiddenbellrecords.bandcamp.com/album/christian-wolfarth-39-part-i-iii?fbclid=IwAR3WH2HdwH2tBfJRRM012PHK)

[fbclid=IwAR3WH2HdwH2tBfJRRM012PHK](https://hiddenbellrecords.bandcamp.com/album/christian-wolfarth-39-part-i-iii?fbclid=IwAR3WH2HdwH2tBfJRRM012PHK)

[K2eQ0CAcz30x95JFqE9fxuUwtpMv9TNO](https://hiddenbellrecords.bandcamp.com/album/christian-wolfarth-39-part-i-iii?fbclid=IwAR3WH2HdwH2tBfJRRM012PHK)
m90

This is a solo recording by performative percussionist, Christian Wolfarth.

The raw impression of confronting an album like "39" is that the motivation of the creator must lay somewhere between accident and control. Without giving away too much from the artist's explanatory notes, I will admit to being half right- as the album long adherence to "off" rhythmic rattle, clatter and clomp reflects the pre-stage mode of composition undertaken to arrive at what greets the listener, the seeming chaos (to the attentive ear) partitions itself into segmented reams of purpose-informed movement.

Jesse Paul Miller
"Secret Record 160" CDr
Hymns [US], 2022

hymnslabel.bandcamp.com/album/secret-record-160

The material found on Miller's Secret Record releases directly result from their creation: recycled vinyl are with various objects compressed into the vinyl itself. This process ensures unique possibilities with each listen of the individual art pieces. On Secret Record 160, sounds (this time captured on CDr) flitter between scraps of thin white noise and varying microsnippets of melody, creating a rolling sound-space of skittering interruption. Unique document in that its physicality plays the biggest role in its aural footprint.

IMPRESSIONS OF EROTOMECHANICS by EYES LIT

Eyes Lit are an avant-pop group from Dallas, TX. They released an album, "Erotomechanics," on May 16, 2022.

You can check it out here:

eyes-lit.bandcamp.com/album/erotomechanics

My Impressions:

Pulsing, sexual nightmare music. Synth-car light, fast, brutal, grating, sweaty, mixed-up, manic, steam-bath song, repeat, go GO!

DAVID CICERONE CONTINUED

C: I see. Did you in the past?

D: Not really. I was living overseas for many years and it was kind of hard to put a music thing together over there because people are always coming and going. So nothing serious over there.

But when I got back home I started to play a bit more.

I think I'll start playing more in the future around town, maybe.



playing guitar when I was like 10 but I didn't get very serious about it until my early 20s I guess.

C: What about your art? When did you start making that?

D: I didn't start making that until I was 22. I just woke up one day and decided to try doing art. Next thing I knew I was doing it all day.

I've just been doing it the past, what would it be, 14 years now.

C: Oh cool. How old are you?

D: I'm 37.

CONT.

"The Hitler Mary Jane" by David Cicerone

At least in my house.

C: What were you doing overseas?

D: I was in China, Korea and Turkey teaching English.

C: My goodness. Do you know other languages?

D: Uh no, I can't learn languages. I have a mental block.

C: Ok. Well, why did you decide to teach them in Turkey and China?

D: Well, it was '08 when I got out of school and there was the recession and no jobs anywhere. So, I found out all you needed to do to teach overseas was have a university degree in anything. So I just ended up in Seoul in Korea and it was meant to be a 1 or 2 year thing. I stayed over in Asia for 10 years.

C: Oh, righteous. That's very cool. I didn't know anything about that.

D: Yeah, my advice is get out of America, It's a big world out there.

C: Oh, hell yeah. So before that when you were much younger did you play music at that point?

D: Well I started

DAVID CICERONE CONTINUED

C: Nice. When you make your pieces, what is your normal medium? What do you like to use?

D: It is mainly pen, colored pencil and crayon on vellum paper. We use vellum because it is a lot thicker than drawing paper. I'm putting pastels and such on there so it holds that kind of stuff better than regular drawing paper. The ones I am doing now are about 9 by 24. They take about a month to do.

C: Yes, your pieces are extremely detailed, I noticed.

Almost like a psychedelic Where's Waldo painting.

D: Yeah a lot of people have said that I put

these pictures up and they say Where's Waldo. There's always someone who does that on Facebook.

