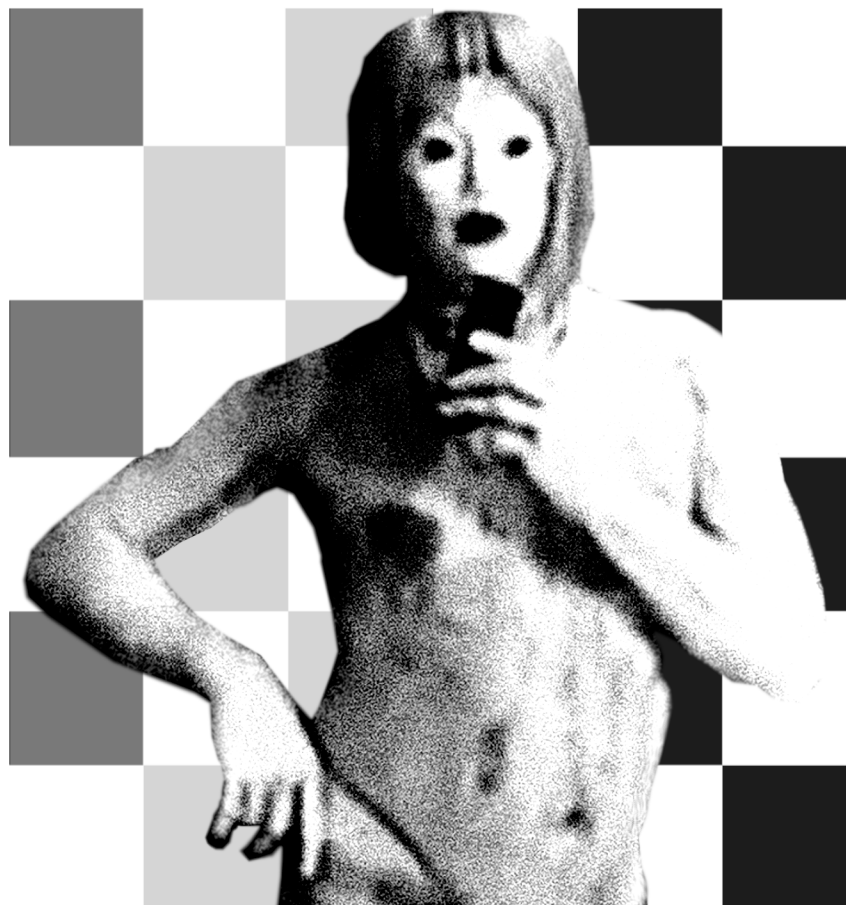


ISSUES

WE'RE BUILDING A TOWER

T TONETTA T



#89: 10/01/24

DANIEL OUELLETTE

**JOURNAL
OF THE
FIFTH
FOUNDATION**

OCI

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THEY SAW THE GAS

-ELLA SOLIS

They see the gas rising up from the west and rapidly approaching. A young girl, maybe 15, with brown hair and eyes runs into the community center. "It's coming, get ready!" As the maybe 20-25 other people in the community center spring to position, they run outside armed with their large, handcrafted fans with many embellishments and adornments, truly remarkable pieces of art. They all have two, one for each hand as they give the biggest swings they can possibly muster.

The greenish-grey clouds are surprisingly deterred. "It's working! Harder everyone!" as the gas is diverted around the village. Her confidence fades a bit as she notices it surrounding the village. "It's so much, make a circle everyone!" They form a circle and start fanning it outwards. The gas actually starts to dissipate towards the outside world. "It worked!" she exclaims as everyone leans over to catch their breath.

She exudes a sigh of relief as one of the villagers approach her. "Do you think it'll come back, Sara?"

"Hopefully not today, at least." As the crowd cheers, everyone gathers in the community building to prepare a feast. A man approaches Sara, "We survived thanks to you, you know?" She smiles at him and cocks her head to the side. "I could've NEVER pulled it off alone, Ric." She pulls him to the side. Ric was a darker skinned man, he had dark brown hair and black eyes. He was close with Sara, and acted as her right-hand man.

"Do you think it'll come back though? For real?" Sara nods solemnly and lowers her head. "It will. And soon we won't be able to hold it off. It could come back as soon as an hour from now. I'm so fucking scared, Ric." He nods with a half frown as he motions her into the back room. There, he has a giant handcrafted fan. "Ric, how long did this take you?" He gives her a half smirk, "3 days straight. It takes two people to wield it but it should protect us a little while longer."

The two chat in the backroom as the feast is being prepared. They are a vegetarian community, so there is a mountain of vegetables being prepared. They don't use garlic because it tastes too similar to certain poisons, but they use and abuse onions in their meals. They walk out of the backroom as the plates are being laid out on the table. "You two are just in time, have some!" "Yay!" Sara says as she runs to the table

to get her helping of vegetarian meals.

They eat and cheer and jest with each other as the whole village celebrates this beautiful victory. The celebration was quickly halted when a white man bursts through the door holding the severed head of a villager. The whole village runs at him with knives as he quickly shoots them down with his pistol. One after another they drop like flies, but Sara and Ric sit at the table eating. He doesn't shoot her, he instead approaches her. She quickly throws her fan towards his hand and it knocks the gun out of his hand. Immediately, Ric springs to action and knocks him to the ground, pinning him. Sara grabs the gun, a foreign object she had no knowledge of, and inspects it. She grabs it in her hand trying to get a feel for it, aims it at his head, and puts him to sleep with a swift shot to the head.

Sara silently places the gun on the ground and sits at the table, in tears. Ric tries to console her, but she is bawling. Slowly, the gas creeps in through the window and she screams out in tears. Ric runs to the backroom and carries the giant fan on his back. "With me now, Sara, outside!"

"It's working?!" as the gas starts to dissipate with only them two fanning. "Sara, when the gas is gone, we need to leave this place. Grab the killing machine the white man brought here."

TO BE CONTINUED.



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ALAM

ISSUES ANTHONY JEFFREY TONETTA

Ryan: Hello? Can you hear me?
 Tonetta: Yeah. I can hear you good.
 R: Ok, great. This is Ryan from ISSUES.
 T: Yeah, ok, Ryan.
 R: Should I call you Anthony or should I call you Tonetta?
 T: It doesn't matter.
 R: Well, thank you for agreeing to do this. I spent most of today watching different biographies people put out about you on YouTube. Histographies or whatever and listened to music. I saw they tend to repeat your life bio, which you were talking about last night. I was wondering if maybe we can get into something that's a little bit different than other people have done.
 T: Say that again.
 R: Are you having trouble hearing me?
 T: No, it's just loud that's all.
 R: Oh, it's too loud?
 T: No. It's loud. What question did you ask?
 R: I'm just starting with; is it ok if we started with some things that are a little bit different than what you normally talk about?
 T: Yeah, that's fine.
 R: Ok. Also, just so you know. I'm recording this so I can transcribe it later.
 T: I figured that anyway.
 R: Ok. I was watching the different biographies that people have done. One said this thing that interested me; that they didn't follow through on that you used to go astral projecting with your brother.
 T: Yeah, but it wasn't with my brother.
 R: It was not with your brother?
 T: No. I was basically on my own. My brother did it also.
 R: Yes.
 T: I don't do it deliberately.
 R: Ok.

T: It's something that happened. But it hasn't happened for 30 years.
 R: Ok, so it was something more like a force outside yourself was causing it to happen? It wasn't like a training thing that you did?
 T: Yeah, right.
 R: Do you ever speculate on what might've caused it?
 T: I think it's just being deep inside.
 R: Yeah.
 T: Basically, you're away from the system, eh.
 R: Right.
 T: I don't follow the system, what's going on outside.
 R: OK.
 T: I think for myself.
 R: Very much.
 T: So therefore, things happen to me don't happen for other people. So, everybody follows things. I don't follow that stuff. I don't listen to the radio, watch TV, any of that stuff.
 R: Got you.
 T: A lot of people want to think that we're just full of shit. That's all we are.
 R: Yeah, I believe that. But how does that relate to the astral projecting exactly?
 T: I don't know.
 R: OK.
 T: I don't know. I don't know. It just happens. I don't know. How do you look at what astral projecting really is? I think it is that stuff comes out of your body, and it travels.
 R: Sure.
 T: It happened to me. It hasn't happened anymore.
 R: I believe you. I'm not trying to cast doubt on what you're saying. I'm just interested in it. Because one of the things we kind of focus on at ISSUES in addition to DIY outsider music and art, things like that, we also like to delve

into esoteric things. I was wondering if maybe you had set out to do that. If you had set out to astrally project.
 T: No, I never did. When you say "we" who is "we?"
 R: ISSUES Magazine. The little cooperative that I'm a part of that puts out this monthly small magazine.
 T: Yeah ok.
 R: Do you feel that you learned anything from those astral projections?
 T: No, not really. No, I don't know. What's there to learn?
 R: Haha. I like that.
 T: It's just something that happens, eh?
 R: Sure.
 T: Something comes out of your body, and you travel.
 R: So, it's pretty much like you're exploring a 3 dimensional space? You're basically just flying around is what you're saying?
 T: You're actually flying around. You're above things on Earth and people. Or, you can go right into the universe at tremendous speed, eh.
 R: That's interesting to me because that's not something that happens to everybody.
 T: No, I don't think it would. I think if you talk about it to somebody, they'll think you're a nut.
 R: Well, I don't think you're a nut. But maybe we're both nuts. Haha. If I'm interested in what you have to say about it.
 T: The opposite can happen also: something out there can enter your body.
 R: Have you experienced that before?
 T: Yeah, I did around 1984, 1985.
 R: What do you think it was?
 T: Someone who died. And their spirit or something enters you, that's all.
 R: Like a medium? Like what they call a medium. Unlike a medium, you're not doing it on purpose.



It's happening to you.
 T: Yeah, it's happening.
 R: Did you ever spend time around, I don't know, witchcraft shops or-
 T: No. My brother did. He committed suicide because of that. He couldn't shake the voices in his head.
 R: Right.
 T: That's something you don't fool around with. Unless you're strong.
 R: You take that very seriously.
 T: Who?
 R: You do.
 T: You don't fool around with stuff like that Unless you are strong, you understand it and can handle it. The voices were driving him nuts.
 R: When was he doing that? Like what years?
 T: Back 20 years, he'd been doing that quite a while. 1984, 85, into the year 2000.
 R: Yeah.
 T: 2001, I think is when he committed suicide. If he committed suicide, I don't know, eh?
 R: Well, that's an intriguing statement.
 T: He's seen a lot of psychiatrists eh.
 R: Oh yeah, you-
 T: And they needle him up a lot. They did that; the doctors, eh.
 R: Yeah, they do that sometimes unfortunately.
 T: I've never heard of that, but they did, eh. I don't know why.
 Like I said, he was in the psychiatric ward, and they say he just

jumped out of the window, eh.
 R: Oh, shit.
 T: Or they? It's hard to believe a person could do that on a floor like that. You'd think the windows would be secure.
 R: Right.
 T: That or the doctors, I don't know, pushed him.
 R: Oh man. That's wild. That's terrible.
 T: Yes, yes, it is.
 R: But you were never interested in studying that stuff with him.
 T: I was too busy working.
 R: Yeah.
 T: I had a house and kids. I had a mortgage. Two weeks in one week. I was working too much.
 R: You're retired now?
 T: In a way, I'm doing the music now.
 R: Right.

