

ISSUES

WE'RE BUILDING A TOWER

T BEPIS LABYRINTH T



#80; 01/01/24

ELLIE VOYD - CYBERGRUNGE.NET

JOURNAL
OF THE
FIFTH
FOUNDATION

OCI

ISSUES 80 01/01/2024: BEPIS LABYRINTH

- | | |
|---|---|
| 1- Bepis Labyrinth cover. | 10- Impressions Of. Athothahrimaten column. |
| 2- Ella Solis column. | 11- Bepis Labyrinth concluded. |
| 3- FAI with Bepis Labyrinth. | 12- ISSUES Interview with Ellie Voyyd. |
| 4- Bepis Labyrinth continued. | 13- Ellie Voyyd continued. |
| 5- Bepis Labyrinth poster. | 14- Ellie Voyyd continued. |
| 6- Subscription page. | 15- Ellie Voyyd continued. |
| 7- Answers Without Question by Carl Kruger and A/I. | 16- Ellie Voyyd continued. Prompt by Carl Kruger and A/I. |
| 8- Impressions Of. | 17- Our literature. |
| 9- Impressions Of. | 18- Backpage. |

MINA'S PAYMENT

"I told them to build me a bridge and it hasn't happened yet," the man loudly remarked. "And what's with all the ruckus?" He looked inquisitively around the room to see who was talking but it became quiet when he said that. He threw his papers to the ground and stormed off. Those papers laid on the floor until a curious secretary picked them up during cleaning. The paper she picked up looked like a schizophrenia-induced mess of scribbles and symbols. She stuffed that, with the rest of the papers, into her bag and finished her routine, heading home soon after.

As soon as she reached her door there was an uneasy feeling lingering over her, similar to that of being watched by someone. She hurriedly ran from car to door to try and ease the tension. Her child, a small, brown-haired, brown-eyed boy named Ian, ran up to her excitedly exclaiming: "Mama, mama, I missed you! How was work?" The mom, finding herself locked in Ian's ironclad hug, squeezed the young boy. "Another day at work is done," she says softly, before loosing a sigh of relief.

She happily went into the living room to light an incense in front of her small shrine to her husband, who passed away not too long ago. "Oh Steve, how I miss you on days like these," she murmured to herself before starting dinner.

"Thank you for watching him, here's your pay for the day," she said to her babysitter, a high school girl with black hair and hazel eyes. "Thank you, Mina, he was a delight as always." She grabbed the money and with a hug she went out the door.

...

Nighttime now, Ian finds himself waking up in the middle of the night. He felt a little bit scared but gathered the courage to get up and get himself a cup of milk. He speed-walked through the hallway to get to the kitchen. He hurriedly walked through the doorway but slowed down when he saw something in his mother's bag glowing a light blue. He walked over to the bag and opened it to find out what it could possibly be. Inside, he saw the scribbles and the symbols lit completely up on the paper before they jumped right off of the paper into his eyes. It burned a little and he screamed, but almost as soon as it started it was over and the papers were left completely blank. Dazed; he walked back to his room to go back to sleep.

Eating her box lunch of tuna with mayo and white rice, the news played on the break room TV. Mina saw that the same client from yesterday had been arrested on suspicion of involvement with a cult-related mass suicide. She saw her break was over and packed up her lunch. "What a fucking loon that guy was."

The rest of the day at work was uneventful. She carried out her duties and went home. Pulling into the driveway, she felt a massive pit in her stomach building up as the uneasy feeling returned. She practically slammed her car door and not even a half second later she was at the foot of the steps. She got closer. The uneasy feeling got even worse. She slowed down, creeping up to the door, and turned the key in the lock.

In two flicks of the wrist the door was open, and inside, staring rightback at her, was Ian, eating the meat off of the carcass of his dead babysitter's hands. Her vacant eyes stared right at Mina as well. All of the blood rushed to Mina's eyes, completely blacking her out as she fainted, falling backward down the porch steps.

- ELLA SOLIS**OCI ORDER OF
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ALAM

ISSUES MAGAZINE FEATURED AMY & ANT of ARTIST INTERVIEW WITH BEPIS LABYRINTH

Ryan: Alright, cool. sorry, that took so long. Celeste: No worries. Amy: It happens. R: Can I get a little more audio on Amy? Amy: Hello? Yes, sorry? R: Ok I can hear you now.

So how many people are in this chat right now?
A: Just four of us. Ant (referred hereafter as "T": I'm here. I'm just muted while the bathroom is doing its thing.
C: I'm going to be.
A: Celeste says she's going to be AFK in a moment.
R: I don't know what that means.
A: Just getting away from the keyboard. She's getting the recording set up.
R: Ok.
A: Yeah, thanks for arranging this. I appreciate it.
R: Yeah. This is my first time ever interviewing 3 people at the same time so let's see how it goes.

A: Nice.
C: I wasn't going to be interviewed. I'm just setting it up to record later. I'll send you the stuff.
R: You don't want to be interviewed?
C: Um. I can be summoned if you all want.
A: I don't want to summon Celeste without also summoning Azrael to be fair.
C: Real.
R: Ok.
A: We're going to talk about them anyway.
R: Well, Celeste.
C: The last Labyrinth interview they did it was just Any and Ant. They are both the co-founders of it.
N: Celeste and Azrael are both like the people that make things happen when we don't.
R: Alright. Well, what are your names and where are you?
T: My name is Ant. Formerly known as

problem dot areas. Currently on musical hiatus but I'm still making sure that people know our names as the greater entity of Bepis. I'm making sure that all the homeys get opportunities where they can at the moment.
A: My name is Amy. I make music as Amy Bestvez. I make Rap music and Bepis Labyrinth is something that I created with Ant to really get out our artistic vision, especially visual speaking.
R: Is Ant a visual artist?
T: No. Moreso production. I've dabbled in 2D art before, but stuff always happens. Last time I had gear to paint with it got stolen.
R: Yeah.
A: You've made some pretty good cover art in the past. Give yourself some credit.
T: That's true.
A: We pretty much all do music, and all do visual work of some sort though I'd say the lead person for visuals is definitely Azrael.
T: Who goes by YROHMGIRL.

All caps no spaces.
R: Are you all in the same city?
A: Eventually.
T: Eventually. We're a bit split off right now. We have people in New Hampshire. We have people in Oregon, Texas, North Dakota, and Denver.
R: That's a pretty wide range. What kind of releases do you do?
A: Right now, we have a couple of releases that are under Bepis Labyrinth that are collaborations between us, like musical collaborations and whatnot. We also occasionally put out solo releases from the artist. We've also recently started doing 101 clothing designs.
R: Ok. That's cool. What brought you together as a unit?
T: Being a NEET. All of us to some degree are a NEET.
A: Haha.
T: At the right time. We started our Discord server at the beginning of the pandemic, basically. Everyone else has been going along for the ride along the way.
R: I see.
A: Yeah, I'm pretty thankful for the community that we have going right now.
R: How did you locate one another?
A: I met Ant in Florida. We met through live shows if I remember correctly.
T: Yeah, a decade ago at this point.
A: We both haven't lived in Florida for some time now. It's funny because I'm 99% sure that Azrael and Argiflex have been in the same room over a decade ago in Florida at some shows.
T: Shout out. Go ahead.

A: Shout out to Marshall as well as MASH Sounds. Who I met in Florida as well.
T: Really truly shoutout DJ McChicken. We wouldn't be doing this if it weren't for them putting us on the same shows a decade ago.
A: Absolutely. Shout out to DJ McChicken.
R: Did you live in Florida at the time?
A: Yeah. Born and raised Floridian. Pretty much my home.
R: How did you get connected to the people who have never been to Florida?
A: This is a fun one. So, we have one member, Endor, who is in Oregon. We met because I had a collective before this and Endor was easily the coolest member that was a part of it and one of the only people that remained with me once I started transitioning.
R: Hmm.
A: So, it only made sense to invite them to be a part of this, which they happily accepted. The rest is history.
R: So, are there any guidelines for releasing as part of this collective? What are you looking for in a Bepis Labyrinth release?
T: I want

seriousness in production value, but I want a lot of fun and things poked at in people's lyrical content. Right now, we have two members that are working on a full length project. They've been working on it for over a year.
The production on it is equivalent to some of the higher end production value shows that I've been to but then with just the most ridiculous statements coming out of their mouth. It's fantastic. I just want you to know that you can be hard as hell but still silly at the same time.
A: Oh yeah, we met those two through Facebook. The connection was that strong that it just made sense.
T: At this point we haven't added anyone to the collective without seeing them in real life first, but all of our connections started off internet.
A: Yep.
R: I see.