C: I apologize for being cliché, then.

D: Haha.

Well as long as you said psychedelic because that is the effect I'm going for you know?

C: Yeah. So, you clearly work on a very small scale. You have lots of details in your work is what I'm saying. Was there something that made you decide to focus that intently on each little piece of the page?

D: I just have a habit of trying to squash as much color and detail into these things as possible. So, you just get that obsessive level of detail.

It comes from, there's sort of a school of art called outsider art, if you know what it is. It's art by people who are totally outside the normal art establishment.

They tend to be mental patients and people like that



"Sub Saharan Freeze-Out" by David Cicerone

I never saw any of that until I was about 22. When I saw that I figured I could probably do something like that so I started making art kind-of in the style of that.

C: Nice. I noticed in your house you have a hole, almost, studio space where you seem to do it.

CONT.

DAVID CICERONE CONTINUED

D: Yeah I've got this one room that's like the music room and the art room.

Then people come over and complain there's no place to sit, no place to crash.

C: Hahaha. Very nice. Where have you displayed your art?

D: Uh, well, in Greenville, let me see. I've had a

couple pieces at the Greenville museum of art at a show maybe a year and a half ago.

I believe when David's used books is opening a new place downtown

I think I'll have some



"Spiderhouse"

by David
Cicerone

displayed there, with a lot of other artists.

C: Oh cool. That's great.

What have you experimented with in terms of materials?

D: I've just kind of used the

same things over the years. Like I said, colored pencils and crayons mostly. Every now and then I have charcoal in there and I even have some stuff which uses glitter.

The kind of things that an 8 year old kid would use. A pack of glitter at the store. I kind of like using stuff that maybe other people aren't using.

Maybe it's because I can't paint.

C: Yeah. Haha. That can be so. So, tell me a little more about yourself. Where did you grow up?

D: I'm from Hurricane, West Virginia. That's a town of 5000 on the side of a mountain outside of Charleston. My father worked for the government so I grew up all over the state.

Chicago, New Orleans, DC, and Charlotte before I came to school here in Greenville back in the day.

C: At ECU?

D: Yeah. It was like 20 years ago.

C: Ok.

Well, let's see. By the way, I would like to have some examples of your work to display in the magazine

if that's ok.

D: Oh, absolutely, yeah.

C: I don't know if you've got photographs or not but that would be great.

D: I've got 10 or 12 that have been professionally scanned. I could send those over to you if you want me to.

C: Yeah let's do that because I'd like to fill

CONT.

DAVID CICERONE CONTINUED

D: I the space with the actual work itself because that's what it's all about.

D: Yeah, of course. How many pieces are you thinking about?

C: Yeah, let's say at least 6?

D: That's fine.

I'll send you all ten or twelve and you can

just choose the ones you want to put in there.

C: Ok sweet. What did you study in college?

D: Oh, I studied literature. I wanted to be a writer, back in the day. I somehow ended up being a poet for years on end. A failed novelist. Then I got more into the art so I don't write anymore.

C: Do you do anything with writing now? Do you still enjoy reading?

D: I can't read anything. When I was 17 to 30 I read everything by everybody so there's nothing left to read. I opened a book and now I read a paragraph. I'm just like naw I can't do it.

C: Damn.

D: Nobody reads today. That's the problem with the kids.

C: Haha. It's hard to find time to read. What do you spend your time doing most days?

D: Now I've got this work from my home job so I never have to leave my house, which is nice.

Now I just do that. I sit around and pluck at my guitar. Sooner or later I'll actually start doing some new art.

C: Righteous. Do you have any new plans going forward with the art?

D: Well I have this whole stack of sketches right here and

I've got a new piece I've been meaning to start for about the past 2



"Muskateer Tsunami"

by David Cicerone

months, but I never seem to get around to it.

C: What's the content of your work?

D: What's the what?

C: The content. The subject matter.

D: Oh, I don't know. I just drawing. There's a lot of bad stuff and every now and then

you get on some-thing good. You just

kind-of put a bunch of that into one piece and see what happens with

it. I never plan these things out they just

CONT.

DAVID CICERONE CONTINUED

D: sort of come out the way they come out. I'm never happy with them in the end. The more I don't like it when it is done the better the piece tends to be. It just takes a month and a half for me to start liking it. It's the ones I like when I finish them that later on I say no that's terrible.