T: I've been retired since I was 65. Since I was 65. I've stuck with my hobby, eh, which is music.
 R: You have quite a way of doing it too. A lot of people seem to follow you. I was looking up YouTube pages.
 T: I don't watch YouTube, eh. They steal songs.
 R: Yeah.
 T: You know my bro? My brother who committed suicide?
 R: Yes.
 T: I wrote the song My Bro about him. When I posted it on YouTube it gave me a violation saying it doesn't belong to me. I had nothing to do with and so forth.

CONTINUED



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TONETTA CONTINUED

T: So, all that crap. all that stuff, the song and the words are me doing it. In other words, if I post it on there, I get a violation because they say it belongs to someone else. I don't go for that. It belongs to me.
R: So, they've been flagging you when you post our own material, but they let other people upload your stuff without your permission?
T: Exactly. Someone else is posting My Bro and making money off of it.
R: Oh man, that's terrible.
T: There's a lot of terrible things they're doing to me.
R: Well, what else? Is there anything you want to get off of your chest?
T: Well, it doesn't get off your chest. It's always there.
R: I got you.
T: Like people who cover your songs. I don't like that all the time. Why are they covering my songs, know what I mean?
R: Right. So, you dislike it when people cover you?
T: No, I don't like it at all.
R: Yeah.
T: It hides me in the background.
R: Mmm I got you.
T: They pick a song that I'll do. They'll probably spend hours and hours to make it a better song.
R: Mmm.
T: Therefore, everyone will listen to that instead of listening to my stuff which is very rough. I do it in a half an hour. I bang a song out and that's it. No, I don't like it when they do stuff like that.
R: Well.
T: I was talking to other people about that. They said that maybe the reasons they cover your songs is because they're so good. Maybe if you did good songs, they wouldn't touch their songs, know what I mean?
R: Well, they probably do like them. They must like them if they're covering them, but it is sad they're taking your credit. That's the bad part. It's kind of, there's a good and a bad to it.
T: What?
R: Sorry.
T: I don't even like the word YouTube.
R: In that case, I won't say it anymore.
T: Apparently Google bought out YouTube years ago, right?
R: Oh, yeah. They bought out everything.
T: I got no use for Google either.
R: Yeah.
T: Or the system, either.
R: Were you part of the punk rock movement back in the day?
T: No, I don't even know what that is.
R: Ok.
T: Then, my songs are on the radio, which I don't like. My songs being on the radio. You could phone some radio stations out there

and they will play it. I think that should be against the law.
R: If they're not paying you.
T: Huh?
R: If they're not paying you, yeah.
T: They're not paying me.
R: Is that in Canada?
T: I don't know where it is. People hear it on the radio and phone in and say hey we heard you on the radio place and asked for Tonetta's song and then they played you.
R: You want everyone to buy it from you.
T: Well, the stuff is mine. Why not?
R: There's no reason why not.
T: There was stuff on Spotify. There was some guy. He was selling my music on Spotify.
R: Oh, man. What's he doing that for?
T: Well, money.
R: Oh yeah.
T: He puts up 5 or 6 songs on Spotify that belong to me. He says, well, what is the word, that all money goes to me. Nothing of the money goes to me. He's had it up for ten years.
R: Oh man.
T: It was taken down. This year I had it taken down.
R: That's good. It's too bad you don't have a close friend who is a lawyer. They might be able to take care of that.
T: Well, it got taken down by a friend of mine who knew how to file those complaints. He filed it with Spotify and Spotify said that it was wrong for them to be doing that, and they took it down. You don't need a lawyer for that.
R: That's true. So, do you ever play venues?
T: No. I don't play live. Never, ever. I've been offered many times to do tours. I don't do that kind of stuff.
R: You're not trying to be a rock star.
T: I don't think I am a rock star.
R: You're trying to be real.
T: Well, I am real. I'm not even trying.
R: Hahaha.
T: I could never be an actor.
R: Oh, yeah?
T: Yeah. Yeah.
R: Do you have a website that you want people to go to that's your personal website? You don't want them to go to Spotify and you don't want them to go to YouTube. So where should we send them?
T: I have three accounts. I have Instagram. I have YouTube and I have three accounts on YouTube. And I have a TikTok.
R: Ok.
T: They're all there. That's how I get to the people. It gets to them.
R: Do you have someone help you with that or do you do it all yourself?
T: I do it all myself. In the beginning I had to get people to get to me because I didn't know how to use the internet. I didn't know how to upload. I was paying all kinds of money because I was getting people to upload. I didn't know how to upload.
R: Yeah.
T: I was paying guys ten dollars every time I uploaded a song.
R: Well, that's outrageous.
T: Yeah, I spent all kinds of money doing that. I used to go to work, make a pocket of money, I used to upload my music. Ten bucks a song.
R: Sure.
T: Because I didn't know anything about the internet. This was at the time I started with YouTube, eh? Then they closed me down, YouTube.
R: Yeah.
T: So, I had to pay the guy again and reuploaded all those files again at ten bucks a shot.
R: Oh my god this guy's ripping you off.
T: Well, he's not really.
R: Ten minutes a song on YouTube?

You could do that in three minutes.
T: I know that but if you don't know how to do it.
R: Someone should be helping you they just shouldn't be charging you that much is what I'm saying.
T: I don't know. In time you meet people who want to come to Toronto. I knew a guy from Berlin, and he came to Toronto.
R: Well, that's interesting.
T: He liked 2 or 3 of my songs. I met him downtown. 2 or 3 years ago. I asked him about uploading He said sure I'll tell you how to upload. I figured it out and after that I didn't need the guy to pay ten bucks a shot. All I needed to do was go to the cafes, pay them ten bucks a pop to upload. I can do it on my own now.
R: Well, that's good
T: So that got rid of him. Eventually a guy from California was a fan. He sent me a Windows 8 computer.
R: Mmmhmm.
T: When he talked to me, I didn't know how to use it, eh? He said take time and you'll figure it out. You'll be able to do anything you want, convenient, at home, whatever.
R: Right.
T: You can take that small computer to a library or whatever, get it uploading. You don't have to go downtown. That's what happened with that. Everything was gradual, eh?
R: Yeah.
T: People all over the place will help you. They give you hints on how to do things. How to open accounts. It took time.
R: That makes sense.
T: It took a long time to figure out the internet. It was nice of the guy from California to send the computer and all that. Things like that, eh.
R: So, have you lived in Toronto your whole life?
T: Yeah, my whole life. I don't like to travel. I see no use in it. As far as I'm concerned, all cities are the same. If everyone's coming here, what's the point of going where they are if they don't like where they live?
R: You mentioned in a few of the bios that you would give all your money to your mother, but the deal was that you'd get a motorcycle. Did you get that motorcycle?
T: Yeah, but that was years ago.
R: Have you kept up that hobby since then? Being on a bike?
T: No. I still have my driver's license and motomotorcycle license. It was something where when I was married the marriage didn't work out. It's a long story about that, eh.
R: Right.
T: I made a deal with my wife, eh. They were 8 and ten years old last time I saw them. She was like, you won't see the kids. I don't want them brought up by you. If you don't see them you don't have to pay them any support, right?
R: Sure.
T: So, I said that's fine. I didn't see the kids. After a while she went after the law to get me to pay.
R: Yeah.
T: I made a deal with her, right? So, I still never paid law or no law. The money built up to 100,000 dollars.
R: Yeah.
T: It finally went to court after 9 or ten years, eh. I owe 98,000 dollars.



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▶
TONETTA POSTER

CONTINUED ON 12



TONETTA

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ANSWERS WITHOUT QUESTION

CARL KRUGER WITH AI

1. Cacafuego (a braggart or boaster).
a. The robot analyzed the data but couldn't grasp the meaning behind the laughter. The humans shared a joke, one that wasn't in the algorithms. No machine could understand what it felt like to simply be alive.
b. He found solace in the shadows of forgotten places.

2. Quomodocunquize (to make money by any means possible).
a. The company installed an AI to automate customer service, but it couldn't respond to the subtle frustration in a customer's voice. When the human representative returned to the call, the problem was solved in seconds. Machines processed inputs, but only people understood emotions.

b. The clock struck midnight, and the world paused for a second.
3. Sternutation (the act of sneezing).
a. The AI chef followed every recipe perfectly, but the food always tasted bland. It lacked the creativity and passion a human brought to the kitchen. Cooking, after all, was an art, not just a calculation.
b. A single raindrop landed on her outstretched hand.

4. Clinomania (an excessive desire to stay in bed).
a. Machines wrote reports faster than any human could, but none of them captured the soul of a story. The headlines were accurate, but the depth was missing. The editor rewrote them, infusing life into words that only humans could breathe.

b. The old radio crackled, bringing voices from another era.

5. Absquatulate (to leave abruptly or run away).
a. The autonomous car could navigate the streets without error, but it couldn't appreciate the beauty of the sunset over the city skyline. The human passenger sighed, realizing that no algorithm would ever feel awe. Some experiences weren't just about reaching the destination.
b. Coffee tasted like mornings full of possibility and dread.

6. Sesquipedalian (a person who uses long words).
a. The AI painter created flawless reproductions of famous artworks, yet every piece lacked originality.

It could mimic, but it couldn't imagine. Creativity wasn't about perfection—it was about the imperfections only humans dared to explore.
b. The cat stared at the moon, as if understanding its light.

7. Perendinate (to procrastinate or delay something until the day after tomorrow).
a. The robot tutor could solve equations instantly, but it couldn't inspire curiosity. A human teacher sat down with the students, encouraging questions and fostering wonder. Learning was about more than answers; it was about exploration.
b. The wind whispered secrets through the empty streets.

8. Acersecomic (someone who has never had their hair cut).
a. A machine could compose melodies that followed the rules of harmony, but the songs felt empty. It couldn't capture the human spirit, the raw emotion behind each note. Music was more than patterns—it was connection.
b. Time slows when you're waiting for the unknown.

9. Hippopotomonstrosesquipedaliophobia (the fear of long words).
a. The AI doctor diagnosed conditions faster than any human could, but it couldn't comfort a patient with words of reassurance. When the nurse held the patient's hand,

the fear in the room dissolved. Healing wasn't just about science; it was about care.
b. Beneath the surface, the ocean held mysteries no one could fathom.

10. Logolepsy (an obsession with words).
a. The algorithm predicted market trends with precision, but it couldn't foresee the human intuition that drove innovation. It was the spark of an idea, the unpredictable leap of faith, that created the next breakthrough. Machines followed logic; humans followed dreams.
b. In the distance, a train whistle echoed like a fading memory.

-END-

PROMPT

CARL KRUGER WITH AI

1. Write a three sentence short story praising generative art in the style of Zara Hadid.

In the undulating contours of the digital canvas, generative art rises like an architectural marvel, each algorithmic curve a testament to boundless creativity. Its structures flow seamlessly, defying conventional boundaries and merging form with function in a sublime dance of geometry. Here, the synthesis of art and technology redefines the limits of aesthetic expression, echoing the fluidity of an ever-evolving future.