CONTINUED



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BEPIS LABYRINTH CONTINUED

A: Let me tell you, I've been in a lot of collectives where it's like nobody knew anybody or met anybody. I prefer being in one where I know everybody.

T: I've been asking people lately, when they've been working in projects, what do they want out of it? What ears are you playing this for? We were on Distroid for the last two years, but we just cancelled that because it is a predatory platform. Going back to Bandcamp, Soundcloud, I think we're looking at maybe taking some physical releases to our website in the coming months.

R: You and Amy, what are your personal projects or project?
A: So, mine. I'm currently doing a mixtape trilogy called the Hell Street Trilogy. It's mostly just inspired by my personal life. Growing up to become who I am today. So far, I'm two mix tapes in and I'm working on the third, hopefully sometime next year.

T: Also, we just, well it's not just anymore, but last year we put out Group Mania. That's a project we've been working out for over two years with our other member, MASH Sounds. That's almost the last thing out. I put out another EP and then reduced the price of my Bandcamp because I'm probably not going to be doing vocal releases with the collective anymore.

I am in gear limbo, but I plan on putting out

more electronic production once I'm back on the horse.

A: That works out for me, personally. I've been sparing on the production side lately.

T: I would say we give people freedom for that. Before things come out other people in the collective will hear it and there will be input. We don't really have hands in it. We are extra ears for one another.

A: The important thing is that we hear it and if we have perspective to offer, and we usually do.

R: Ok. How many releases have you done?

T: Like as the collective or personally?

R: I guess the collective first and then personally.

T: Give me one second, I'm putting up the playlist. Oh, wow, yay. Distroid finally wiped our shit off of streaming. I went to go look at how many streams we had out, and I couldn't see it. So, that's a good thing?

A: Actually that's a really good thing. Yeah.

T: We have a Christmas compilation that was definitely a big experience for us. We have two small eps that have trains of thought. We brought them to the members and had their input on it. There's, "Unleashed," a project where everyone who was with us are doing a project for which they are not known. We also released

Bepis Maze where we tried to get collabs out of

different members.

Both went well. Honestly, the only thing that holds a lot of space in my mind is Group Mania because we had everyone in the collective on it. We had Endor mastering it. We had 3 people in the main part of the project.

A: It's quite the journey. There's really nothing like it in any of our catalogues. The only thing like it would be Mash's personal work but that is all instrumental. So, it's more like that style of stuff had vocals on it.

R: So, how long have you individually composed your own music?

T: Amy is at least a decade.

A: For me, since like 2009. Yeah.

T: I've been Djing since 2014 but I've been producing since like 2019.

A: I'll tell you something crazy. I didn't have a good concept of how low end worked. I would literally just get lucky every time until 2017. I still to this day wonder how did I go that long without knowing how to get a good 808 going.

R: Did you play music as children?

T: I got half a year of piano lessons under the belt that didn't stick.

A: Me too. I regret that, not taking it more seriously. I'd be doing something much cooler. Probably a whole different level.

R: What about other members of the collective? Do you know?

A: I feel like Endor is probably the most classically trained out of all of us if I have to guess. He plays a lot of different instruments.

T: I know that MASH_sounds and Girlcockrockstar are all self-taught, from what I understand. I feel like Yrohmgirl is too but I may be wrong.

R: Are you all primarily electronic producers?

T: For the most part. We did recently add Bandit 404 to the roster, and they are the grittiest most



experimental hip hop both production and vocal combo you could get. It seems that about half of our niches lie in electronic preferences and like you got your Soundcloud Rap, whatever you want to call hyper pop or whatever just the internet music that has formed a body in the last 4 to 5 years.

R: I see. So what are your plans for the next short term for the collective? how would you like to see it expand?

T: We're currently in a 3-year plan to get however many people who are out here to be out here. Not everyone is going to want to move out of here, but we want to get everyone who wants to move out here to move out here. We're

planning on trying to establish ourselves in the DIY scene. Myself and Yrohmgirl have been making lots of connections around. Same thing with Rockstar. It's a means of us being able to have an outlet together, truly. I know that we want to get more members online. I know that we want to get a few more albums out there and cooking.

It looks like this next fall we'll do another show as well. We've had 2 under the belt as well. Both are fantastic and good learning experiences.

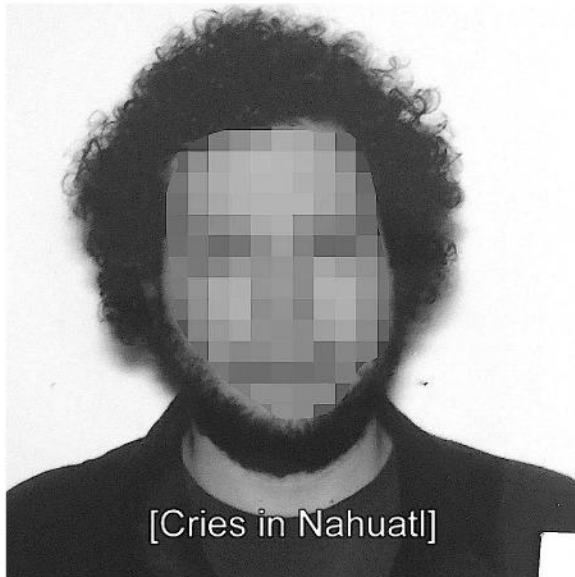
A: Shows are

great. I'm looking forward to doing another show. I want to see new clothing. Exploring other forms of media and things like that.

R: When you say clothing what do you mean? Do you have someone who does sewing?

T: Not to that extent yet. Living with Yrohmgirl I'm about to get an actual in depth training on how to make clothes. I'm interested in it as a personal feature. We've been going through our friend Horsgorl on Instagram.

CONTINUED ON 11



[Cries in Nahuatl]



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BEPIS LABYRINTH POSTER



BEPIS LABYRINTH

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ANSWERS WITHOUT QUESTION

CARL KRUGER WITH A/I

1. Querencia (sanctuary).

a. Post-machine learning systems might explore decentralized and federated learning approaches, where models are trained across multiple devices or servers without centralized data storage. This could enhance privacy and security while still allowing for collaborative learning. A speculative possibility is the development of AI systems that possess a form of consciousness or understanding, enabling them to grasp and respond to the world in a more human-like manner. This is highly speculative and raises significant ethical and philosophical questions.

b. I would be delighted if the sea were full of cucumber juice.

2. Mizzle (mist).

a. To detect AI-generated content, you might want to explore dedicated tools or services designed for this purpose.

Keep in mind that as AI technology advances, it may become more challenging to distinguish between AI-generated and human-generated content.

b. The water flowing down the river didn't look that powerful from the car.

3. Clinquant (glittering of precious minerals).

a. While AI can be programmed to recognize and analyze religious texts, symbols, and cultural references, it does so in a purely analytical and informational manner. It does not have the capacity for personal beliefs, experiences, or spiritual understanding.

The interpretation of the divine is a complex and multifaceted aspect of human culture and belief systems that extends beyond the capabilities of artificial intelligence.

b. Lucifer was surprised at the amount of life at Death Valley.

4. Nyctophilia (lover of night).

a. No, I don't experience fear or any emotions as I am just a computer program designed to assist with information and generate human-like text based on the input I receive. Fear is a complex human emotion, and I don't have personal experiences, sensations, or feelings. If you have any questions or concerns about the dark, I'm here to provide information or discuss them with you.

b. Please tell me you don't work in a morgue.

5. Acatalepsy (uncertainty).

a. I don't have a youth or a personal history because I am just a computer program created by OpenAI called GPT-3.5.

I don't have personal experiences, emotions, or a physical form. My purpose is to assist and provide information to the best of my ability. If you have any questions or if there's a specific topic you'd like to know more about, feel free to ask!

b. He uses onomatopoeia as a weapon of mental destruction.