C: Do you normally sketch first? What's the relationship between those things?

D: I carry around a little notebook and take down a sketch. Every now and again when something seems a worthwhile idea I transfer it over to the 19 by 24 paper. Then I spend a month making it look good.

C: Nice. Very good.

D: It's a long process. It's a very obsessive process. It takes forever to do.

C: It almost sounds, like, it almost reminds me of, like, there are certain schools of Buddhist monks in India and in Nepal. It's almost like the experience of making it is what really

matters. Rather, if that makes sense.

D: Well man it's not the destination it's the ride.

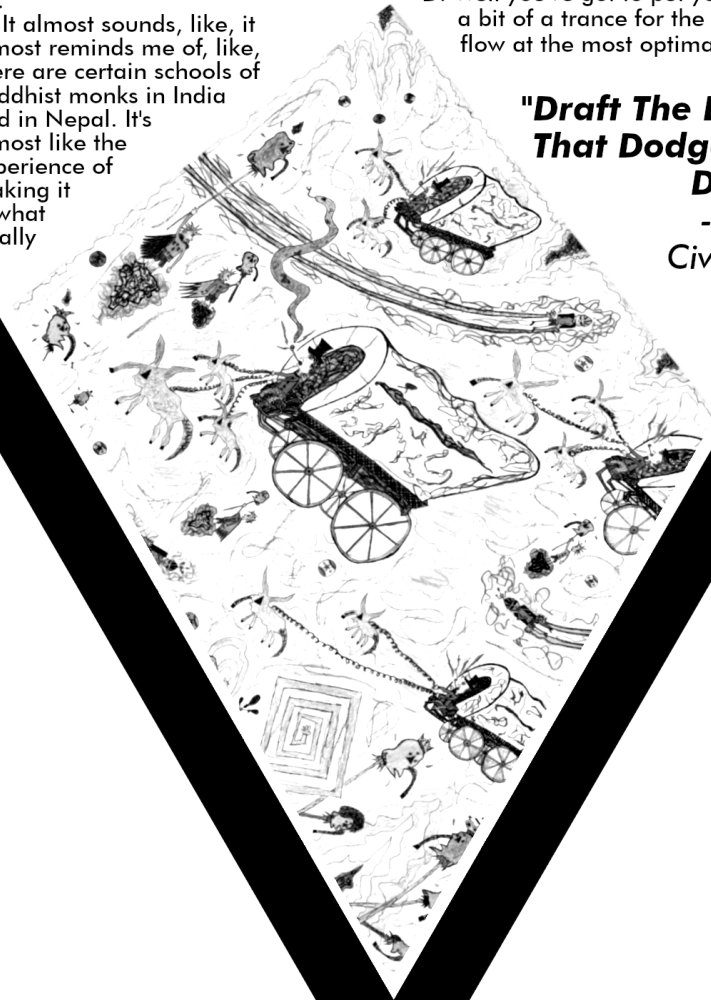
C: Yeah exactly. That's what I was saying because you say you take a month to do it. There's these very intricate detail things. you also don't have a lot of intentionality going into it in the beginning. So it seems to me like it's almost a meditative process for you.

D: Well you've got to put yourself in a bit of a trance for the colors to flow at the most optimal levels.

C: Mmmhmm.

D: I don't know. I don't plan any of this. I just take one color and work with that until I get tired of it then I switch to another color. That's how you get those crazy backgrounds on those things.

CONT.



**"Draft The Dregs
That Dodge The
Drugs"**
-David
Civerone

DAVID CICERONE CONTINUED

C: Hell Yeah. Has your art. Have you had any bands? Have you worked with any other musicians or artists or bands or collaborators with your visual art before?

D: I haven't done that. I'd actually like to do that. I'd like to have another artist hand me something drawn in, like, a pen and then I color it. Or maybe the other way around.

Maybe I draw something and then I have someone else color it. Just to see. Just to see what happens when you have two

artists instead of one you know.

I haven't done that yet but I'd really like to in the future.

C: Very cool. Your work also kind of reminds me of a projection that would be behind a band for a light show or something like that. It's kind of got this sort of neon like quality. I can imagine it pulsing with colors pretty easily.

D: Yeah. I don't know. A lot of the time when I make these things I am listening to psychedelic music so maybe that's why they look the way they do. I can see that being projected behind the band. It just depends on what kind of music they make.