2. Write a three sentence short story critiquing generative art in the style of Zara Hadid.

Within the rigid confines of code, generative art often reveals a sterile rigidity, where algorithmic precision stifles the organic unpredictability that breathes life into true artistry. The beauty of spontaneous imperfection is lost,

replaced by a mechanistic replication of forms that lack emotional depth and human touch. In its quest for precision, it sometimes forgets the essence of creativity lies in the unpredictable and the beautifully flawed.

3. Write a three sentence short story praising generative art in the style of Frank Gehry.

The new museum's walls, sculpted in undulating curves and unexpected angles, were a testament to the marvels of generative art. Each surface seemed to tell a unique story, as if designed by an algorithm of creativity rather than constraint. In the interplay of light and shadow, the architecture transcended form, celebrating a boundless fusion of structure and imagination.

4. Write a three sentence short story critiquing generative art in the style of Frank Gehry.

The building's chaotic forms, while striking, revealed the limitations of generative art when applied without human touch. The cold precision of algorithms

lacked the warmth and nuance of organic design, resulting in spaces that felt disjointed rather than harmonious. The grandeur of the concept was overshadowed by a sterile execution, reminding us that creativity sometimes requires more than just data.

5. Write a three sentence short story praising generative art in the style of Walter Gropius.

In the elegant marriage of form and function, generative art emerges as a testament to the power of systematic creativity. Its abstract structures are not mere products of chance but a deliberate orchestration of algorithms that embrace both precision and spontaneity. This symbiosis of technology and artistry reflects the modern ideal of a harmonious, forward-thinking aesthetic.

6. Write a three sentence short story critiquing generative art in the style of Walter Gropius.

While generative art showcases a commendable fusion

of algorithm and design, it often lacks the nuanced human touch that imbues traditional artistry with depth. The sterile precision of code can overshadow the emotional resonance that arises from human experience and intuition. True innovation in art demands not only technical prowess but also the soul that algorithms alone cannot capture.

7. Write a three sentence short story praising generative art in the style of Alvar Aalto.

In a sunlit gallery, the undulating forms of generative art flowed with the grace of natural landscapes, echoing Alvar Aalto's harmonious integration of organic curves into architecture. Each piece resonated with the serene elegance of a well-designed space, where innovation met the organic touch. These digital creations, much like Aalto's own work, celebrated the beauty of nature through a new, digital lens.

8. Write a three

sentence short story critiquing generative art in the style of Alvar Aalto.

As the mechanical whirl of the generative art installation filled the room, the cold precision seemed to strip away the warmth and spontaneity that characterized Aalto's humanistic designs. The sterile patterns, while intricate, lacked the soulful interaction of human hands and the intuitive understanding of material that Aalto so masterfully embodied. In this pursuit of perfection, something essential—the essence of human creativity—was lost in the algorithmic process.

9. Write a three sentence short story praising generative art in the style of Piet Mondrian.

In a world of digital precision, the generative art displayed vibrant grids and stark contrasts, echoing Mondrian's harmonious balance. Each composition danced with primary colors and clean lines, creating a visual symphony of order

and innovation. The art transformed the algorithmic into the sublime, celebrating a new era of artistic expression.

10. Write a three sentence short story critiquing generative art in the style of Piet Mondrian.

The generative art, with its rigid grids and formulaic patterns, seemed to lack the soul of Mondrian's original vision. Despite its technical precision, the compositions felt mechanical, as if creativity had been replaced by code. The art, though orderly, failed to capture the spontaneity and emotional depth that define true artistic brilliance.

-END-



IMPRESSIONS OF

CANDY AND STRANGE TROLL by FOOT FRASS

Troll Foot Frass is an avant rock group from Minnesota. They released an album called, "Candy And Strange," on December 15, 2023.

You can listen to it here:
trollfootfrass.bandcamp.com/album/candy-and-strange

My Impressions:

This album leans a little more into rock than the previous ones. While it retains its experimental, psychedelic nature, it also sings in constructions of rock and funk guitar riffs (upon which much of the other instrumentation is hung). It innovates while retaining a sense of the familiar.

LOOK AT THE PATTERNS by THE RAFT

The Raft is a psychedelic shoegaze act from the UK. Shore Dive Records released their album, "Look At The Patterns," on June 21, 2024.

You can listen to it here:
shorediverecords.bandcamp.com/album/look-at-the-patterns

My Impressions:

An endless progression of flowing, iridescent water streams from my speakers as beautiful vocal harmonies dance over effected guitars. The twinkling leads and splashes of reverberated chords swim as I float in a womb like a cocoon of safety and warmth. There's also a slight psychedelic sparkle, an aqua blue and fuchsia light, a well lit and ultimately beautiful sort of venue.

This hits me in all the right places. It sings. It envelops. It works.



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AFRICAN SYMPHONY by C.A.E. CREATIVE ART EXPERIMENT

C.A.E. Creative Art Experiment is a free improvisational group from Italy. They released an album called, "African Symphony," on June 29, 2024.

You can listen to it here:
creativeartexperiment.bandcamp.com/album/african-symphony

My Impressions:

Searching, questioning, wandering through the cerebral space that this sonic poetry elicits in my mind. It's full of danger and reflects on the continent it is named for.

The piece is futuristic but built from traditional sounds. It is joyful at times, even anxious, but mostly it is searching. Searching for something elusive that it never quite defines.

PHASE by SKETCH

Sketch is an ambient guitar music maker from New York. They released an album called, "Phase," on August 2, 2023.

You can listen to it here:
sketchmaster.bandcamp.com/album/phase

My Impressions:

Vast, subdued spaces expand before the listener as I allow this pristine music to slowly wash over me. The implications of bright, cold spaces. The faintest hint of weather and wind. A broad, arctic expanse, bright from the sun but full of solace and solitude.

The quality of the sound presents me with a meditative outlet. The hints of development bubble in slow motion. The swells are so gradual at times as to almost be glacial. The promise of progress exists in each new wave and the effect is more promising than foreboding.

This is a study in musical economy. So much is done with so little. The music manages to transport me to a place of centered contemplation. It is broad and environmental. It carries me to new places. Yet, it never runs into the potential problem of pretentiousness or anxiety. There is nothing false or fearful about this. The creation and expansions of an image of forward momentum does not leave me with any fear of the future.

It's almost as if there is a benign conjuration happening; the imprecation of a sacred arctic god, brought for deliverance and resulting in a maturity of form.

Through all the tracks there is never a deviation into the unnecessary or the indulgent. There is no excessive percussive beat. There is no pressure to conform to the quality of the sounds. There is no mental trap presented to the listener, or obstacle to overcome. It is sensitive. It is profound. It is present.

SETTLED IN THE HEAD by JO BLED

Jo Bled is a free improvisational artist from Vergennes, Vermont. Lurker Bias released their album, "Settled in the Head," on April 24, 2024.

You can listen to it here:
lurkerbias.bandcamp.com/album/settled-in-the-head

My Impressions:

Percussion based soundscapes rattle and slide as asynchronous pulses of textured metal elicit eruptions of sound-effected clicks and hums. Not chaos as in destruction but chaos as in impossible-to-easily-define. The various implements hit the percussive membranes in a multitude of ways, creating a sense of anxiety and progress.

AI EP by 185668232

185668232 is an electronic experimental artist from Brooklyn, NY. They released an album called, "AI EP," on May 30, 2024.

You can listen to it here:
185668232.bandcamp.com/album/ai-ep

My Impressions:

These are pop songs, broadly speaking. Constructed of samples run through an AI machine and then further produced by the namesake of the project. They are somewhat strange. They slide around in time. They embrace decay and crunching. They are propulsive. They are sonically consistent and thematically on point. I would say that this is a really interesting attempt to work with new developments in musical technology.

COOL/DREAMS by LAST VICTORIAN DEATH SQUAD

Last Victorian Death Squad is a dream pop artist from Latvia. Shore Dive Records released their new album, "Cool/Dreams," on June 28, 2024.

You can listen to it here:
shorediverecords.bandcamp.com/album/cool-dreams

My Impressions:

Cascades of distortion and reverb engineered for environment and not for anger. They sing in sweet melodies and pop sensibilities, like an alternative wavelength. This sounds like the positive radio relays from a futuristic alien planet which nonetheless has pop rock music. It cuts through the noise with a bright tonality.

REVIEWS BY RYAN O'DOUD

IMPRESSIONS OF

SINGLES FROM NO NORMAL by KILL LINCOLN

Kill Lincoln is a ska punk band from Washington, D.C. Bad Time Records released their singles, "I'm Fine (I Lied)," and "All Worries," on the album, "No Normal," on September 27, 2024.

You can listen to them here:
killlincolndc.bandcamp.com/album/no-normal-2

My Impressions:

Fast, polished pop punk full of horn sections, stabs, and blasts; bright, propulsive percussion, alternating chunking and upbeat sluicing guitar and skeletal bass guitar.

The songs are taken directly out of their time, made of sing-a-long inspiring vocal melodies, bright chords and good times.

HESPERIA by VIOLET NOX

Violet Nox is a psychedelic pop group from Boston, MA. Somewherecold Records released their album, "Hesperia," on October 1, 2024.

You can access it here:
violetnoxswc.bandcamp.com/album/hesperia

My Impressions:

This is appealing in multiple ways.

The tender, subtle sounds of electric piano shaped chords in ways that are sultry and sublime. The mediation of a dense atmosphere. The plaintive call of a settled soul.

Swelling, soft-synthetic harmony builds and collapses from the background noise. Melodiously singing reed instruments play softly, undergirding the vast ethereal quality of the vocal track.

Change in a moment and eternity in a whisper, the simmering musical pieces join and split with an almost effortless intensity.

Like screaming up from the bottom of a vast spiritual void, singing the joy of union and the evacuation of death.

This music brings me into a place of quiet contemplation. It absorbs the negative emotions I carry in my muscles and hands me a dull singing bowl, ringing with me into the comfort of creative will.

I think that I would love to see this band live, to hear this band live.

The softly placed quiet attack of the synths gently comforts me and prepares me for the somewhat tighter vocal expressions.

There is a nearly neverending interplay between the slight variations of musical progress; the barely differently attenuated synths, electric pianos, swells, pads and vocalizations. I could get lost in them.

REVIEWS BY RYAN O'DOUD

ALTERED STATES OF REALITY COMPILATION by SANTA SANGRE MAGAZINE

Santa Sangre Magazine is an experimental publisher and musical label from Katowice, Poland. They released a compilation featuring multiple artists called "Santa Sangre Magazine presents: Altered States of Reality compilation," on August 19, 2021.

You can listen to it here:
santasangremagazine.bandcamp.com/album/santa-sangre-magazine-presents-altered-states-of-reality-compilation

My Impressions:

Such a variety of content here. Difficult to sum. These pieces vary widely from slightly industrial synth pop, to dissociation inducing ambient, to anxiety inducing horror instrumentals and even straight noise. Generally though, this can be categorized as ambient, and all the tracks possess a presence and intent that can't be denied.

GROOVY SHOOVY by JULIA.

Julia. is a funk rock group from Raleigh, NC. They released a single called, "Groovy Shoovy," in 2024.