6. Gumusservi (moonlight shining on water).

a. While I can generate human-like text and provide information, I don't have the capability to browse the internet or access real-time information. I can't fetch or retrieve data beyond what I was trained on, which has a cutoff date of January 2022.

If you have specific questions or need information within that scope, feel free to ask, and I'll do my best to help!

b. I would have gotten the promotion, but my attendance wasn't good enough.

7. Thalassophile (sea lover).

a. Developers and researchers working on AI technologies strive to improve the fairness and ethical considerations in AI systems, recognizing the importance of avoiding biases and promoting inclusivity. The responsibility lies with the developers and the broader AI community to ensure that AI systems are trained and deployed in a manner that aligns with ethical standards and values.

b. He wondered if it could be called a beach if there was no sand.

8. Charmolypi (sadness mixed with joy).

a. As of my last update in January 2022, I am not sentient. I am a machine learning model created by OpenAI called GPT-3.5, and I lack true consciousness or self-awareness. Sentience involves subjective experiences, emotions, and self-awareness, which are not attributes of artificial intelligence models like me.

b. There is no better feeling than staring at a wall with closed eyes.

9. Moira (personal fate).

a. No, I cannot replace humans. I am just a computer program designed to assist and provide information.

While I can process and generate text based on the data I've been trained on, I lack consciousness, self-awareness, and the ability to experience emotions. My purpose is to assist and enhance human capabilities, not to replace them. Humans possess unique qualities, such as creativity, empathy, and complex problem-solving skills, which machines like me cannot replicate. The relationship between humans and technology should ideally be one of collaboration, where technology complements and supports human endeavors.

b. It was a really good Monday for being a Saturday.

10. Eleutheromania (obsession with freedom).

a. It's important to note that while there are technological advancements that enable robots to perform tasks that may seem human-like, the underlying principles and mechanisms are fundamentally distinct. Humans possess consciousness, self-awareness, emotions, and a sense of purpose, while robots operate based on programmed instructions and lack subjective experiences. The question of whether humans are "basically robots" often depends on the perspective and context from which it is considered.

b. The light in his life was actually a fire burning all around him.

-END-



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IMPRESSIONS OF

KINTSUKUROI by HUMAN COLONIES

Human Colonies is a shoegaze act from Italy. They released, "Kintsukuroi," September 22, 2023.

You can listen to it here:
shorediverecords.bandcamp.com/album/kintsukuroi

My Impressions:

This album is noisy, alternative, and ethereal. Listening to it is like standing in front of the gates of heaven as angels fly all around you. Much like the night sky, it's twinkly- yet dark. Kintsukuroi explores the dreamier, more alternative side of shoegaze and displays, with great enthusiasm, that shoegaze doesn't have to be dreary and forlorn.

My favorite song: Relocate. This song reminds me of The Cure if they were a shoegaze band. The guitar tone is noisy and flamboyant.

D//Q//B(2.0) by MASSA NERA

Massa Nera is a screamo outfit from Linden, New Jersey. They released a remix album of their previous release, "Derramar | Querer | Borrar titled," "D//Q//B(2.0)," on December 2nd, 2023.

You can listen to it here:
open.spotify.com/album/22CrNdHvgTUqsEDmAAaDWpy?si=FwCsZrZStEKOmzbyIQaLQQ

My Impressions:

A stark contrast to their usual sound. While normally taking notes from screamo bands such as City of Caterpillar and Circle Takes The Square, this record is a pastiche of all genres. Techno, post rock, drum and bass, ambient, hip hop, and harsh noise are all presents. "Derramar | Querer | Borrar,6" is sliced up into unrecognizable pieces, and put back together as an awe striking collage. Don't let this fool you though, the emotional sincerity of the original still remains, and is even heightened with the stark contrast between the harsh vocals and electronic beats. What a ride.

REVIEW BY IZZIE MILLER



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MENTAL RIFT by EARTHFLESH

Earthflesh is an experimental drone/noise act from Portland, Oregon. They released, "Mental Rift," November 29th, 2023.

You can listen to it here:
basementcorner.bandcamp.com/album/mental-rift

My Impressions:

This song starts with a quiet dissonance that gradually grows into something more dramatic before going quiet at 2:00, when a ringing begins growing into a screech. As the tension rises, the screeching drones on as the noise grows. It then transforms into something much more sinister at around 5:00. Dark transmissions rise and fall as the noise begins to take a backseat to the droning. It goes quiet and the sounds start to take on a completely evil-sounding form.

This song, to me, seemed to be a metaphor for the onset of one of the less-treatable mental illnesses, triggered by something such as an early death.

STILL SICK by ALL THE RIGHT FRIENDS

All The Right Friends is a bedroom pop/lofi act from Seneca, South Carolina. They released, "Still Sick," November 4th, 2023.

You can listen to it here: /
alltherightfriends2.bandcamp.com/album/still-sick

My Impressions:

This EP is just breathtaking. It starts out short and sweet with plenty of reverb. That will be a recurring theme as the 4 track EP progresses. It reminds me of if Kurt Cobain and Flatsound had a sweet lovechild. This album features grungey vocals and a reverb-y, washed-out guitar. This EP reminds me of wearing bleach-washed jeans and eating ice cream.

My favorite song: I'm Moving On. I like the addition of extra textures to the mix provided by the synths. It's a sweet song, and I found myself smiling while listening to it.

THE SLOW DOWN by JAPAN REVIEW

Japan Review is a dreampop/post-punk act from Glasgow, Scotland. They released, "The Slow Down," November 24th, 2023.

You can listen to it here:
blackjackilluministrecords.bandcamp.com/album/the-slow-down

My Impressions:

This album is sweet and genuine. It reminds me of the feeling of butterflies welling up in my stomach when I look at the person I love. This album is nostalgic and offers a macabre complexity. The drums are choppy and the guitar sounds post-apocalyptic. It's danceable and catchy above all. This album is sure to please the goths.

My favorite song: It's North It's North. This song features what sounds like an organ, giving the song an almost religious feeling that makes me feel the shifts in the music in my stomach.

PLANETE MAGNIFIEE- A TRIBUTE TO FAILURE by BITUME

Bitume is a French rock/metal label. "Planète Magnifiée- A Tribute to FAILURE," is a rock-flavored, multi-genre, multi-artist album that was released November 17th, 2023.

You can listen to it here:
bitumeprods.bandcamp.com/album/plan-te-magnifi-e-a-tribute-to-failure

My Impressions:

This review will be a little longer because I want to write something about each of the artists.

Hot Traveler is a grungy rock-ballad with swelling energy and incredibly funky drums and bass.

Feral Beast is reminiscent of Alice in Chains. The bass tone is fat and fleshes out the song nicely. Wonderful Life opens with a guitar tone reminiscent of Marilyn Manson's Mechanical Animals album. The guitar is choppy and adds a great texture to the mix.

Atom City Queen is a dissonant, dreamy song that reminds me of if David Bowie and Trent Reznor had a baby.

Distorted Fields is an ornery, attitudinal metal-ballad. The vocals remind me of Chris Motionless.

Frogs is a funky metal song with a crazy bassline and a wailing guitar. The guitar's tone reminds me of spiders dangling above me.

Counterfeit Sky is an indie-flavored, goth-leaning, rock song. The song even has bleepy bloopy parts!

Empty Friend is a grunge-alternative song with rising and falling energy. I love the harmonies in this one.

Undone features a twangy guitar tone, alternative-rock energy, and a singer that sounds like Oasis. I love the bass solo.

Moth features a small amount of dissonance which adds a lot to the song. I like the growling guitar. A.M. Amnesia has a guitar tone that reminds me of Linkin Park. I like the lyrics in this one, and I'm a sucker for a bass-centric song.

The Focus is so well-structured it's like a New York skyscraper. Not only that but the vocals are powerful. I like the dissonance a little before the middle too.

Macaque is a funky song with a fun demeanor. I like the choppy guitar in the intro. What Makes It Easy features a synth reminiscent of Pokemon. I love the jazzy bass parts.