C: Right. Well what kind of music do you listen to when you make them?

D: Oh well. I like the very first Pink Floyd album. It's called Piper at the Gates of Dawn.

"Blues For 2020"

by David Cicerone



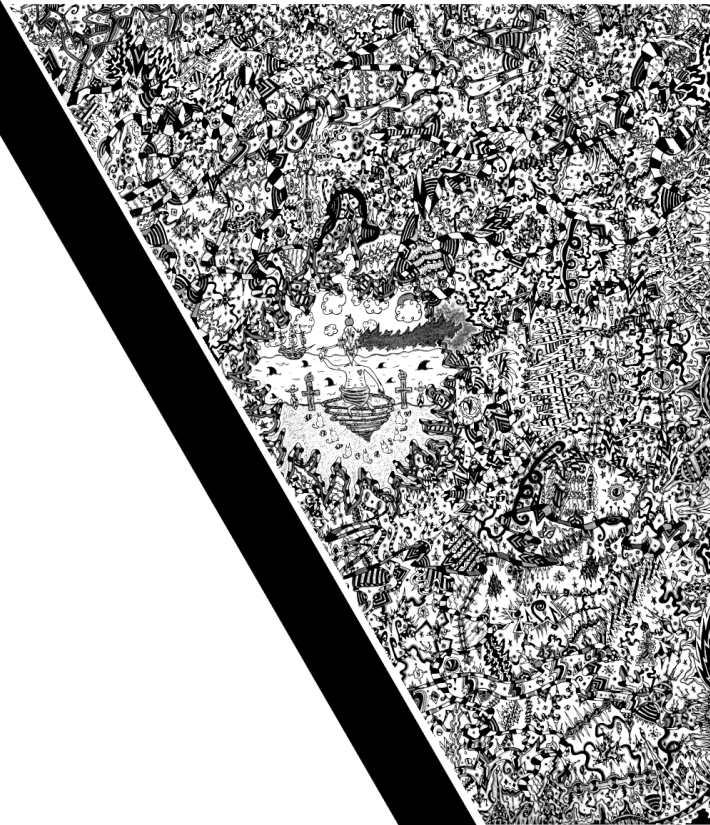
That's always a good one to listen to.

Maybe Hendrix too. It's good to work, like if you listen to classical or you listen to post rock type of stuff. You don't want to listen to rock and roll because it distracts you. The songs are only 3 minutes long. You wanna have like a 45 minute long piece of music that you can get lost in. The more lost in the music you get the more lost in the artwork you get.

C: Ah ha. Is there a connection between what you're seeking?

CONT-

DAVID CICERONE CONCLUDED



**"Come For
Me, Gmork
I am Atreyu"**
-David
Cicerone

D: Uh, well. I'd like to get the kind of spontaneity the music has into the art work, if that makes any sense. The kind of unbridled free expression and all that shit. So, that's what I like about it. When you listen to improvisational type of music where they're winging it as they play. Then you've got a lot to do with that when you make your art. You can't plan too much. The planning is what ruins it.

C: I got you. Do you have your work available to see online?

D: You know I don't have a website. All I have is one of those Fine Art America type things.

C: But there is something I can print and people could check it out if they want to?

D: Oh for sure yeah. It's just [fineartamerica.com/david cicerone](http://fineartamerica.com/david-cicerone) I think.

C: David Cicerone.

D: Yeah, I could just send you the link to that in a facebook message or something.

C: That sounds good. Is there anything you'd like to promote?

D: Like to promote? Uh. My friends' band Shizu. Go see them. And The Paper Skulls. They're good too.

D: Um. Don't listen to shit music. That's my advice for the young generation.

I think they need to hear it.

C: Ok David. I think I've got enough here to make something happen. Do you feel good?

D: Right on man. Thank you. You know for doing this with me.

C: Thank you too and I'm sure I will see you at one of your many parties.

-END-



ISSUES INTERVIEW WITH LAVENDER MCCAFFREY of THE CONVINCING ACTOR



(phone ring)

Lavender: Yello.

CFR: Hey how are you doing?

L: I'm doing mighty good, how about you?

C: Doing great as well. Can you hear me alright?

L: Yes, absolutely.