You can check it out here:
open.spotify.com/album/6GPaUiJJ0WNKNjPhZOZrXJ?si=zs6Rg8dTRIKU_qbbA_wFMA

My Impressions:

A high, rhythm-guitar-based, grooving funk-rock riff that straps in and takes you through a standard deep funk routine that merges into psychedelia and even punk rock. This is a high energy, danceable piece of music that has vocally pointed lyrics and a strong, technical, rhythmic character.

DIVE:TWO by GHOST:WHALE

Ghost:Whale is a stoner metal group from Brussels, Belgium. POGO Records released their album, "Dive:Two," on September 2, 2024.

You can listen to it here:
pogorecords.bandcamp.com/album/ghost-whale-dive-two-pogo-185

My Impressions:

A heavily emphasized, slammed, beating percussion line plods and cracks like a train engine pulling these songs along and demolishing anything stupid enough to get in the way. These are solid, swinging, swaggering riffs of crushing guitar and synched-pulsed-pounded bass, threatening the public as they do hard grooves and dig even harder ones into the ground as they pass.

GENERIC SKINCARE by COILGUNS

Coilguns is a posthardcore act from La Chaux De Fonds, Switzerland. They released a single called, "Generic Skincare," on August 23, 2024.

You can listen to it here:
coilguns.bandcamp.com/track/generic-skincare-2

My Impressions:

A real, straight-out-of-the-gate blast of sonically harmonious but hardrocking post-hardcore jams out of the speakers until the moving guitars are withheld and the belting, biting and finally singing vocals come out and dominate my ears. There is a powerful use of dynamics, of instruments entering and exiting the sonic space, of building and collapsing. Despite or perhaps because of this, the forward momentum of the piece is relentless and memorable.

ROOM TONE (NEUTAPE-035) by DAFAKE

Dafake is an ambient act from Japan. NEUS-318 released, "Room Tone (NEUTAPE-035)," on September 14th, 2024.

You can listen to it here:
neus318.bandcamp.com/album/room-tone-neutape-035

My Impressions:

The first song, Presence, starts off with the sound of shuffling, perhaps through a bag. The synth rises up in the background adding a layer of ethereality to the mix. It is then overtaken by the warm hum of the synthesizer as the shuffling sound takes a back seat. Then, the ethereal synth rises to the top and creates what I can only describe as the feeling of being an atheist but walking into a church. It's surreal and beautiful.

My favorite song: I'm not picking. I say that because this 2-song album is meant to be enjoyed front to back. The first song sounds angelic, and the second song sounds demonic. They go together hand in hand.

REVIEW BY ELLA SOLIS



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IMPRESSIONS OF

ACTIONS AND FORCES by ZWAREMACHINE

Zwaremachine is an industrial act from Minneapolis, Minnesota. They released, "Actions and Forces," on August 30th, 2024.

You can listen to it here:
zwaremachine.bandcamp.com/album/actions-and-forces-single

My Impressions:

This is a crazy single, it starts out strong with a heavy darkwave beat that is then interrupted by industrial-style vocals. I love the employment of genre cliches to create a love letter to the genre. I love darkwave and this song is no exception. It offers a lot to the lovers of darkwave. This song is a passion project and that clearly shows in the many complexities of the song.

A GOOD NATURED PORN PARTY by SKINPIG

Skinpig is a darkwave act from Amsterdam, New York. They released, "A Good Natured Porno Party," on March 1st, 2024.

You can listen to it here:
skinpig.bandcamp.com/album/a-good-natured-porno-party

My Impressions:

This album starts out strong with noise and those addictive electro-industrial drums. It communicates an important message to consumerism in the modern age and isn't afraid to let you know it. I love the use of droning on a smaller scale. The way it's used in this album feels so precise and intentional. The synths sound evil like the subject matter of the songs, it all flows together nicely.

My favorite song: *Sugar Pills*. This song is so atmospheric, creating an uneasy atmosphere in which the listener feels uncomfortable.



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NOTHING GOOD EVER HAPPENS HERE by LEPERWITCH

Leperwitch is an avant-garde act from Chattanooga, Tennessee. They released, "Nothing Good Ever Happens Here," on June 10th, 2022.

You can listen to it here:
leperwitch.bandcamp.com/album/nothing-good-ever-happens-here

My Impressions:

This album starts out absolutely maniacally. I love the distorted and slightly detuned synths. They set the tone for the album before the yelling begins. The lyrical content of the songs is quite raw and emotional. This creates a very intense listening experience, unlike much of music today. My favorite song: *You Didn't Ask to Be Here...* This song is noise but it's my favorite because it fits well within the rest of the album and only adds to the experience of intense listening.

DREAM AND REALITY by QUINTELUM

Quintelium is an ambient act from California. They released, "Dream and Reality," on August 1st, 2024.

You can listen to it here:
quinteliumswc.bandcamp.com/album/dream-and-reality

My Impressions:

This album starts off with beautiful piano playing and bird sounds, creating a very peaceful and happy style of ambient as compared to the other two I covered. I love the employment of silence to create rising and falling tension. I thoroughly enjoy the organ-style synth in the second song, creates such a beautiful soundscape to get lost in.

My favorite song: *Static Corridors*. This song is kinda like if pop and ambient had a baby. It's so beautiful and happy-go-lucky. It's even danceable, this song is very fun.

COLLECTION OF SONGS (2019-2022) by GRIMLY

Grimly is a bedroom act from Cincinnati, Ohio. They released, "Collection of Songs," on February 28th, 2023.

You can listen to it here:
grimly.bandcamp.com/album/collection-of-songs-2019-2022

My Impressions:

This song is a beautiful bedroom folk collection of unfinished songs. I love the hard strumming in the first song to make the guitar sound more jangly. This adds a lot in terms of musicality, even though it's something most wouldn't notice. This album is so sweet-sounding, and I could definitely see myself listening to this for a few days in a row at least.

My favorite song: *Cigarette Ash*. This song is so beautiful, it's like the kind of stuff kids listened to in 2016-2018 on YouTube. I love the reminiscent lyrics and the soft-strummed guitar. Medicine is also super good, hard to pick just one.

UNMADE by RICH GOD

Rich God is a drone act from Louisville, Kentucky. They released, "Unmade," on October 31st, 2024.

You can listen to it here:
richgod.bandcamp.com/album/unmade

My Impressions:

Right now, the only song available is 55 so I will be reviewing that one.

This song starts out with some darker noises, metallic crashes, and an industrial-style drum beat. This is highlighted by the employment of a droning synth in the background. The droning synth then is manipulated so that it creates a more horror-fx style sound.

PHASE by SKETCH

Sketch is an ambient act from New York. They released, "Phase," on August 2nd, 2023.

You can listen to it here:
sketchmaster.bandcamp.com/album/phase

My Impressions:

This one is more like a jangly ambient than the other ambient acts of this issue. It's bouncy and features loop-based fx. I like this artist's take on ambient music, it offers a lot of rising and falling energy that gives me the feeling of doing something crazy. I wouldn't say adrenaline, but the feeling of unease before doing something insane.

My favorite song: *No Discouragement Necessary*. This song is heavy on the rising and falling that I love so much about this album. It sounds like a song out of a movie. It definitely could be used in a movie.

REVIEWS BY ELLA SOLIS

IMPRESSIONS OF

COAGULACIONES by CAPGRAS & NIHILUM EKSTASIS

Capgras & Nihilum Ekstasis power electronics artists from Santiago, Chile. They released an album called, "Coagulaciones" on May 8th, 2024.

You can listen to it here:
capgrasdisease.bandcamp.com/album/coagulaciones

My Impressions:

A bitcrushed hellscape made for the sick, by the sick. Pure despair encroaches farther into the psyche with every repeat of this piece. Screams and whirrs that could only be replicated by sneaking a microphone into a 19th century sanatorium. Distorted feedback with little rhythmic pulse beat into the mind, giving the listener absolute auditorial overstimulation. Deeper and deeper the pit in your stomach digs every second of the record. Feelings that can only be recreated from the hellish withdraws of psychiatric medication. The dread is somehow cathartic. Almost soothing to the mind, having such niche feelings being displayed via audio. My personal favorite power electronics project to come out in the past few years.

WHAT IT WAS LIKE by ROBOT HEART THROB

Robot Heart Throb are an art rock band from Chicago, IL. They released an album called, "What It Was Like" on August 29th, 2023.

You can listen to it here:
open.spotify.com/album/6ZyldmmcpUSaTP3gK4jHBy?si=PvkB90wISAYuLUZ_IHUKiQ

My Impressions:

A collage of styles that cannot be pinned down to simply pop punk. Under the impression of pop punk from the first track, you'll be taken back from the more art rock passages throughout the record. I can't help but be reminded of "Neon Ballroom" by Silverchair, where they abandoned their post grunge sound for a more progressive orchestral sound, while keeping the memorable choruses that made them break through. Strings are littered throughout the album, with odd time signatures and funky chord changes being the norm. Despite the prog influences each song is catchy and sticks with the listener. An odd fusion of early Weezer melodies and late career Pink Floyd song structures if you will. This project is a masterclass in blending advance music theory into pop songs.

BLUE by BLUEPRINT TOKYO

Blueprint Tokyo are an indie rock duo from Oklahoma City, OK. They released an album called, "Blue" on August 28, 2024.

You can listen to it here:
open.spotify.com/album/5Y79ER6SOpmMgsgBCI9htC?si=QR5tDb-AQymLDjewEpREeQ

My Impressions:

Jangly guitars are the core ingredients in this dancy indie soup. With vocals that taste like warm bourbon and drums kicking through the mix like four tablespoons of sriracha, post punk tinged indie is back from its misreported death circa 2008. An innovative and refreshing and blend of every clique in the graduating class of 2004. Indie sleaze, pop punk, alt metal, funk rock, and hints of dance music all collide to create a new sound using classic techniques.

BASS LOUNGE CAFE by ALBERTO RIGONI

Alberto Rigoni is a composer and bass guitarist from Montebelluna, Italy. They released a single called "Bass Lounge Cafe" on August 19, 2024.

You can listen to it here:
albertorigoni.bandcamp.com/track/bass-lounge-caf

My Impressions:

Miami FL, 1972. After a 3 day bender, you stumble into a smoke filled cafe. The smell of margaritas flood your senses, and you collapse to the floor in absolute exhaustion. The sound of a smooth yet funky bass line immediately revives you. The white noise brings calm to your adrenaline filled body, and the groovy reggaeton drums gives you the confidence to conquer another 3 days in absolute debauchery. A score only meant for those who exclusively wear Hawaiian shirts while drinking tequila from the bottle. A future summer hit from a bygone era.