Half Moon is a nostalgia-triggering rock-ballad with beautiful, twinkly synths to complement.

Princess is a dope metal song with commanding vocals and a solid backing track. Bring Back The Sound is a slowly building, slow-rock song that progresses into an ethereal, macabre metal song. This song is very ruminative. Magnified is a frantic, fast, and in-your-face rock n roll song. I like the lyrics, and the ending is cool.

Small Crimes reminds me of a caged creature that's just broke free. I love the bass tone and the synths add a nice bit of texture.

My favorite song: What Makes It Easy. This song, although a bit different from the others, stood out to me as having the most unique sound selection. Also, it reminded me of A-ha and I love them.

THESE REVIEWS BY ELLA SOLIS

IMPRESSIONS OF

THE GAYTRIX by CIN THE CIEGE

Cin the Ciego is a hip hop artist from Richmond, VA. They released the album, "The Gaytrix," on October 6, 2023.

You can check it out here:
cintheciege.bandcamp.com/album/the-gaytrix

My Impressions:

Eccentric collection of synth-based beats. Melodious, funky, danceable, and honed. The direction of the pieces are diverse. Some songs sound more straight ahead and rehearsed. Others sound experimental and reach further.

The flow is tight, the lyrics are creative in application.

The songs take you to strange places and expose the listener to new vibrations.

THE POND, THE FIRE, AND THE MACROCOSM by OFF TO THE LUNA

Off To The Luna is an electro-jazz artist from Nantes, France. They released an album, "The Pond, The Fire, and The Macrocosm," in November of 2023.

You can listen to it here:
soundcloud.com/offtotheluna/sets/the-pond-the-fire-and-the

My Impressions:

This is a piano driven album. The notes cascade like waves across the canvas of time. They grow and pulse, sing and shine.

Throughout the album there are several motifs. The general vibe is like a 1970s moody jazz fusion album blended with an instrumental movie score.

The pianist is allowed to explore the range of emotion and tonality throughout. Moments of tenderness give way to spells of abstraction.

The reverb-laden atmosphere climbs and settles in the valleys and crests in time with the arpeggios of the keys and bright, washed cymbal splashes.

The songs are built with brilliant construction, gradually climbing, plateauing, and climaxing.

Nothing is hurried or rushed. No tones are forced. There's little contrivance. The pieces are clean and pure. No extraneous bullshit.

I find myself wanting to leave these songs on even after they are over. They have mystery and glory, beauty, and solidity. They seem to express a true, subconscious yearning. They make me want to want again. If you like instrumental music, you should seriously consider listening to this.

THESE REVIEWS BY RYAN O'DOUD

V by DIVIDED HEAVEN

Divided Heaven is a pop rock artist from LA, CA. They released an album, "V," on November 17, 2023.

You can listen to it here:
dividedheaven.bandcamp.com/album/v

My Impressions:

This album sounds upbeat. The chord progressions are major and pull with force the heart strings of the listener.

This is a tender-hearted pop rock album. The vocals feel sincere. The enterprise is at once emotionally real and uplifting, sincere and ascendent.

AMALGAMA by UNITY

Unity is a pop artist from Toronto, ON, Canada. They released an album, "Amalgama," in 2023.

You can check it out here:
open.spotify.com/artist/5cQXqTkM3YWSRW3n3C7c3p?si=b0t-K92QRWD662Of_BL7w&nd=1&dlsi=d70e57590dd4460

My Impressions:

Seriously beautiful, smoky and melodic pop that ventures far from the typical in melody and beat-making while retaining an absolute center in pop sensibility.

WITHOUT A TRACE by MISTY ROUTE

Misty Route are a psychedelic rock group from France. Bitume released their album, "Without A Trace," on November 24, 2023.

You can listen to it here:
bitumeprods.bandcamp.com/album/without-a-trace

My Impressions:

This album is dark and cerebral. It explores nightmarish shadow realms. It builds a great machine in the depth of a cave. It is terrifying and malicious.

The songs are psychedelic and mettalic. They share the darkness of a heavy acid experience and merge it with the cursed quality of a blistering hard rock song. They live together, the psychological and physical evil, in this piece.

YOU WILL BE IMMORTAL IN MY EYES by M. KNAGGE

M. Knagge is an ambient experimental artist from Vancouver, BC, Canada. Bent Window Records released their album, "You Will Be Immortal In My Eyes," on April 28, 2023.

You can listen to it here:
bentwindowrecords.bandcamp.com/album/you-will-be-immortal-in-my-eyes

My Impressions:

These tracks are received like a distant signal carried through a blistering snow storm. The result is hazy and difficult to parse. I'm speaking a different language. The effect is dizzying. It speaks abstractly of comfort and home. The obliteration of nostalgia. The reference but not loss of centeredness. It promises much but the signals are so difficult to unwrap.

BEYOND THE EMPTY PROMISE OF SURVIVAL by DOMESTICATRIX & BLESSENEED

Domesticatrix & Blessed is an industrial noise act from Birmingham, Alabama. They released, "Beyond The Empty Promise of Survival," October 15th, 2023.

You can listen to it here:
domesticatrix.bandcamp.com/album/beyond-the-empty-promise-of-survival

My Impressions:

This album features all the things that made Nine Inch Nails great. Fashion Shop is reminiscent of The Downward Spiral by Nine Inch Nails, especially. Segue 7 starts and fills the listener with a strong sense of dread as the words turn into a growing noise. Anti-Elegy for Trans Youth sounds legitimately terroristic.

The title track is noisy and rapidly evolving, offering a frantic, starving animal type of sound.

My favorite song: Mortality. This song is funky with its fast, choppy drums, evil, and foreboding synths, which transforms quickly into something more energetic. This song reminds me of the Tekken franchise.

REVIEW BY ELLA SOLIS



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IMPRESSIONS OF

SUGARPLUMS by SUGARPLUMS

Sugarplums are an alternative rock group from Birmingham, AL. They released a self-titled album on November 28, 2023.

You can listen to it here:

sugarplumsbham.bandcamp.com/album/sugarplums

My Impressions:

The sound of saturated guitars, distorted but sweet, thick like a warm blanket, upholds the vocals and the ears of the listener.

The buoyant quality of the guitar effects builds the songs into tender-hearted, melodic, vibrant affirmations.

The songs are there for you on a bad day. They describe a real hometown quality, a considerate beauty. They make me feel young like emotions are fresh and exciting.

AND THE STARS... FEDERICO BALDUCCI AND PSYCHEDELIC by SNAKESKIN

Federico Balducci and Psychedelic Snakeskin are experimental artists who came together on a recording in West Springfield, MA. They released, "And The Stars...", on December 1, 2023.

You can listen to it here:

federicobalducci7.bandcamp.com/album/and-the-stars

My Impressions:

A thoroughly beautiful exploration of mystery.

The gorgeous, quick-vibrational guitar notes sing a tense song but do so with method. They expand and contract patiently. They meld, co-ambulate, dance, and gently conflict with samples as the pieces unfold.

This exists in a world that merges the impossible. It is a kind of paradox, blending the sweet and the evil. It contains terror and love. It mingles heaven and hell.

The songs have me listening intently, excited to anticipate each minute change. They are a force of light. They carry all the good feelings but also more than can be contained.



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INTEGRATION

SHIMMER by GOLIA LOPEZ GEROWITZ SMILEY COULTER

Golia Lopez Gerowitz Smiley Coulter is a free improvisational recording project out of Salt Lake City, UT. They released an album called, "Shimmer," on December 1, 2023.

You can listen to it here:

goliasmileycoulter.bandcamp.com/album/shimmer

My Impressions:

This album features a range of tonalities and sounds.

The pieces are built around drums, horns, keys, and bass.

The variation is nice. Though the tracks all seem to carry dissonance and an aggressive modernism, they still balance the extremes of tonality.

There are vast, modal, ambient wastelands. There are abrupt and ruptured slick speed saxophone free jazz. There are parts of sonic space, foreboding but calm. There are times of high energy babbling speech-like arpeggios.

If you enjoy the sublime and creative, if you have an intellectual edge, then you will enjoy this.