C: Nice. I can hear you too. So, uh, I don't know if you've done the ISSUES rap before but this is going to be recorded.

L: Yep.

C: Just so you know.

L: Yes.

C: It's easier to transcribe. I believe that it will end up in our October 1st edition.

L: OK, cool.

C: alright, so we'll start easy: What's your name and where are you located?

L: You want my stage name, or well.

C: What do you go by? Like, in your personal life?

L: Oh, Lavender. Lavender McCaffrey. **CONT.**

C: Where are you?

L: I'm in Roselle Park.

C: Roselle Park, New Jersey.

L: Yes, indeed.

C: When did you end up in Roselle Park, New Jersey?

L: Well, I grew up here actually.

And, um, Yes, and I, for school, moved to New Brunswick for 6 years and now I'm back. For the moment.

C: What did you study at school?

L: I was a religion major.

C: Interesting. What's uh. Any particular religion?

L: Um not specifically. But I guess what I studied the most of or enjoyed focusing on was Protestantism in the Americas and Islamic mystical poetry.

C: Alright, that's awesome. What got you interested in those subjects?

L: Um. I think I just like Protestantism. I guess I'm just fascinated with some of the writings but for the most part it was because I kind of instinctively sensed

LAVENDER MCCAFFERY CONTINUED

its deep relationship with American violence and repression so I don't know. I just started kind of drawing a lot of connections that interested me. With Islamic mystical poetry I just absolutely enjoyed the poetics. There's a lot of gorgeous use of antithesis. A lot of descriptions and models of God and worship that are extremely radical.

Yeah.
C: Ok. Ok that's really interesting. Now do you. Are either of those religions in your personal background? Did you grow up with them?

L: Methodist. I was raised Methodist.

C: I see.
L: Yeah. Yep.

C: Interesting.
Ok. Let's talk

a little bit about your work. What is the name of

your primary musical project?

L: The Convincing Actor.

C: And how do you describe that?

L: When people ask, If they've asked, I describe it a lot of different ways at the moment, but I guess I would say avant-garde slash experimental. Like in the avant-pop kind of range.

C: Sure and um. Materially what sort of instruments are used in your music.

L: For the most part I am using QBase.

And um. Relatively edited for personal preference but yeah.

C: So software synthesizers basically? And samples?

L: Yes. It's software synthesizers and sometimes I am sampling or I'm using sound that I make myself by hitting a TV remote off the living room table or something like that. I do some recording of makeshift instruments.

C: Very nice. How long ago or how old were you when you started to program?

L: Probably 19. Yeah.

C: Ok.

L: I took a class actually. In college. I wanted to start a band for a while and I never even remotely considered using a synth. Using a program. So I went in thinking I would strengthen whatever music I was going to make with a band and then I realized I wanted to do everything myself all the time.

C: Yeah, there you go. Had you previously operated any other instruments?

L: Yeah I'm a drummer as well.

C: So, are you working on any recordings?

L: Yeah I am right now.

I'm working on an ep. I have no idea when it is going to be released because I have 9 or 10 nearly finished unreleased pieces.

Unreleased albums that I kind of have to space out to put out there

but. I'm working on an EP right now. In

part,

almost completely, because I work at a summer camp and specifically the theater portion where the kids put on a play. So this past year I was one of the co-directors and the theater camp portion of the camp ended because we have a play. So we kind of. I always go into a bit of a funk after that ends so I'm making an ep to feel my way through it.

C: Got ya. So, um. What about thematically in terms of your lyrics? What sort of subject matter do you explore with your work?

L: Like how?

C: Overall or particular pieces, as you see fit.

L: Um. I uh. A lot of different things. I don't know. Violence. Sex.

My gender identity.

My trans identity. I

guess I try to

imbue my

philosophical

beliefs in them

as well. Try to

kind of

weave

that in on

a poetic

level.

CONT.

LAVENDER MCCAFFERY CONTINUED

Definitely religion. I have a lot of them. I'm very influenced by Protestant and Catholic hymns both. All kinds of religion. Those images seem to come up a lot in my work as well.

C: Do you have an emotional connection to those things? Like, I hate to use the word believer but do you believe in any of that?