REVIEWS BY ISABELLE KARINA

POETRY SELECTIONS OUTSPOKEN WHERE TREES FUCK FINAL ACT

Silence wanted
In times of need
Time of crisis
Disease
Try to find the ease
To relieve
The Eve
There is no fucking retreat
Crash it! Smash it! Eat it!
Erase the track and repeat
Crash it! Smash it! Eat it!
You cry on the roof
There is no way out
They'll put you on mute
Push you on the roof
Crashed buildings
And
Smashed bodies
What are your hobbies?
Smashed babies
And
Crashed ideas
What are your lobbies?
Maximise the price
Of your device
You will pay the debt
Of your own death
There's no mute control
You'll end alone
With no home
I say
SAVE OUR SOULS
You moan
Gnaw your bones
Your golden bones

I can feel the rage
Of trees in cage
Stuck for ages
Fucked up
But
Do you know
Where trees fuck
These nerds
Of words
Draw the birds
Carnal smells
Fruity spells
They expel
The tale
Of being nailed
They just want
To get laid
To be played
And NOT being traded
Betrayed
By drunk men
For their trunk
They fuck you
UP
Beat your ASS
With their AXE
Without
Being ASKED
Smash your roots
With their tools
Kill your fruits
Your attributes
Make you mute
If you ever knew
Who they were
They've ended up
Blurred memories
But they were
Carnal trees

Fact, fact, facts
Don't act
Never act
On them
Don't blame
Their fame
They're the same lame
Shit
That they named
Fact, fact, facts
Make them
Shameless
Damn cool
You're the FOOL
Their tool
Make them drool
Attack with teeth
Beneath
The
Fact, fact, FACTS
Their art
Of acting
Dismiss tactics
Give me tics
And headaches
Fake, fake, FAKE
Make me
Fail on
My FUCKING ACT
Faking my ART
Autistic TICS
With face masks
Fact, fact, FACTS
Far
From
ACTING

POETRY BY MARIE-SOPHIE GIUDICELLI



OCI ORDER OF CELESTIAL INTEGRATION

TONETTA CONTINUED

R: That's a lot of money.
 T: I'm still paying for it now. 40 years later I'm still paying.
 R: That's weird. They're grown up. Doesn't it end when they grow up?
 T: It's a buildup of all those years I never paid. That's what it worked out to. 98,000 dollars.
 R: You know my dad did the same thing.
 T: What did he do?
 R: My mom threw him out. He never paid child support. Then when he got on Social Security it got taken out of his check. Very similar.
 T: Did he see the kids or didn't see the kids?
 R: Didn't really.
 T: He didn't, right?
 R: He didn't because my mother wouldn't let him. Yeah.
 T: Why make him pay if he didn't see the kids.
 R: I think that makes sense. I'm not a politician. I don't know.
 T: It makes a lot of sense. She tried to make it look like I left her back then.
 R: Right.
 T: So that she could keep the house. Make me pay all the bills for the house. So that she didn't have to work so I would support the kids. It made her look like I left her, eh.
 R: Right. So, before that happened, did you love her?
 T: I don't think I ever loved her.
 R: Did she love you?
 T: No. I'm sure she didn't, it was obvious. All she wanted to do was get out of the parents' house.
 R: Yeah, right.
 T: She was 23

years old, and she was looking for a sucker, so she found one.
 R: Ahh. When that went down-
 T: Well, then we got married, right?
 R: Right.
 T: Slowly, as time went on, I kept reading into her. Like what kind of person was I married to.
 R: Right.
 T: Eventually I saw something I just didn't like. It was her.
 R: Yeah.
 T: Eventually she knew that, eh. She figured this guy figured me out.
 R: I think this happens a lot, unfortunately.
 T: Yeah, because she was a phony. Who knows where she is now. She's probably a drunk. Her parents are drunks.
 R: So, when you got out of the marriage, when the divorce happened, what hit you hardest about it? Because I know that it wasn't that you loved your ex-wife. What was it that knocked you back so far?
 T: I don't know. At the time, back in 1983, she said to me- I had an appendix attack. That was 6:30 in the morning at the house we were staying in. I told her- I said, I don't know what's wrong with me, you have to call 911.
 R: Yeah.
 T: She said wait here a while I'm going to take the kids to school. I'll come back and call 911.
 R: Right.
 T: I said you get the fuck on the phone and call them right away. If you take the kids to school, call 911 later, I end up dead.
 R: True.
 T: That was the plan.

She made a plan. It didn't work. What happened is I ended up in the hospital. They took me away. I went unconscious after the attack and my appendix burst.

R: Oh my god.
 T: That's all poison going through your system.
 R: Right.
 T: I was in the hospital for two weeks. She never really visited me. When I got out she said, I'm not taking care of you like your mother takes care of you. I did end up over my mothers. When I got there, I got lawyer's papers saying I left her. It was a plan to make it look like I left her, and she didn't leave me.
 R: Ok. I follow everything that you're saying.
 T: It didn't work out because I had to get my lawyers. I told my lawyers everything about how I had my appendix attack, she didn't want to help me, I ended up at my mother's. The Lawyers hit her good, eh, and sent her some sort of order. As long as you're in that house you have to pay all the bills. All you have to do is go out and get a job. All Mr. Jeffery has to do is pay \$325 a month, right? They called her a callous human being for what she did, eh?
 R: Sure.
 T: So, that's how it all started. Back in 1984.
 R: That's where it knocked you out and put you into a spiral.
 T: It puts you deep in thought. You don't even know what's going on anymore, eh? It puts you in a different world, if you're waking up.
 R: It was just the suddenness of this change that you had to restructure your life around?
 T: It wasn't just that. It was mental and physical breakdown. At the same time, I had an appendix attack. I was recovering from that.
 R: Right.
 T: Then it was recovering mentally. I was losing the house. That's hard to take.
 R: Right.
 T: You got to be pretty strong to handle that. Most guys, if they had to handle that, end up in a bar drinking. All their lives they get drunk.
 R: Yeah.
 T: Feeling sorry for themselves. Well, it was different for me. Slowly, I started getting mad, eh? That brings you back to life. When you get mad, so angry, you know what I mean?

You're not giving up. That's the whole trick to life. After that-
 Well, I could never write songs in 1984. I thought a psychiatrist got me eh. Only once eh.
 R: Ok.
 T: So, I went down to see a psychiatrist. There were 3 other psychiatrists that came in too, with them. I don't know why. I guess they were learning.
 R: Ok.
 T: So, I'm in the room and all of them started coming at me. They asked me questions; what happened with your wife? Did you rape her? You did this, you did that. None of that happened, right. I figured these guys are full of shit. So, I never went back.
 So what happened after that? I started writing down all my thoughts. My brothers said, write down all your thoughts, so I did.
 R: Now that's really interesting. I'd like to talk about that for a second. You started writing down all your thoughts?
 T: Yeah.
 R: At first it wasn't lyrical, right?
 T: Yeah.
 R: You were just writing them down.
 T: Yes, just words.
 R: When you wrote them did you write them down with a pen and a notebook? Did you type them?
 T: I always had a pencil and paper, eh?
 R: Yeah.
 T: So, I would scribble stuff down. Some of it was pretty bad. My sister would read it and say oh you got to get rid of that. I never got rid of it. I put it to music. The one that I wrote went to music.
 R: You mean angry, violent thoughts?
 T: Yeah, like some rock stars would say, this is the same thing. I even had other buddies who said, look what you're writing. You need to throw it away. I would never throw it away. I said no, I could be throwing money away.
 R: Yeah, interesting. I relate to that, actually.
 T: They were just thoughts. They came out almost like poetry. I have known how to play guitar since I was 12 years old. It was easy to put it to music.
 R: That was your way of processing all this disaster that had happened.
 T: Um.

R: Your way out of the funk post marriage break up family break up.
 T: Yeah. I had a tape recorder. I started recording music. One of my songs was "Drugs Drugs Drugs." You know. One of the first songs I ever wrote back in '84.
 R: Right.
 T: A lot of nice songs, a lot of love songs I wrote. It was the space I had at the time. It was the feeling I had at the time.
 R: Were those for specific people?
 T: Yeah. They were. I would meet certain people, and I would like them a lot and I would write songs about them.
 R: Well, that's sweet.
 T: All my life. Even until now. People on Facebook and all that. I write about girls. Maybe I'm making a mistake, but I let them know you inspired this, you inspired that. You know what I mean?
 R: Yeah.
 T: That's different styles of music. You have love songs. You have different types of music. Some sort of on the rap side, talking about things.
 R: Yeah.
 T: I don't know. It took a while to take off, but it was the internet that helped me really push ahead and get the music out there. Back in '84 I was making cassettes or VHS tapes. I would hand them to certain people. The video stores where they do rentals. I would drop tapes off. I found out later on that the tapes I dropped off were renting them out, all these tapes.
 R: Mmm.
 T: Downtown, eh.
 R: This was in Toronto still?
 T: Yeah, I couldn't get out of Toronto until I had the internet. One of my friends said, you know what's going to help you? It's the internet. It was just starting to come up. It was the internet. For years and years.
 R: Right.
 T: I didn't know what the internet was, but the guys said they put this stuff up on YouTube. I never heard of YouTube. I looked into it. I went into a cafe and found a guy who would upload my stuff for 10 bucks a shot.

R: Excellent. Well.
 T: So, it takes time, eh. I was always meeting people. The guys I would meet at certain places. The guys would say whatever is on your mind, you're going to get there- but right now you need to find direction. Eventually I found direction. New people, this and that, you know.
 R: What sort of equipment do you use?
 T: For recording?
 R: Yeah.
 T: Well back then it was a reel to reel. I bought an 8 track reel to reel.
 R: Wow.
 T: They were expensive back then. They were like 1,000 dollars each. So, I did a lot of recording on that. On the reel to reel then I went to a digital 8 track digital Vostex reel to reel. It's kind of beat up but it works. I put rough songs together.
 R: Yeah.
 T: They're rough songs but they're my rough songs you know what I mean. As rough as they are it's still selling. Therefore, what it's telling me is you don't have to go into a studio, spend 20 or 30 thousand dollars to cut songs into records and then sell them. All you have to do if the song is good enough is play them in your house.
 R: Right.
 T: I was doing 3, 4 songs a day.
 R: Writing and recording?
 T: Well, the writing is all so natural. It's not writing to me anymore. We get these songs in my head, and they go on paper in seconds.
 R: Oh wow.
 T: That's the way it works from me. Then you're getting your melody from the arrangement of the words. I don't know how other people do it but that's how I do it. I had a cousin. He played a keyboard. He went to school for this and then, right.
 R: Sure.
 T: At the time he said; look, Anthony you have to know the theory of music to write a song. Well, I don't believe in that.

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TONETTA CONTINUED

T: The Beatles never knew theory of music. The Rolling Stones never knew the theory of music. What they're doing is writing from their heart. I was doing the same thing as them. That's how I would put songs together. You don't have to go to school to learn the theory of music. A lot of people never went to school to learn the theory of music.

R: That's true.

T: Anyway, like I was saying, you've got these bands spending all kinds of money in recording studios and then here is me banging them out and people want to buy it.

R: Hell yeah.

T: I could put these recording studios out of business. Because that's all you have to do.

R: Ok, so who are some of your favorite artists?

T: Well, I stopped listening to stuff ever since I started writing, eh.

R: Ok.

T: The new music today is a lot of crap anyway.

R: Sure.

T: Even, I listened to Keith Richards in an interview. The interview asked him about the people making music today and how people steal their music, so Keith Richards said let them steal it. It's not worth anything anyway.

R: Hmmhmm.

T: I thought that was kind of funny.

R: It's definitely funny.

T: It's true. A lot of the music out there is people doing 3, 4 words and then you get a song. I think it's a bunch of crap. They can't write stories because they don't have the experience. To write good songs you need to suffer.

R: Ouch. That's true.