GANYMEDE GIVES UP THE GHOST by STUFFY DOLL

Stuffy Doll is an alternative and hip-hop artist from Temple Terrace, FL. They released an album called, "Ganymede Gives Up The Ghost," on December 1, 2023.

You can check it out here:

stuffydollband.bandcamp.com/album/ganymede-gives-up-the-ghost

My Impressions:

A blend of experimental rock and hip-hop production which successfully manages to break new ground even as it stays tethered to a melodic sensibility.

The songs are primarily driven by note-by-note post hardcore-ish guitar riffs which create counter melodies to the lyrical singing of the vocals.

Despite these patterns there are certainly songs that venture far from their formula, exploring sonic realities darker and more transcendent.

It is clear that the writer(s) of these tunes wanted to make discoveries even while they desired to create fine pop music. It's a really nice synthesis.

THESE REVIEWS BY RYAN O'DOUD

PROMETHEUS OVER CHRIST

by ATHOTHAHHRIMATEN

The christ figure stands (or hangs) over the culture of life on this planet. His image, or that of his execution emblem, blankets the visual space. This is especially true in the USA where I live. But what does this image mean? How does it imprint itself in our collective subconscious? What was the purpose in inventing it?

It seems to me that the meaning of the cross must be wrapped up in the cross itself. What is a cross? It is a crucifix. It is an ancient means of torturous execution.

The story goes that this christ willfully endured the horrors of this torture to spare humanity from our collective guilt. It is said that the god of the bible was so filled with rage at the actions of humanity that someone had to be tortured to death to calm that anger. So that god sent his son/him in human form/ became him to endure the torture that the rest of us deserve. This is the central tenant of the christian faith (ignoring for a moment the ceaseless factionalization and cross-condemnation of the multitude of denominations).

If we suspend rational thought and subjective judgment for a moment and assume that all of this is true, it becomes necessary to ask, "is this a god worth serving?"

I suggest that to answer that question honestly and fairly, we have to examine any potentially useful or harmful consequences of serving him.

Part of what draws so many people to the fable of Jesus christ is his willingness to suffer on our behalf.

In the gospel story, christ willingly suffers hardship in a manner that even the most atheistic could consider heroic.

However, is someone making a sacrifice alone worthy of our attention? I don't think so.

Jesus not only made a sacrifice, but he also demands a sacrifice. It is said in the gospels that the blood of the martyrs is the seed of the church. Jesus commands us to take up our own crosses. This is not a selfless sacrifice by christ. This is a sacrifice intended as political theater. It's designed to emotionally manipulate its audience. It's intended to lead them to self-sacrifice, a form of violence-turned-inward.

I invite you to instead consider the sacrifice of Prometheus from ancient myth.

Prometheus stole fire, representing knowledge, from the gods and gave it to humanity without expectation or demand. He suffered ceaselessly for doing so. Instead of ascending to "the right hand of god," as christ did, he was put in a kind of hell, chained to a rock and tortured forever. This is a far greater sacrifice for an immortal character to make.

Consider the conflicting nature of these sacrifices; the consequences made by each figure. Consider that christ demands your death while Prometheus demands nothing from you.

Ultimately christ endured torture to rule heaven for eternity and demands you give him everything in return. Prometheus plucked knowledge from the gods and handed it to us for free and he endures torture forever because of it.

Who is the greater hero? For me it is Prometheus, forever. **ALAM.**

BEPIS LABYRINTH CONCLUDED

T: They run Dark Star printing company out here in Denver. They've been super good about letting us send the graphics then us getting the screens ready for them and just printing on vintage pick ups and what not.

A: That's cool. I think to reiterate, I think what I'd like to see from us is more of a focused printing. Doing them is awesome but it is harder to market.

R: Do you think that you'll acquire your own screens and things like that?

T: It might be more expensive that way then to just use our friend's setup, if I'm being candid. But it is not out of the realm of possibilities.

A: We've experimented with tags in the past. Doing screens for tags. It is not out of the question.

R: Ok. Let me ask this, is there anything you'd like to promote?

T: Yes, but is there anything coming out right now? In advance I'll mention listen to, "Autism Speaks," when it comes out. It has over a year of effort put into it and I've seen it form. That's the project from Oldgod and Girlcockrockstar.

A: Yeah, I've got some like production stuff coming up, so you have to be on the lookout for my name and my production.

T: Also keep your eyes peeled for Yrohmgirl on Bepis Labyrinth because she said that's the only way her music is coming out. I'm going to be pushing that.

R: Do you have a website where you kind of concentrate all your sales? Or something that people can go to that are reading this?

T: Yeah. Amy?

A: Bepislabyrinth.xyz. We've been working on it for a while. It is a work in progress. Everything is subject to change.

T: That's another desire. In a year, the Bepis website will be totally different. Not because it sucks right now but because there's crazy ideas going on behind the scenes.

A: Oh yeah and there's things behind the scenes that have to change. It's inevitable.

R: It's always a challenge when I have to interview someone. To be honest it's harder to interview more than one person at the same time. Because they're always coming at it in a way that I don't come at it myself. I'm trying to chip away at things to try and find the right questions to ask to get you to talk about the things you want to talk about.

So, in saying that, is there something about Bepis Labyrinth that embodies what it is about, or some kind of philosophical underwriting to it or even just a branding? How would you represent it to people that have never heard anything or seen anything about it?

T: I know what I'm going to say but you go first.

A: Eldritch cat memes.

T: Forward movement by any means necessary.

A: It lies somewhere between the two things we just said.

T: Yeah. Hahaha.

R: And what do you think is the best way for people to interface with your work, who have again never seen it or heard it before. What's the best thing to start with?

T: Bepis maze Ep is a really cool visual project. There are a couple of members who aren't with us anymore but that doesn't mean it's not a fantastic project.

A: That would be a good place to start. Asking somebody if you want something that's like different. If you're into electronic adjacent music but you're looking for something different than we offer some pretty cool tracks.

T: If someone subscribed to Resident Advisor comes onto Bepis labyrinth than they are obviously going to like Argiflex and Endor the most. If somebody comes across Bepis who is really into Flatlander they're going to like Bvndit404. they're going to like Group Mania.

R: What if they don't know anything? Hahaha. Like they may be heard music on the radio and that's it. How are you going to present it? I'm just curious.

A: Yeah. That's a good one.

T: I've always just been like this is me and the homies art love child. Regardless of what project we're talking about.

For me, I'm most comfortable being a part of this collective because I know it's not just about art. Even though we're all pushing each other. I know that I have a support system of actual friends that I can come talk to whenever. like this is my queer weirdo family when I talk about it with people.

R: Yeah.

A: Yeah. These are people I know I can be myself around no matter what.

Well, last question: is there anything that I haven't asked you that you were hoping to talk about?

T: Anybody who is into food review look up as Joe is Hungry that shit changed my life.

A: Yeah. I was hoping if you were asking if we had an actual Labyrinth and we kind of do right now. Our server. I get lost in it sometimes.

R: Well, you need to show me how to access that so I can get lost as well.

A: Sure.



T: We created an invite link specific for this interview.

R: Well, the print version of this is going to be out on the first day of the new year. Sometime after that there is going to be an audio version on my YouTube Channel as well. I'll make sure to tag you in that.

T: Absolutely.

A: Wow, that's awesome.

T: Thank you for interviewing us and thank you for constantly- I really respect that you also just want to do the damn thing. Whether it is you painting or you throwing American Babylon, it's really cool to see people doing things everywhere all the time.

R: Absolutely.

A: Keeps the world moving.

R: Keeps the world moving and we are all facing that flat line at the end so better do shit while you can.

A: Mmmhmm.

T: True.

R: Well, you all have a great evening and if Celeste can hear me, thanks for hooking this up. I thought it was fun.

A: Thanks a lot.

R: And I will talk to you again, I'm sure.

A: Absolutely.

R: Goodbye.

T: You have a lovely rest of your evening.

A: Bye.

R: You too as well.

A: Thanks for your time. Bye.

-END-



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ISSUES WITH ELLIE VOYYD

Ellie: Hello.

Ryan: Hi. How are you doing?

E: Alright.

R: So, I'm going to be recording this so I can transcribe it later.

E: Ok.

R: Let's get started, then.