L: Oh I'm an atheist. Very much so. but when I was young I did believe in the god of. Whatever God I got from my church. When I started. When I first realized that I didn't think god was particularly likely I didn't think all that hard about it. I decided when I was maybe 9 or 10 or something like that. But then a bit later in life when psychologically the vacuum that was left when I kind of forced myself to acknowledge that disbelief, in the wake of that

I became extremely depressed. So. I began to kind of reclaim some of the imagery and architecture and color schemes and poetics of Christianity in a lot of my work because I felt, in the light of my no longer believing in God, it took on an extreme melancholia that I was fascinated by.

The more of an atheist I became the more I became fascinated by the aesthetics of Christianity. .

C: So, how is that? How does your atheism relate to your music that you make now?

L: It definitely relates to it a lot because I do so many of the beliefs that I developed as I came into my atheism are kind of the foundation of how I write lyrics. I would just say, how do I describe it? It's definitely consistently present with a lot of my songs which just involve god or Jesus. The imagery or reference. The way that I surround those symbols with all sorts of antithetic poetic environments is a way of showing the sense and kind of reclaiming them in their complexity.

C: Interesting. Did you finish school?

L: Yes, I did.

C: You got your degree?

L: Yes, I did. I got a degree in religion.

And a minor in creative writing.

C: How old are you?

L: I'm 26.

C: 26. And you decided to stay in New Jersey?

L: Yep I've never lived anywhere else at all.

C: What was living like as a child? Was it a suburban environment?

L: It's suburban primarily. Primarily it was suburban but more broadly it's an urban area. Roselle Park is right next to Elizabeth. And Newark.

Major, Industrial area. It's still a very, very densely populated small town

at the southern edge of industrial sprawl. New Jersey's little part of the megapolis. I'm right next to it. The town itself is tight but quiet.

C: What was your early experience with performing?

L: Um. I was doing stuff in elementary school as soon as I could. I was in the band. All the choirs. Some stuff in my local church, I would say. Yeah, I was in the hand bell choir once I got to middle school. In highschool I was in all the plays and I was captain of the drum line. So I was constantly in front of the town.

That made it sort of like a small town celebrity in a very very off kilter kind of way. I was recognized by a lot of adults that would be like (in New Jersey accent) "Hey, you're really good at drumming, kid."

C: Haha.

L: I was pretty constantly in front of people.

CONT.

LAVENDER MCCAFFERY CONTINUED

C: Would you like to do parades and stuff like that? Faires?

L: Yeah, totally.

C: Yeah.

L: In the band, stuff for the parade. We also have tree lighting. Like a Christmas tree lighting where the hand bell group plays and the choir. There were a bunch of ways for the extracurricular stuff.

It's very much woven into the town.

C: I see.

L: Which I really liked. I think it gave me a lot of positive reinforcement for being in front of people without there being much pressure.

C: I got you. So, how old were you, would you say, were you certain that you wanted to be an artist?

L: I think that was. That developed along with my



consciousness.

There was never any doubt. As soon as I knew what an artist was. I didn't like to dream about it. I already thought I was immediately.

C: Right.

L: During. I guess it was kindergarten age or even a little bit younger. I began singing and even writing music and I would kind of memorize the songs because I honestly didn't know how to transcribe them in any way. You know I didn't have recording technology sitting around so, yeah, I was writing and memorizing albums of music by the time I was 9 or 10; so, I figured I was an artist from the longest I could remember.

So, it was really a matter of accumulating over time the skills to make the art.

I never doubted it.

C: Absolutely. What were your parents or parent like?

L: I'll say in regards to my art

they were always very supportive.

C: Did they do anything creatively themselves?

L: they're both in insurance. My mother no longer is but my father is and my mother was.

C: So was Charles Ives, though. He was in insurance.

L: Yeah. There are all over the house and my mother does like to- she would always draw with me. She loved to draw comics and there was actually a comic strip that I drew as a child from time to time. Which she took on and made it her own and ever since then she's been drawing those comics just on occasion.

C: Oh, that's fun.

L: No, they don't do much that's creative but they like winning.

C: What kind of comic? What was the strip like? What were the characters?

L: The comic was called the Bim Bap

CONT.

LAVENDER MCCAFFERY CONTINUED

brothers. Their names were Moe, Elmer and L: Yeah

Robert. They are morons bordering on I really liked them as art objects but often absurdity. That's pretty much it with times when I would read them, for the almost no plot or rhyme or reason. most part. I didn't care for them but Archie Just kind of like fools in a vacuum being comics I adore. Those are the ones. The ridiculous to each other. Brothers. only comic I like.