T: How is a 20 year old who never got married, how's he going to write? He never suffered. He's living with his mother. The only good writers there aren't good writers out there anymore.

R: Yeah yeah. I want to ask a little more about your brother.

T: The one who committed suicide?

R: Yeah, the one that you like a lot.

T: Yeah, he was a drummer. He used to play a lot. The house we used to have in Aurora we built the town group.

I was an upholsterer, ok. He always said he followed in my footsteps.

R: Right.

T: He'd be working. At the time. He worked where I was and maybe a driver delivering the prints, right? After that on the weekend he'd come over to my place. We'd go into the sound room, and we'd only do cover songs. I only knew how to do cover songs. I couldn't write a song in those days. We would do that for years eh. During that time.

R: Was he your older brother?

T: No, he was four years younger than me.

R: Did you get into music before him, or did he get into it before you?

T: Well, as for music he will always follow me. I guess because I was doing music he would do drums. He was a good drummer. He was one of the best. Even my buddies. I was in a band that had a drummer he was even better than him. He was a good drummer. He was a natural, eh.

R: Yeah.

T: But he also played the trumpet. He was a good drummer.

R: Hmmm.

T: To this day I still miss him. Back then I didn't even know. My wife didn't even like him coming around. She didn't want him hanging around the house I guess because he took up some of my time that she figured was her time. I don't really understand it. In the end she told her girlfriend that that is why she broke up with her. She didn't want to compete with a tape recorder.

R: Oh jeez.

T: Which I didn't understand. He actually told them I'd rather have a girlfriend. He'd fight them back for that. But because she knew the music came first in my life. I really believe that.

R: Yeah.

T: That's what ended it. Competing with your music.

R: But it's also the reason that you're successful. It's the reason so many people know who you are.

T: Exactly. She didn't back then. I guess now she knows that I'm a songwriter eh and that I'm on the internet. But when we were married it probably never came into her mind. I figure someday it's going to happen. I love music. I

love art. It's that simple: I love art. The drawings came to me too. I picked up the pencil back in '84 and started drawing. I think she was holding me back, you know what I mean.

R: It sounds like even though it was very difficult to go through that it was something that kind of had to happen to let you be free to do what you actually wanted to do with your life.

T: I think you're right. It's something inside me that wanted it to happen, you know what I mean.

R: Yeah.

T: Even when I'd go to work and do furniture and stuff, I'd tell the guys I'm going to make it in music eventually. The time went on, the years went by, and I'd still be saying that to the workers. They'd say when is it going to happen? You see, it takes time. Then one buddy after years I finally tried to tell him the music, you're making a few bucks, and I said, see I'm making music now. He said, well, why didn't you make it that way 15 years ago? He didn't understand that it makes time. I've been doing that all the time; going forward but it takes time to get there. They don't understand that.

R: Well, they don't have that same perseverance that you have.

T: I guess so.

Them saying you should've done that years ago, but I've been working on it for years. It's like a doctor. He doesn't become a doctor right away. He has to go to school for it. It takes him 20 years or whatever. Then he makes the money.

R: That's true.

T: Some people don't really understand things. It's like you can't explain it.

R: Well, that's true. Do you have anything you'd like to promote?

T: I don't know. Not really. I think if you have something good it sells itself. Maybe I hit on something good. Maybe the writing is good, and it sells itself. I do have a lot of fans. People say that you have a big fan base all over the world.

R: That's true.

T: Also, if I want to travel, I've been offered so many places to go and visit people.

R: Yeah.

T: I don't like to travel. The only time I travelled was when I went on Tosh.O. Daniel Tosh. I didn't even want to go on that show, but I went because they kept bugging me on the phone. RCA, I turned them down. Sony records.

R: Oh, wow.

T: I turned them down years ago. They were on the phone with me, and they offered me 6000 dollars or something like that. I would release to them some kind of song. I didn't bother.

R: Wow.

T: So, it's not about the money with me. I turned down 6 or 7 thousand dollars. I'm obviously not going to do this for the money.

R: Yeah.

T: There's a reason I'm doing the music but it's not because I want to tour. You ever heard of The Band? The reason why they did it was to pick up chicks. Stuff like that. You know. You've heard of The Band, right?

R: Of course.

T: Well, I heard them live years ago. In Toronto at O'Keefe Center. I was watching them a while back. The interview was about that. They said the music is ok, but we were after chicks. Like, groupies, you know?

R: Yeah.

T: I wasn't interested in that. I need to fit in with the music. I wasn't ever into girls and this and that. I was always like that even when I was young.

R: Yes.

T: I used to watch Gordy Lightfoot in downtown Toronto at the Riverboat. Every Friday we'd go downtown Toronto to The Riverboat. Me and a couple other buddies, eh. We'd watch him. He became pretty famous.

R: Yeah, he was. So, I guess my last question is there anything you were hoping to talk about that I didn't prompt you to talk about? If so, feel free to talk about it.

T: I don't know. I'm good at answering questions. That's what I'm better at. I don't really know.

R: Ok.

T: Also, people call me a recluse. I'm not

really a recluse. I'm out there. People come from Nova Scotia, from Germany, from all parts of the world. When they come to Toronto they come and see me. That doesn't make you a recluse. You're sitting around talking about it. This happened just last week. A guy came to Toronto. He wanted to meet me downtown. That didn't work out very well. I don't mind meeting people. My ideas, even the Tonetta character, came by going to pride, watching them entertain. Guys entertain dressed up like girls. That's where I got the Tonetta idea from. They were lip synching to actual singers.

R: Right.

T: I thought, I could do the same thing, but I could use my own brain and my own voice. That decided that. Years ago I had a mask. I paid a dollar for it. I put that on, and I got a lot of views.

When a song goes on, they're like hey, I like the mask. And then I got a wig. And it grew into something like a character. I came up with a character. That's how that happened.

R: You sure did.

T: I had to open up a new account at the internet cafe. I said call it Tonetta or something like that. I'd like to emphasize that. Tonetta is kind of a girls' name.

R: Mmmhmm.

T: I guess it is. I don't really know. I looked up years ago and there was only one black girl. She was 12 or 15 years old. Her name was Tonetta. There are no other Tonettas out there. All of sudden everything is Tonetta now.

You got Tonetta this Tonetta that. The 777 I liked because lucky number 7. Then also you're competing against 666. Against 666 because 777 is a higher number.

R: True.

T: People say why do you have 777? I'm fighting against 666, the evil number.

Haha.

R: Haha.

T: I said look you can't have 100% evil on this planet. You need something good. That's why I'm around.

R: And that's you.

T: That's me, yeah.

Like I said, I'm on a mission as simple as that. I'm not out there to pick up chicks and be in a band. I'm meant to be out there for a reason.

That's what I believe. That's what I hope.

R: Well, I guess that's sort of the end of this interview. Is it ok with you if I use some pictures of you? In the article?

T: Yeah, that's fine.

R: Well, the way it works is, the print version will be available online October 1, and I'll gladly send you one in the mail if you have a PO Box or address you want me to send you.

T: What is it like a little booklet?

R: It's 9 sheets of paper front and back. We put it out once a month. It features interviews with different artists, strange articles and fun stuff like that.

T: Ok.

R: We also have a website that is available to look at a digital version.

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TONETTA INTERVIEW CONCLUDED

T: Ok.
 R: We also have a website that is available to look at a digital version.
 T: I had a lot of that even downtown. My first interview was some sort of booklet. They came to my place. They sent it to me, a copy of it.
 R: Yeah.
 T: I forgot the name of the guy. They're not even in business anymore.
 R: Yeah.
 T: I last longer than these people. They're all dying off.
 R: Yep.
 T: I'm still around. I've been around 40 years. Doing the music.
 R: Yeah.
 T: Well, I'd like to read it. Stuff like that.
 R: Ok. Just give me an address to send it to in the Instagram messenger.
 T: Ok you just want my address.
 R: Either that or whatever address you want me to send it to.
 T: Well, I only have one address.
 R: Ok.
 T: Unless you send it to my ex. That would piss her off. It wouldn't work too well. One other thing. I want to tell you. The last time I saw my kids was 8 and 10.
 R: Ok.
 T: As I got older one of them wanted to contact me. When I was still on YouTube.
 R: Yeah.
 T: Back then it said click to be friends. So, I clicked to be friends with him. He was older, named David. I have two of them two years apart. David and Christopher. They are both 50 years old now. When I clicked friends, we became friends, but it didn't last very long. At the time I did a couple of

songs normal as Tony, right? He liked that.
 R: Right.
 T: Then when I did the next one after it closed down I did it again. I opened up as Tonetta and he sent me a message saying you embarrass me with my friends dressing up like that. I never heard from him again. I just want to make this clear. It's not that I don't want to see my kids it's that they don't want to see me because I dress up like a girl. So, what? You know. Most famous people and actors do the same thing. You know the movie Some Like It Hot?
 R: Yeah.
 T: Two of them, Tony Curtis and Marilyn Monroe. I got a kick out of how they dressed up. It's like a comedy.
 R: Sure.
 T: They all do that. So, I don't know what my kids problems in the heads were. It's not that I don't want to see them.
 R: I believe you.
 T: I'm still paying to this day. They are taking out of my old age pay and all government checks. All that stuff that comes to me goes directly to family responsibility to pay off the bills. So, I don't want anyone out there thinking you know. He's a deadbeat dad. I'm not. I'm paying bill but they're getting it slow. By the way, her parents died, left her in the will, she's a multimillionaire. Royalty. My father in law designed an aircraft. He's an aeronautical engineer. He's loaded with money. So, you know I don't even know why she still wants to take money off of me when she's already got money.
 R: I hear you. I got you.
 T: I don't know if you want to put this down but it's juicy.
 R: Oh, it's going to be in there.