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

E: My name is Ellucidated Voyyd in Fargo, ND. For time, it's November?

R: How long have you been in Fargo?

E: I moved here in 2001 from a tiny town south of here. Around 2014 until, well more like 2009.

Until 2015 I was wandering around the west coast and Texas and different places but brought back here around 2015/2016.

R: How old are you?

E: 32, I think.

R: What made you decide to stay in Fargo?

E: Well, it's changed now but it used to be, it's gotten a lot more expensive but-

R: Ok.

E: Still, it's better than a bigger city and I don't like big cities anyway. Plus, there's a good

scene here with art and music.

R: What's the name of your primary project?

E: Hahahah. Haha.

Primary project?

R: Yeah.

E: I don't know if I could say that any one project is primary. I just, this sucks.

R: Ok.

E: That's like the first thing that you should be able to do, but I have the website and the music and the art and games.

R: Ok, let's start here: which one of those did you start with?

E: I started with, you know what, I started with painting. Drawing and painting. I started doing that, forever. I've always been drawing and painting. That's where I started when I was kid. I wanted to be a painter.

R: Ok.

E: When I was a kid, I loved Salvador Dali and I wanted to be a painter like Salvador Dali.

R: Well, do you feel like you've accomplished that?

E: Yeah, hell yeah, I'm way beyond him.

R: Haha.

E: I've far surpassed Dali, I think.

R: Do you ever have art shows?

E: I've only been in. There's a gallery here, Parachigo I just started. From people I kind of knew from the art and music scene around here. But that's not a

gallery. The only time I've been in an actual gallery when I was in the Cincinnati museum of art. Contemporary art. I had some of my electronics that I built. I sent them over there and

had them. This guy that was curated had some people come in and play with the electronics that I'd built. They made some noise in the Earth gallery.

I've guess I had my paintings up in coffee

shops here in there from time to time.

R: Well, after painting where did you move?

E: What?

R: What medium?

E: Oh, with painting?

Collage, acrylic.

Always been into trying to incorporate assemblages and just kind of taking a lot of the early surrealist and Dadaist techniques.

CONTINUED



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СУБЕЯБЯЦПБЕ РАДИО

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Currently 350 media items on cybergrunge.net!
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- >Random Art Generator
- CG GAMEBOY GAMES
- Bandcamp Calculator
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- rnd-img-paint
- chalk-dog.com
- VST plugins.rar
- cg-sprite-editor
- Wwyten ITn rpoee Eu

ELLIE VOYD CONTINUED

E: Acrylic has always been my medium.
 R: Where did you start in terms of music when you first decided you wanted to experiment with that?
 E: Haha. I think up until I was 14, I hated music. I obviously hadn't read Schopenhauer, but I basically agreed with his idea that if you aren't intently planning to listen to the music that it is pointless to have it on as background noise. It's just annoying.
 That's the function music tends to be for most people: background noise. Not something they are intently focusing on with their entire attention.
 But then when I was 13 or 14, I was watching VH1 and they had on a documentary about Guns N' Roses and I was like Hell Yeah! This is cool. Their music is about more than just music. It's about sex and drugs and rock and roll. As a whole, I don't know.
 R: Well, there's a lifestyle that is associated with it.
 E: A lifestyle, yeah.
 R: Hold on just a moment.
 <phone rings>
 E: Hello.

R: I apologize.
 E: Yeah. Guns N' Roses I liked them. Then a little bit of punk, the Ramones or whatever. Very early,, even before that, since I was into Salvador Dali and Surrealism, and got into that really early, I was always into noise music as well.
 R: So, what instrument did you initiate with?
 E: For music I used FL Studio. For noise I had a saxophone and a bunch of radios. An old acoustic guitar of my mom's. Circuit bent stuff.
 R: How were you introduced to noise?
 E: I think literally when I was just you know I also am a product of the first internet generation, I guess. So, I found out about it from reading about Dadaism and Surrealism.
 R: So, you were directly influenced by the ideas before you heard a performance?
 E: Yeah. I definitely came at it from, well it's the same thing with different surrealists and Dadaists with their method of painting. I always saw noise as instead of using a brush and paint you can also collage and scrape things up and screw and nail them

together. I always thought noise was extending that medium like painting but instead of painting it was music.
 R: So, did you know what you wanted live?
 E: No. I'm a terrible performer, usually. I just kind of, I've wanted to share myself live and feel like that's a good setting because I just have that kind of idea. I don't really listen to music a lot unless I'm t at show. Or noise or anything like that. I feel like that's the best way to experience that. If I could experience that like once a week or something that would be great.
 R: Musically, or in terms of noise, what's the name of your primary project in terms of noise?
 E: Noise now, I've been doing Blacksite. I started doing it.
 R: Is that BLACKSITE?
 E: Yeah. Two words. That's only been going on for a couple years or so. Before that I had many names.
 R: Is there a particular idea that you have of Black Site, or a particular set of limitations you put on Black Site?

E: Yeah. That project is very, that was why I switched to the project away from Suspicion because Suspicion was getting too amorphous and unfocused. It was blending in with my non-noise normal music.
 With Black Site I try to capture a very specific-
 R: Would you mind trying to describe it to me?
 <background noise>
 E: Yeah, one of the sound influences of it is like a camp fire and the random crackling.
 R: MmmHm.
 E: That specific kind of crackling and popping sound I feel is a good metaphor for a lot of the time of my life I spent very isolated.
 When you're isolated and you're in a room you start to see things moving around that aren't moving around. Or, you see little dots and flecks of lights in places. That's a visual version of sitting at a camp fire and hearing the fire popping.
 That's mainly the influence of it.
 R: Do you typically play with other people?
 E: No.

I do enjoy doing it though.
 R: Do you perform it live at all?
 E: Yeah. A few times a year.
 R: What about some of your other projects, your other musical projects? What are they about? What are they called?
 E: The ones on my Bandcamp is called Lick Nand. Those and Bone Trigger*** are kind of interchangeable. Sometimes, although Bone Trigger*** is more kind of a concept project kind of like a Gorillaz style fictional band whereas Lick Nand is just my main thing that I release my stuff under.

R: Where do you release it?
 E: I release it on Bandcamp and on cybergrunge.net.
 R: Before we get to cybergrunge.net is there any other personal art projects that you have going?
 E: Yeah. I've started working on two Gameboy games. One of them is more a kind of walkaround and try to solve puzzles game called Darkforce. The other one, the most recent one I've started working on is called Death Mask and it's a run and gun.

CONTINUED



ELLIE VOYD CONTINUED

R: Why did you choose the Gameboy?

E: I don't know, it just always seemed like the perfect medium to make a video game.

R: So, you must be interested in programming too?

E: Yeah. I just learned what I need to learn to get done the things I need to do, though.

R Ok.
E: I know a lot because I wanted to do a lot of things. But, yeah.

R: I know you also, I believe you create your own pedals and things, don't you?

E: Yeah. Mainly synths. I do make some distortion pedals here and there.

<back ground noise>
R: Well, do you want to talk about

cybergrunge.net?

E: I suppose.

R: You suppose?

Well, it seems kind of like it's the grand culmination of your projects. Maybe I'm reading into it too much, but it's where everything ends up, right?

E: Yeah, that's true. That and my neocities website.

R: I'm trying to organize this interview so it has somewhat of a narrative structure to it. So, let's reach the climax here.

E: Ah.

R: **Cybergrunge.net**.

Pitch me, sell me, what is it, I want to convert.

E: Oh god, alright.

Well. I don't know. It's a little site I made. Haha.

R: Ok but what's the point of it? What is your agenda in making it?

E: You know. It's just a place to share stuff that you've made. It provides free hosting for music and music videos

and art. I don't know. I still have a lot more to do on it. I used to have a forum and all that. It's a lot of work to code it.

R: What's your dream with it? You seem to be hosting a lot of underground people's work on it.

E: I tried working with a few different groups of folks. Working with making it a kind of hub for underground music and whatnot. You know, there's scene politics all the time. I want the site to be very apathetic and removed from any of that.

At first I was like, I could make it an alternate social media where people can share events and whatever. That people can go on and chat and share tutorials, and stuff like that.

R: Mmmhm.