My mother kind of gave them jobs and C: Really, Archie?

gave them more of a universe. L: Yeah, I love Archie. Always did. The C: That's fun. Did you like comic vintage ones still make me.

strips a lot as a kid? C: Gosh I don't suppose that in any way L: In the family there is informs your current work.

a lake house up in New L: Not all that directly, but it could Hampshire that we would go definitely be absorbed into the general to every summer and there body of. I guess when I was young I would was an old chest of vintage read them aloud to myself. I would make comics that I would read. all the different voices.

I liked it. I really liked the C: Oh ok.

art. I think more than L: So it was the basis for voice practice anything else I liked because I do, even while singing, employ the advertising. a lot of. I use a lot of peculiar voices in I really loved it. That vocalizing.

always entertained C: Ok. Were you an only child?

me even more. L: Yes.

Eventually I start- C: I see. Were you pretty solitary? Did you ed collecting have a lot of friends?

but it was al- L: No actually I was very social. I was very most comp- social. I will say that it was mostly at letely for the school. When I went home, if I played. A cover art. little older I started bringing my friends

C: Oh home, 3, 4, 5 times a week. So I wasn't wow, spending a crap ton of time alone but ok. definitely as a younger child I was,

absolutely. I want to be solitary but I was extremely content to be by myself.

I would find something to do.

C: Ok. Great. When you would hang out with other kids what sort of things did you like to do with them? Would you engage in sports? Video games?

L: No, no. No sports or video games.

I don't know, Go out in the, back- yard and throw a stick around.

Just kind of run around.

Basic stuff. I had toys.

I had little Pokemon that were on a ball so we would roll those around.

Roll those at each other and make

them fight or whatever is one of my earliest memories. Rolling them down the bannister.

Yeah, but nothing in particular. Mostly just imaginary play.

C: Imagination games, yeah.

L: Yeah. Mostly imagination games.

C: So what I'm hearing is you spend some time by yourself. When you play with other kids you play a lot of imagination games.

L: Yeah.

C: And maybe that's the begin- ning of the kind of, you know, laid egg that eventually hatch- ed into the chicken that is your artistry.

L: Absolutely. That's abso- lutely true. Even some of the feelings that I try to evoke in myself I al- ways try to figure, you know, if I want someone else to feel something I've got to make myself feel it first. So.

C: Right.

L: Yeah, I, I like

CONT.

LAVENDER MCCAFFERY CONTINUED

That very baby emotion where fear and sadness are as yet undifferentiated. The Residents helped to put things into focus for me. Once I was several years older I started remembering this feeling and I think that was my favorite feeling to experience as a very young child. While looking at art, I'm a huge fan of Dali. Once The Residents were in and I was a little older it was like a dream come true. It was art that made it seem like there were no boundaries between sadness and fear. Sometimes a little anger is thrown into the mix.

That would thrill me as a child. That remains a kind of. The kind of thing that I would try to do. The kind of experience I would try to give the listener. Without a doubt it is my favorite.

When making songs it is a goal of mine. C: Nice. Very good. Now, ok.

So what are some of them? I'm not going to say primary influences. What I'll say is, including the Residents, what were some of the bands when they came your way for the first time that made a big impact on you?

L: Yeah. I can definitely answer that. By the way, I'm going outside. Is the sound quality still good?

C: Oh yeah it's all good.

L: I wanted to make sure because I live right where a lot of planes fly through and also down the street from some train tracks. Phone calls sound kind of bizarre from the other end.

C: Sure.

L: Yeah, so I mean some of the first groups that come to mind, definitely Prince. When I was young I listened to Love Sexy on cassette and that was the first Prince album I heard and that absolutely, like, set the tone for how I saw rhythm and how effective and interlocking rhythms can be in non-classical music. I wasn't listening to math rock or anything, As a kid would.

C: Right.

L: I listened to stuff that was very interesting. My mother played me stuff that was quite compelling. Prince was something where I first saw rhythm doing as much work as melody.

C: I see.