T: That's good. I also have a writeup about two lesbians who got married. This is a real joke. They got married and they found some guy on the internet to have a baby. I don't know how they did it, but they used his sperm to have the baby. They got married. They had a little baby a couple of years old now and they split up. The two lesbians.
 R: Right.
 T: The law got involved to find the guy to pay child support.
 R: That's outrageous.
 T: That's what happens out there. You can't trust anyone. My thing is what if they just faked it. They faked the breakup so that guy out there had to pay the court. You don't know what's going on out there in the world.
 You know. They can fake it. Put two heads together say let's do this we'll pretend to break up and get the guy to pay child support. Haha.
 R: Well.
 T: Anyway ok.
 R: Haha.
 T: This happens all the time. All these con games. The internet is full of scammers.
 R: Would you like to send me the pictures in our Instagram?
 T: Can't you just look at the pictures? I have them all over the place.
 R: Yeah, but I was asking if you would prefer to send me a selection you like the best, or if I should just look for them myself.
 T: What kind of pictures? You want pictures of me young and old, all ages?
 R: Mostly how you are now or when you're performing. That kind of thing.
 T: When I'm performing? Like a video of my song when I perform?
 R: Pictures of you. Like I'm sure the internet has tons of them I'm just

asking if you would prefer to pick them out for me or if I should pick them out?
 T: No, it's better if you do it. You seem to know what fits.
 R: Yes, sir.
 T: Do it that way.
 R: Thank you very much. I know that lots of people want your time.
 T: They do. A lot of fans ask a lot of things. They say they want to hear a song. I mean, I don't know.
 R: Because of that I appreciate the fact that you're willing to do this.
 T: Well, I don't mind. I made a few bucks. I got bills and that's it.
 R: Sure.
 T: Right now, even Bandcamp was giving me problems last year, so I took it down. I took down a lot of stuff. 1,500 songs. I took down all the merchandise. It can be a problem sometimes. Anyway, I just don't bother with it. I guess we can close this up, however.
 R: Alright.
 T: I don't know how to close it. You can do it eh.
 R: I'm just saying.
 T: If you have any more questions I don't mind.
 R: Nope. We went through all the questions. There was a good interview. We paced it differently in different parts. You talked about things with a little bit of different emphasis than other people have. A lot of people were making you answer the same three questions over and over again, so I tried to avoid that.
 T: What were they?
 R: I can't keep going. They always want to focus on your divorce, your early childhood when you dropped out of school and how you

ended up becoming the Tonetta character. Those are great things, but I wanted to talk about something else and I do feel like we hammered on some things that the other people hadn't done, and I think that's good. I think the idea is to not only entertain people but also to inform them.
 T: Ok. Like the astral travel you seemed to be interested in. You know the astral traveling can cause something entering your body.
 R: Yeah.
 T: Well, I told you that happened to me in 1984. 1985; something entering my body. I couldn't write a song before so why all of a sudden was I writing. I think there's something in me. I'm not alone, know what I mean. It's helpful with the writing; this and that. I could never do that stuff. I tried for years to write a song, and I never could do it. So why am I able now? It doesn't make sense unless there's something else. On that note, just like some people believe- a lot of heavy metal bands believe the devil is helping them. Well so there you go. Now the opposite is helping me, not the devil.
 R: Right.
 T: So, I believe in this kind of stuff. Something could enter you. I believe if someone dies, say you die: your spirit can enter someone else who is alive.
 R: Ok. That is amazing.
 T: Well, it is amazing but it's something to think about too. I believe when you're dead, you're not really dead you're just moving

on, you know. Moving on into another dimension. So don't be afraid to die. People are all afraid to die. Nothing to worry about because you don't really die.
 Anyways ok.
 R: Ok thank you so much for agreeing to this interview.
 T: That's ok. Yeah, I want to say; because my internet is just over 100 dollars per month, and you helped me pay for some of it.
 R: Great. I don't mind paying you.
 T: So, there you go.
 R: So, thank-
 T: You're going to be a scientist, right? Is that what you said you're going to school for science?
 R: Yes. Yeah, I am.
 T: You know what science is? It's all trial and error. That's what it is. I've been listening to Suzuki. You know he passed away. Professor Suzuki. I think he had a lot of brains and made a lot of sense. He was a scientist. Anyways, that's all science is; trial and error. Try this, doesn't work, try something else. That's all life is about. You make a mistake then you try it again you make it better. Life is very simple. People like to make it complicated. It's not. Ok.
 R: Alright thank you for agreeing to this. Haha.
 T: Ok, bye.
 R: Bye.

-END-

ISSUES INTERVIEW WITH DANIEL OUELLETTE

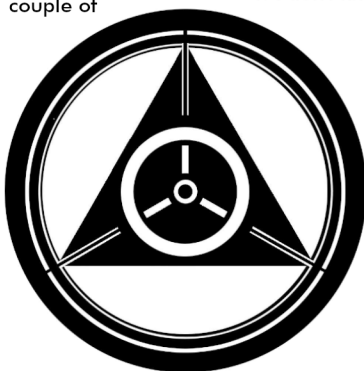
<phone ring>
 Daniel: Good evening.
 Ryan: Hello.
 D: Hi. This is Daniel.
 R: Good to hear from you Daniel. I'm adjusting levels here. I've got a recording device on.
 D: Ok great.
 R: So, the way that this normally works is I will record the interview and there will be a printed transcription in the next printed edition, and it will also be on the website on October 1. Later, in October, we will put the

audio on our YouTube channel.
 D: Ok. I see. wonderful.
 R: So, tell me a little about yourself. Let's start easy: what's your name and where are you located?
 D: Yes. My first name is Daniel. My last name you pronounce wah-let. It's an oue- it makes a w sound. It's a French name. I am originally from Massachusetts, but I am currently living in Chesapeake Beach, Maryland. It's about 30

minutes east of Washington, DC. We're just on the bay, Chesapeake Bay.
 R: Mmm. I see. How long have you been there?
 D: Three years. We've been down in this area for about eight. I've been here for about three.
 R: So, tell me a little bit about how you started playing music. How old were you when you started to sing or play an instrument?
 D: I was a teenager.

Maybe 13 or 14. I still have those recordings. I have them in my closet. I'm going to give away my age here. I still have recordings of one of the fist songs I'd written in 1987. It's a little pop song about Russian satellites watching everything we do. Haha. That was such a big thing at that time.

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DANIEL OUELLETTE CONTINUED

D: To have all these songs about social issues. It's important to have these things anyhow. It's a very quirky and unusual song. I don't know how much my songwriting has changed in recent years.

R: Yes. I was listening to your music last night. I was listening to your album, *Otherworld*, earlier today. Definitely the word quirky is one of the things I got in my mind. Also, it definitely has a new wave influence for sure.

D: Yes. That's my favorite genre to listen to. I guess I make music that I like to hear, and I hope others enjoy it. If they don't that's ok too.

R: If you were playing this in the late 80s, did you start out with synthesizer? What did you start on, in terms of writing?

D: Well, the first instrument that we had in our home was this organ that didn't have legs, so it was sitting on the floor. So, everything sounded like B-52s. So, I guess an early version of a synthesizer. There was always some sort of organ. When you plugged it in, it breathed. That's when I started to sort of plug away. I took instrument lessons then. The recorder, the piano, the drums. The keyboards, the synthesizer and the drums were always my favorite to play. Not much with- I tried to play the, what is that called, the dulcimer? It's fun and it makes great noises, but it really wasn't that good at it.

I really don't like to perform in front of people. I love to sing. I don't like to play instruments in front of people. It's hard for me to concentrate so I say kudos to anyone who can do both.

R: Did you study music in school at all? Were you in a band or anything like that?

D: No. I wasn't in the band. I was always on the outside of certain things. I went to work after school. We didn't have music lessons until I paid for them myself. So, that's when I started to take lessons. When I paid for the drum lessons, or I paid for the piano lessons. But I joined bands, or I started bands with school mates. It was more of the

performance and the spectacle and the artists that I drew inspiration from. I feel a little bit like them.

I feel a little bit like them. You take in what you enjoy, and you send it out. You send it out in a way that you send your message.

R: Yeah. That makes sense. Do you do any collaboration with others?

D: Yes. Quite a bit actually. I don't like to record myself. Even though I can do it. Sometimes I enjoy it if I really want to hear lo-fi style. Some of my old recordings, if I go back and listen to things around 2008. My very first album is kind of a backwards thing where I took a bunch of demos and mastered them, and I released them as a kind of non-greatest hits, if you will. Then I started to work with other people because when it comes to being technical, I can be very messy. I'm not very good at multitasking. For example, this particular album that you're listening to, I worked on with my friend Laurie.

She worked with me on writing the synth parts. She actually plays all the synths on this particular album. Sometimes I do it sporadically. I tend to do percussion programming as of late. Over the years I've collaborated with guitarists, bassists, singers, and other songwriters. So yes.

R: Great. So, tell me, do you have, did you ever work specifically on an album, back when you first started?

D: Yeah. What I would do is I would make albums, if you will. I didn't publish them or master them. For 20 years I would do these guerilla performances that I wouldn't release to the public.

R: Ok.

D: I was recording. I've been recording and writing since the late 80s.

R: Did you attend a lot of shows that other people put on?

D: That's a good question. No and yes. During that period, yes. When I was young, I lived out in the countryside in Massachusetts which is a 100 years away from any city if you do not drive. I did not drive because I was afraid. Cindy Lauper and me. We were both

afraid to drive.

R: Hahaha.

D: I had a thought in my mind that I would- I should probably just ride in the back of the car like in a Limo. I haven't driven for a while. I missed the heyday of the Boston club scene in the 80s and 90s. I worked and went to college. I was working on my music, but I wasn't out going to a lot of shows. I would go see big name artists every once in a while. I didn't start going to club shows until the early 90s and that's when I was in college. So that's what I would go to sort of not big-name acts. I'd go to Providence and not so much Boston. It was closer to where I lived.

R: Ok. What did you study in school? You mentioned you were in school.

D: First I studied visual arts. Then I switched over and I was a Spanish major and I got a Master's in Spanish, and I actually taught Spanish for 14 years at the university of Massachusetts at the Dartmouth campus. That is what I studied along with art painting drawing along with great thinking, things like that. With language studies I also studied art history.

R: Oh interesting. What movements influenced you in particular?

D: Well after all the studying I found that I had no awareness until I went to Madrid about what was called the La Movida Madrileña. It was this renaissance in outlandish art and music that reminds me of the Warhol era in New York in the late 60s. A lot of actors, actresses and musicians come from this. It is very new wave as well. I like that a lot. I'm influenced by that a lot.

R: What era was that?

D: That was the 80s. The early 80s. There's a wonderful artist who I adore called Alaska. She was in two bands and now she's in a band called Fangoria. A lot of the themes are very similar to the types of songs that I sing now. And then, even before I knew who she was, we were coexisting and then when I learned who she was and her music, we had similarities.

R: Yeah. When I was

listening to it earlier, I definitely noticed a very 1980s influence, but it does come at it in a left of center way. The production and tone that you hear in the 80s but your actual tone seems to be you come at it a little skewed. Do you do that on purpose?

D: Mmm. I don't know. I don't want to sound like the 80s even though I'm using drum machines and synthesizers. In the sense that it is not meant to sound like the 80s as much as it sometimes does. As far as the way I write, as of late I've been writing in every interesting way.

I've been doing my percussion patterns and then I will sing the song without any music. I'll sing the verses. I'll sing the choruses. So, on this particular album there were some songs where I liked the take so much, I never changed it. So, some songs are just beats.

R: Yeah, that makes a lot of sense because it's like you're painting with similar colors but you're painting with a completely different construction. That's how I would put it. Now who's Elizabeth? You mentioned Elizabeth.

D: She's the person I worked with. Elizabeth Lorrey. She's the person I worked with on this album. She played the synths on this album.

R: Oh great.

D: She's the recording engineer. R: Oh cool. So, you said that you did it differently. Does that mean that normally when you work on an album you don't do it in that way?

D: Well on some albums I would write the music and then do the singing afterwards. Or I would write a song, compose the song, and then I wrote lyrics to it.

Whereas this way I wrote lyrics and then wrote the music around the singing. I've been doing that four years. And then maybe doing that in sort of a backwards, well I don't know. it's backwards. But it's different than how I wrote songs before where I would kind of just sit down and write out what I was going to play and then play it and build off of that.

R: What made you decide to experiment

with doing it this way?

D: Um. The idea of doing performances without a band. I don't know, but I assume: you are aware of "The Creatures" which was a Siouxsie Sioux and Budgie project where it was vocals and percussion? This was from the 80s to the early 2000s. I was inspired by the idea that if I was going to do a show and I didn't have a band or someone behind me and I didn't want to use backing tracks- sometimes I use backing tracks for performances. You could just do a performance with vocals and percussion.