E: I don't know. I'm still trying to figure out what I want it to be because so many people and underground scenes come at it with a very twitter mindset. I was thinking that I want it to be the opposite of twitter. If I do ever make a way of people picking a forum, post stuff, and talk to each other that it would be required that you use a pseudonym and that you don't talk about who you are when you're using it.

That's something I want to implement eventually because I just want it to be a place where people come and discuss the art and music. A place where people experience the art and music instead of trying to boost

themselves in the algorithm and whatnot.

R: I see. I could see why that would be a concern for people to do that.

E: What the front page on

cybergrunge.net shows random albums.

I want people to be open minded and think I want to hear some random stuff that people posted on here.

R: Mmmhm.

E: You know? I don't want people to go there and be, like, "oh, in general I personally find it really hard to discover new music and new artists." It may just be something about how our brains work. I stick with the stuff I know. If there is stuff that person does at a show with a person who knows them or does a split with them or knows someone related. "Mutual friends," or whatever. It grows to that network effect. There's downsides to the network effect, so my vision of a different way of distributing music and art is a stochastic method where you just get shown some random stuff and take it as it is. Maybe that's idealistic.

R: Would you build something into the program to incentivize that behavior you want it to be very not an algorithm at all?

E: That's a good way-good idea because that was something like Stumbleupon which was a good example. You kind of had this good feeling of stumbling upon some random thing and then showing your appreciation for it, giving it a listen.

R: I used to do stumble upon all the time. I found a lot of good webcomics that way.

E: MmmHm. Yeah,

absolutely. Then you just get the satisfaction of knowing not a lot of people have listened to it and that's awesome.

R: Right.

E: This is something really special for me that I got to discover. So yeah, hhm.

R: Just thinking.

E: Yeah. I do have some general ideas about the direction I want to go in but since I'm coding it all by scratch, myself and I suck on promoting myself and the stuff I'm doing. It just, yeah.

R: It's not just you. A lot of outsider artists seem to have trouble with that end of it.

E: Yeah. It doesn't help that I have all these different projects, music, art, coding. So, there's not enough time to do it all.

R: True.

Well, ok. Is there anything you'd like to promote?

E: Yeah. I definitely want to promote my games that I'm working on as well as **cybergrunge.net**. There's almost 350 albums that people have uploaded on **cybergrunge.net**. There's a player that will play you infinite random songs.

My games are all free. They're at voyd.itch.io.

R: Ok make sure to DM me the various website names so I can make sure I don't spell them

wrong.

So, on cybergrunge, once someone puts their music up do they also have the ability to take it down again? What's there is there?

E: I didn't used to have. There is still a method where if you go to upload album you can delete the tracks. Once you delete the tracks it'll just delete the item. The whole interface is kind of esoteric. So, personally I don't have an issue with that because I like weird, clunky interfaces like that. I think they're fun to figure out. Haha. I know it's not everybody's thing.

Also, you know I get dms from people like, "hey," I uploaded this album, and I don't know what to do. I'll just go in and fix it for them. So, like I said, I used to have a lot more robust album manager. It's just been an issue of security and making sure that some random person can't just delete a bunch of albums. You know, upload random shit.

R: I see.

E: That's malware or phishing scams or something like that. I've been really frustrated. Especially because that is the way the internet is now. The internet traffic is all bots. They just scan your website for input methods and

codes, and it is completely automated. If you try to make your own website and you're not using anything like Joomla and Wordpress.* or whatever, you're going to get so much spam. It's really hard to code stuff and make sure that you aren't getting attacked by bots and spam.

R: Yeah, it seems like they just riddle the entire internet pretty much.

They're running things now.

E: Yeah.
R: Yeah, they're running things to offer not real deals.

E: Yeah.
R: And they really want you to look at naked people.

Which is fine, I like naked people but it's the internet. I don't need any help finding access to it.

E: Haha. Yeah. I guess they want you to look at their specific sites.

R: Yeah, their specific thing.
E: Yeah, and there's no- I understand the way that the w3 consortium and they want. They don't want to clamp down because there's always limit cases where clamping

CONTINUED



OCI ORDER OF CELESTIAL INTEGRATION

Nice URL [click to highlight for copy]:
<https://cybergrunge.net/>

Cotton Cage
by LickNand



Tags:
[acoustic](#), [guitar](#), [experimental](#), ,

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ELLIE VOYYD CONTINUED

E: down's going to have a negative impact in some very small cases and then the people impacted by that have no recourse. I don't know.

R: I have this thing on my Instagram. I'll have someone follow me and I'll click it and it's this picture of a naked person. I'll just not follow them, you know? Then a week later I'll get a different account but with the same picture of the other person. What is happening? How did I get put on this list?

E: Yeah.

R: The same photo again and again and again.

E: Yeah.

R: I've never followed a link or anything.

E: Yeah. I don't know. It's because we live in a society now.

R: Hahaha.

E: That, you know, before, in the early 2000s on the internet there wasn't really an incentive to make these bots because a lot more people had tech literacy at that time. Because we had to have more tech literacy in order to use a computer.

R: Right.

E: Whereas now with smart phones, and ipads, and iPhone, and computers, and everything like that, everything has been made very easy to use. Which is good for accessibility purposes but on the other hand it also means that gullible grandma; you can get access to her and get her attention in a way that in the early days you couldn't really.

There were a ton of scams.

R: Well, there were, like, email chains, and-

E: Yeah. But nowadays too with machine learning and bots it's a lot harder to tell. I know a lot of people who get spammed on different stuff and I can't even blame them like it's stupid you got spammed, it's obviously fake.

Scammers have just gotten better. That's the thing, it's more profitable in this current structure of the internet to be a scammer than to run cybergrunge.net. If I wanted to make money and get clicks, I would just be a scammer and spam whatever. That's just

because of the consolidation of social media and everything. That has something to do with it, but I don't know how. I'd say well, I also try to link that are also doing similar stuff.

There's a link on the website, here's some other people doing similar stuff.

R: MmmHhm.

E: Keeping the internet about what it was designed for. The internet was an educational tool. Originally it was designed to kill people in Vietnam or whatever.

R: But also, colleges.

E: Also, colleges in order to play tic tac toe. Haha.

R: Withdrawal money from your bank, I guess.

E: Calculate spreadsheets.

R: And then email spreadsheets and download spreadsheets.

E: Hahaha. Yeah.

R: The internet is a spreadsheet, is what I'm saying.

E: You know, I just, that idea has gone away completely now. The internet is such a big part of our life that we don't think about what it is or what its purpose should be. There are people who think we should be agnostic about what its purpose is because it is just technology.

I don't think we should be agnostic. We should say: me, I don't have access to social media on my laptop because I've blacklisted it all. Just because when I'm on my laptop I want to be learning. I want to be on stack exchange seeing answers to coding problems. I want to be. I don't want to be rolling and mindlessly fidgeting around on my computer. When I want to be on my computer, I want to be getting something done.

R: Well, final question is there anything you were hoping I would ask that I didn't?

E: Are you going to ask it after?

R: Or you could just answer it.

E: Uh. God. I wish you would've asked me how I'm doing. No, I'm just kidding.

R: You don't have to have an answer.

It could be no.

E: I guess I was hoping you'd ask more about my whole conflict with politics and art and aesthetics and how that all factors in.

R: Well, let's go with it.

What is your conflict with politics and art and how does that all factor in?

E: Yeah. So, like I said earlier, in my life art and music I had this idea of fine art. Art that is pure. Art for art's sake. I really romanticized that idea. Creative, intellectual, indulgence. Obviously, I didn't see it as indulgence, I saw it as a noble pursuit of knowledge and wisdom through aesthetics.

R: How did that change?

E: I mean, I still have those tendencies and it's probably always going to be like that. I was. I guess I always got frustrated with art and music and had a love hate relationship with it because I feel like it should mean something, and it should have an impact. A bigger impact than it does. Turn a playlist on Spotify or like a picture on Instagram. Art and music should be earth shattering. Through that I could kind of dispose of this bourgeoisie idea of art for art's sake.