L: That blew me away. Let's see. CocoRosie actually really made a huge impact on me when I was in middle school as well as Portishead. When I heard "A third " by Portishead as a middle schooler that really shaped the way I wanted to use rhythm as well. Sort of the, kind of, nihilistic production soundscapes. That really made me want to do that. Also, XTC is fun. They were my first favorite band. I was a huge huge XTC fan. I think. I would say that I couldn't carry out that influence directly at the time when I was a kid because I was very much, you know, an influence when you're a child is really more about getting the

energy. Of course pulling a specific production quality or melodic structure. So I think as a kid I conceptualized myself as quote unquote sounding like XTC.

When I wrote music and it made me happy I thought that it sounded like XTC. I guess it was making me as happy as they did.

C: Oh cool.

L: They were in my head as a bed-rock for wanting to make music. They would become my thoughts. Totally synonymous with whatever I wanted.

C: Very cool. So, do you make any other art that's not musical?

L: Oh yeah. I make some of my own clothing. I'm a photographer. I am a painter.

I used to write poetry.

I still could but I mostly do prose and experimental memoir. Fiction. Short fiction.

C: Yeah.

L: I'm trying to think.

CONT.

LAVENDER MCCAFFERY CONCLUDED

L: That seems like about enough.
C: That's plenty for sure.

L: I work in any medium that I can manage. I've only been painting for a year and I've already begun selling some on the market so I really like to do things as well as I can when I pick them up.

C: Very cool. Do you have any links where any of your work can be seen online?

L: The other work I mentioned?
C: All of it.

L: Yeah. The Convincing Actor. My stuff is on Bandcamp. I also have a noise side project called Coffin in a Crib. That's the sarcophagus coffin not the sound. But yeah.

C: A double entendre.

L: That's also Bandcamp?

C: Nice. Ok. Is there anything you'd like to promote that we haven't covered?

L: Yeah, my last album, Bodymin the Mean-while I think, I still need a promotion.

I'm extremely, extremely proud of that one and finally got it to the point I think a few months ago by now, maybe a half of a

year, I can't recall. People have really been enjoying it and I would really like for that to become more well known.

C: What's the story behind it? What inspired it?

L: Yeah, let me see. I was during quarantine I was having these bouts of derealization. I was at the time either severely addicted or recovering from severe addiction. I was getting a lot of auditory processing issues as a result as well as kind of the paranoid insecurity that I was going to suddenly stop loving music or anything that brought me joy so all that put together made hearing music an extremely strange experience. Some of my attempts to kind of force really intense emotions out of myself so that I can feel something, I ended up writing these melodies that to me were a close imitation of my favorite and what I thought were the most perfect melodies when I was a child. I guess that included some XTC and some Walker Brothers.

Something that felt very glorious to me. I also, in a jam session with a friend, played a drum track and then let me see. I plugged my computer into a boombox and played my computer out of an old broken down boom box. Then I re-recorded it playing out the boom box

I started layering all these tracks, all these sort of distorted drum tracks. With both those things in mind I wanted to make these avant-pop songs that had extreme sonic and melodic antithesis. That, just like the melody, was as gorg-eous as I could make it. Some of the drums and production were just about as guttural and vomit-inducing as I can make them. That, to me, was almost like a surrealist principle of convulsive beauty, "I'm going to use hideosity in part just to juxtapose with extreme beauty to create a transcendent third, unnamed beauty."

I'm going to kind of like blow my mind out of my fucking head so I can feel something again.

C: Very cool. Very very cool. Well the last question I have for you is the last question that I always ask: Is there anything you want to include that I haven't asked you?

L: Um. I don't know. No, I don't quite think so

I feel relatively content.

C: I think we covered some ground.

L: Yeah.

C: Are you happy with the interview?

L: I think so. I'm a little high right now.

C: Hahaha.

L: I might've answered a bit more cogently or at least quickly were I sober but I don't know, it was a rough day. It was a good day but I work with kids so it was a tiring day.

C: Understood. I like meandering thoughts. A lot of times, these interviews, if someone is sticking too much to script I'll try to get them to veer off to some direction that is quite unquote unproductive and doesn't matter.

L: I like that. I certainly never would've brought up Archie comics if we hadn't gone down that. I had to really improvise now that you mention it.

C: Now we brought up Archie Comics, which, that's what interests us. I appreciate you agreeing to the interview.

L: Yeah, absolutely. Thank you.

-END-

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