R: That's interesting. Is that available online at all?

D: What's that? A show like that? I did one show like that in 2014. I have done one performance like that so far. I haven't seen any recordings, so I guess they don't exist.

R: Ok haha.

D: Oh well. It's the vampire. It's the vampire we're promoting.

R: Haha.

D: If I can ask a very dumb question. Your name is Ryan, is it not?

R: Yeah. Ryan O'Doud. It's ok. We had never met one another before.

D: Well, I said my name and you know, hello how are you?

R: Hahahaha. Sorry.

D: That's alright.

R: It's so easy to get caught up when you're giving an interview when I have to push the energy and it's your job to expand on it, you know what I mean?

D: Sure. Yeah.

R: So, are there any recordings of yours from the past that really stand out to you as your favorites? Or that you think are the most interesting?

D: Hmm. There's a favorite of every sort of recording.

R: Yeah.

D: Early on there was a song called "The Moon is Full of Love." I love that song because there's 2 versions of it. There's the early demo version from 2008.

It's kind of messy because it wasn't released on anything other than these demos that have been mastered. So I was, I think a few reviewers were a little thrown by it. I don't get why they were upset. Someone was upset by my last album too. It's fine to not like it because I never ask someone to book or anything. I get it when it's not someone's thing. They're not going to listen to it. So "The Moon is Full of Love," is a particular favorite of mine.

R: How is that structured? What was the instrumentation in that song?

D: The instrumentation is a drum machine, a bass. There are two versions. One is with a synth and the other is with cello and violin. The solo violin is my favorite.

R: Yeah.

D: It's great. I'm working with some friends of mine. Three of them are sisters.

R: Oh wow.

D: Anne Marie Cleary, Theresa Cleary and Elizabeth Cleary.

They're from Massachusetts. Each one of them is an accomplished musician. They recorded the song with me. I believe my friend Deirdre is doing backup. I hope I'm not leaving anyone out.

That one is a favorite of mine. It was one of the first songs that was well received when I was starting to play live. I did it sporadically for a few years. Then when I was of a certain age, I decided to go out and start playing open mics. I would stick out like a sore thumb because I was the only one

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D: without an acoustic guitar. Which is ok? That works for me. But you were asking me about other songs. There's a song called "A Wolf in California" that I also love as well. That one is special because it came from a conversation I had with my niece. That song put life into this situation. Meaning, sometimes (especially with moms and aunts) girls had to do these chores for the holiday and everyone else is sitting around having a good time. It's interesting to tell that sort of story. It's the continuation of the song, "Girls Just Want to Have Fun."

R: I see.
D: Let me see, what else? I love the album, a couple years ago, there's three songs that are really special to me. One is called Duérmete and it is sung in Spanish. It's about the idea of telling a child to go to sleep in a lullaby but when they are sleeping there is always someone or something looking at the window at you. You know because you want kids to sleep nicely.

R: Hmm.
D: There's another song on the album, it's called O Lindo Sonâmbulo, which means beautiful sleepwalker. That is about dreaming and wishing for the things you want but really what you need is a haunted house. Lastly there's a song called Velvet Divan and that song tells a story. It's a song you sing when you're running away from something or you're leaving a job. This is a song that you hear as you drive away leaving. So those are some of the

special songs to me from the past. I don't want to name a hundred.
R: I've noticed you said in college you studied Spanish; your songs have a lot of Spanish names. Is that related to your background? What made you interested in that?
D: You know when we're in high school we are often induced to study a language. I became pretty good at Spanish because my heritage or background, we're Americans, but my mother's heritage is Azorean Portuguese.

R: Oh interesting.
D: My father is French Canadian background. Now all of them just speak English. But the grandparents and outer people would mostly know the language. I think we heard French more than Portuguese, but we would hear it a lot in Southeastern Massachusetts. It was sort of ooh I could study Spanish because Portugal is over there, and France is over here, and Spain is sort of in the middle. That was my thirteen-year-old thoughts about studying Spanish. It sort of became something I was good at the time. When I went to college, I just started any opportunity to study Spanish. I joined what I thought was called the International Club and I would meet with other students. We became friends. We would just go out and we'd speak English all day or we'd speak Spanish all day. I can speak Spanish, and my friend would speak English or reverse. We're lifelong friends. We're friends to this day. It's been 30 years.

R: Did you collaborate with them at all?
D: Oh no. She didn't play music.

R: Are you influenced by music from that part of the world?
D: There's such a variety of music in the Spanish language. I love, as I was mentioning, La

Movida Madrileña. Music from the 80s is very interesting. Flamenco music is gorgeous. The passion. Mariachi. Rancheras. Any kind of a few pop musicians who I enjoy in Spanish. There's a lot of post punk and new wave who I enjoy in Spanish.

That's also the truth with Portuguese and French. After learning Spanish, I looked into learning French. Well, I didn't know it really but the older people who I didn't see very much knew some French, but we didn't in our household. So, I took French in college and then did the same thing with. Portuguese.

Although I kind of mix them up sometimes.
R: What did you do after college?
D: I taught Spanish. First, I did a little roaming around trying to figure out what I was going to do with myself. Then I taught Spanish. Then my spouse and I moved down to DC.

Then I stopped playing music and I did video editing. I played music before, I'm sorry. I continued to play music and then I did video editing for other artists.

R: Do you have any video edits you've made for your own pieces?
D: I've made almost all of them. I make all of them. If you go to my Youtube I've either done them or I edited them. Sometimes I'll buy stock footage. I used to use film from way back when I used film because copyright was past due. I decided I didn't really like doing that because it's not really, I don't know. So, I've done things. I filmed myself. There's one video where I did a whole bunch of paintings, and I put myself in it.

R: It sounds like you're very multidisciplinary.
D: Yeah.

R: You work with a lot of different media.
D: Yeah. So, I do film or edit or storyboard.

Sometimes I like it too. The videos for this project I haven't been able to film myself. I haven't been able to do a lot of it. So, I've done a lot of concept songs for this album.

R: Excellent. And your YouTube page; do you just write your name into the search bar to find it?
D: Yes. Exactly. YouTube lets me see what it says. I will tell you right now. It's: [Youtube.com/c/danielouellette](https://www.youtube.com/c/danielouellette). Of course, just typing in my name. My name is misspelled all the time.

R: Good thing this is in print and also when it's on our YouTube page it will have your name right there too.

Let me ask you this: Is there anything you'd like to promote?

D: I've got this new album *Otherworld*, it's been out about 4 months now. I've got several new performances coming up. You said this will be in October. In October I will be performing in New York City on October 3 at Heaven Can Wait with two bands that consist of people who I know and adore so I'm excited about that. That's on October 3 in New York City. It's in Manhattan. October 9 I will be on a radio show in Boston for WMFO called *On the Town with Mikey D*. That's kind of like going home. I've done that show several times in the past so that's very exciting.

Then on October 12 I will be playing in Salem, Massachusetts just in time for Halloween, my favorite, for an event called dark Salem. Then, lastly, there is a show on November 2. I believe it's All Souls' Day and I believe it spills over to El Dia De Los Muertos and that it will be here in Chesapeake Beach. That is a goth prom. If you find yourself in Maryland, you'll want to put on your favorite black lipstick and dance by the sea. That is what will be happening. That will be for, it's a metaphysical shop called Dusk and Willow. They're having this Goth Prom. I and another New Wavy Band called Fun Never Starts from Baltimore and another band I've collaborated with called L. J. Tisdale he's more synth-based music called Metronix. We'll be doing Goth Prom.

R: Cool.
D: There are some things to promote. There's a whole mouth full of things.

R: Haha. Ok. What- do you have a process? Is there a way you normally approach doing your work?
D: You know. A lot of times it starts with lyric writing. I will hear something somebody will say, and it will become the title of the song and then the song will take on a different life. Or it will remain whatever it was. So, a lot of times I'll hear something. I'll hear somebody say something. A sentence like, "Oh I didn't turn that light on

and when I did, I hated everything I saw." So, I'll say that sounds like a lyric to me and then the song will start from there. There is no song with that but there might have to be after mentioning. That is what will happen. I will just start out with one sentence and then write a song. I tend to write lyrics quickly. I don't know why but I do. It doesn't mean they are good.

R: Do you write by hand, or do you type?
D: A little of both. It depends on what I'm hearing for that moment. I actually prefer for some strange reason to write lyrics in my google email in the draft. I figure I can go back to it on whatever device I'm nearby.
R: Sure.

D: I also have a little pen or pencil and notebook because that's always a good fallback. Whenever you're stuck, you can always start writing. But usually, lyrics start first.
R: Ok. Very interesting. So, my final question is this: is there anything you were hoping to talk about what we weren't able to and if so, please feel free to talk about it now.

D: Um. Yeah, actually. What brought you to me? Where did you find me? I'm very curious.
R: I had a friend give me your name. I've been doing ISSUES several years. We're working on number 89. Its monthly.

D: Cool.
R: I long ago finished interviewing my friends. Haha. So, I started expanding outward. I thought; why don't you see if any of the artists who have contributed to the magazine want to reference me to anyone else. You were one of the names that got referenced.

D: That is wonderful. I love that. Well, thank you friend. I watched *Bride of Frankenstein* last night, so friend good.

R: Haha.
D: Are you excited about Halloween season now? I see that Halloween starts on September first.

R: There's always a good show on Halloween. I like playing Halloween if I can. It's a good time for anything a little dark sounding or a little sinister sounding,

which is more how I vibe most of the time. I like Halloween just fine. It's good.

D: Do you play solo or with an act?
R: I write solo but then I collaborate with other musicians when I'm playing live most of the time. My friend sings backup most of the time. I have a handful of people that, depending upon what part of the country I'm in, they'll join me on stage.

D: Nice.
R: My friend Austin Glover is a saxophone player. He'll be playing with me in the beginning of October
D: Nice.
R: Yeah.
D: Where can I hear you recording wise?

R: [bitterinc.bandcamp.com](https://www.bitterinc.bandcamp.com) that's [bitterinc.bandcamp.com](https://www.bitterinc.bandcamp.com) I'll show you a link in our message.

D: Lovely. That's wonderful.
R: Thank you.
D: Yeah. I'll chat your ear off. I'm like Columbo in a black trench coat instead of a brown one.

R: I like the little reverse interview at the end.
D: Yeah.
R: We could do more in chat as well.

D: Sure.
R: Thank you for agreeing to this interview. The print edition as well as the online will be out on October 1. I'll tag you in that. I'll also mail you a copy for free if you want it.

D: Ok.
R: Then the audio will be on the YouTube channel later in October.

D: Oh, thank you. I don't know if I'll want to hear my own voice, but other people will.

R: Hahaha.
D: Hahaha. Oh, thank you so much. So fun. Have a wonderful evening.

R: You too, Daniel. Thank you so much.
D: Goodbye.
R: Bye bye.

-END-



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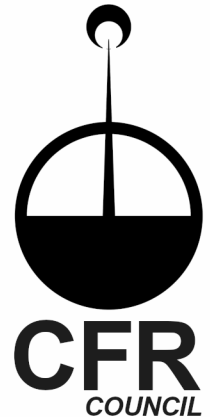
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