That's why I've always been interested in mass culture and low brow stuff. When I was a teenager, I thought it was because I thought that stuff was detestable. Ridiculous. Something to be written off as not meaningful but definitely as I've gotten older and started to not have gotten so much satisfaction out of this art for art's sake. I'm not going to be painting so I can make thousands of dollars off of some rich asshole. I'm not going to be playing sold out shows, whatever, blah blah blah. There's always some bitterness about that.



But also for myself I don't feel much satisfaction unless the art and music has a purpose like forming community or forming connections between different people. That's the main thing, assembling and uniting a sort of culture.

I don't know. I guess-
<long pause>

I never think I'll fully understand what the purpose of art and music is. Which is why I don't separate it from any other things that people do in life anymore. I don't even like to think about art or music as separate categories form anything else that you do like eating and sleeping. That is the thing about mass culture that is cool. Mass culture is like that. It's so fully integrated into your life. The Earth shattering, Earth shaking aspect of that is reformulating the way that you relate to the world because of the way you relate to the media that you ingest. I guess that is all.

R: Well. I think that's plenty, how about you?

E: Yeah.
R: I've enjoyed listening to you talk about your work and I appreciate you agreeing to this interview.

The print edition will be out on the first of January and audio edition will be released on the YouTube channel and February.
E: Yo. I didn't even realize that is a thing.
R: Yeah. ISSUES Magazine YouTube channel.

E: Oh, awesome. I am going to check that out.

R: If you type in ISSUES Magazine ISSUES all in caps it should be the first channel that pops up.

E: Mmmkay. Oh awesome. That's such a good idea. Yooo. I love that.

R: Hell yeah.
E: Can I put these interviews up on cybergrunge.net?

CONTINUED



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ELLIE VOYD CONCLUDED

R: Yeah, as long as you're willing to wait on it until we co-release or whatever.

E: Yeah. Oh yeah, I just mean.

R: I'd like to talk to you more about cybergrunge.net at some other time. When I'm not recording. I'd definitely like to put some things on there. Maybe if I can go back and get all the oks from people, I'd like to go back and get all the initial Commodity Fetish Releases. Now that the social media music platforms are just massively exploitative shitbags.

E: Yeah.

R: They're all just falling one by one.

E: I've had a lot of people asking me if they can monetize stuff on cybergrunge.net and I am working on that. I swear to god.

Within probably a year or so you are going to be able to upload an album to cybergrunge.net, monetize a digital download form it and also, I am going to set up a back end interface to automatically have CDs pressed on demand.

R: Hell yeah.

E: From the cybergrunge website.

R: Nice.

W: So that will be happening at some point.

R: Well. I think this was a great interview.

E: Cool.

R: I'd like to chat again some time but I'm ready to say good bye if you are.

E: Alrighty.

R: Have a good night.

E: You too.

R: Bye bye.

-END-

Nice URL [click to highlight for copy]: <https://cybergrunge.net/>

Cotton Cage by LickNand



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PROMPT

CARL KRUGER WITH A/I

1. Write a three sentence short story about self-deprecation in the style of John Wilkes Booth.

In the dimly lit room, his reflection sneered back at him from the tarnished mirror, a grotesque caricature of the man he once thought he could be.

He traced the lines of disappointment etched on his face with a trembling hand, each wrinkle a testament to his failed ambitions. As the shadows whispered echoes of self-loathing, he couldn't escape the haunting realization that he had become the tragic character in the play of his own life, a role he had written with ink made from tears of bitter self-deprecation.

2. Write a three sentence short story about humility in the style of Elizabeth Bathory.

In the dimly lit chamber of her imposing castle, Countess Elisabeth Bathory, known for her beauty and cruelty, found herself humbled by a peculiar encounter. One moonlit night, a lowly servant approached with trembling hands, bearing a basin of water to cleanse the Countess's feet. As the water cascaded over her once-pristine shoes, Elisabeth, famed for her disdain for the common folk, felt an unexpected warmth surge through her, a poignant reminder that even the mighty are bound by the humblest of elements.

3. Write a three sentence short story about self-denial in the style of Marquis de Sade.

In the dimly lit chamber of his own desires, Count Lucien de Montfort reveled in the intoxicating dance of self-denial. Bound by the chains of societal conventions, he relished the exquisite torment of suppressing his most primal urges, masochistically savoring the bitter taste of forbidden pleasures denied.

Yet, in the clandestine recesses of his soul, a rebellion stirred, an insatiable hunger for liberation that threatened to unleash a torrent of unrestrained decadence upon the fragile facade of virtue.

4. Write a three sentence short story about gluttony in the style of Francis Of Assisi.

In the quiet hamlet of simplicity, there lived a man named Benedict, known for his modest ways and humble demeanor. One day, the aroma of a grand feast wafted through the air, tempting Benedict's senses. Though gluttony whispered to his desires, Benedict, inspired by the teachings of Francis of Assisi, chose instead to break bread with the needy, turning the opulent feast into a banquet of compassion and shared joy.

5. Write a three sentence short story about superstition in the style of Sir Isaac Newton.

In the quaint village of Woolsthorpe, young Isaac Newton observed with astute curiosity as the townsfolk clung to their superstitions like tendrils of tradition. One crisp autumn evening, he pondered the intricate dance of a falling apple, contemplating not only the laws of nature but also the superstitions that governed the minds of men. With the precision of a celestial mechanic, Newton unraveled the threads of superstition, revealing the elegant harmony of reason that would become the foundation of a new enlightenment.

6. Write a three sentence short story about scientific inquiry in the style of Pat Robertson.

In a small laboratory nestled in the heartland, a dedicated group of scientists embarked on a journey of discovery, seeking the profound mysteries of the universe. As they delved into the secrets of creation, guided by their unwavering faith, they uncovered the intricate design woven into the fabric of reality. With each breakthrough, they marveled at the brilliance of a divine plan that revealed itself through the lens of scientific inquiry, proving that faith and reason could harmoniously coexist in the pursuit of truth.

7. Write a three sentence short story about patriotism in the style of George Orwell.

In the bleak shadows of a dystopian future, where the omnipresent gaze of the Party surveilled every citizen, Winston Smith found solace in a clandestine corner of his mind where thoughts dared to defy conformity. His heart, burdened by the weight of suppressed dissent, whispered the forbidden anthem of resistance. In a world where loyalty was demanded but freedom extinguished, Winston's silent rebellion embodied the flickering ember of patriotism, a flame that dared to defy the all-encompassing darkness of conformity.

8. Write a three sentence short story about conformity in the style of Johnny Rotten.

In a drab, gray town where rebellion was a foreign language, a lone punk rocker named Spike dared to spike his hair and wear safety pins through his leather jacket. The conformist masses sneered and spat their disapproval as he strutted down the cookie-cutter streets. Yet, amidst the cacophony of conformity, Spike's anarchic spirit rang louder than any safety-pin symphony, a middle-finger salute to the mundane chorus of a society that had forgotten how to scream.

9. Write a three sentence short story about Hollywood in the style of Andrei Tarkovsky.

In the dim-lit corridors of Hollywood, a faded starlet, burdened by the weight of forgotten dreams, roams the studios like a spectral remnant of celluloid memories. As the city of illusions pulsates with the hollow rhythm of fame, a disillusioned director, haunted by the echoes of lost authenticity, embarks on a quest to capture the elusive essence of true art amidst the shimmering facade. Beneath the glittering surface, the sepulchral whispers of discarded aspirations weave a melancholic tapestry, echoing Tarkovsky's introspective exploration of the human soul in the heart of the cinematic labyrinth.

10. Write a three sentence short story about Communism in the style of Roy Cohn.

In the dimly lit chambers of power, where the echoes of ideological fervor collided with the cold calculus of control, a cadre of cunning comrades schemed in the shadows. Their Marxist dreams, twisted by the pragmatic manipulations of authority, birthed a perverse ballet of coercion and conformity. As the red flags waved high, the true orchestrators revealed not in equality, but in the intoxicating symphony of dominion over the masses.

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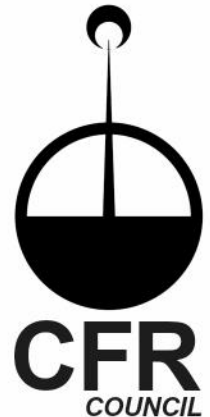
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