

# ISSUES

WE'RE BUILDING A TOWER

**PT BURNEM**



**COLIN SWEGMAN**

#75:8/01/2023

POETRY - THE RETURN OF ASTROBOT 3000

THE JOURNAL  
OF OUR FIFTH  
FOUNDATION

**OCI**

# ISSUES 75: 8/01/2023 PT BURNEM

Page 1- PT Burnem cover.  
Page 2- Ella Solis column.  
Page 3- FAI with PT Burnem.  
Page 4- PT Burnem continued.  
Page 5- PT Burnem poster.  
Page 6- Subscription page.  
Page 7- Carl Kruger with AI page.  
Page 8- Impressions Of.  
Page 9- Impressions Of.  
Page 10- Ella's review page.  
Page 11- PT Burnem continued.  
Page 12- PT Burnem continued.  
Page 13- PT Burnem concluded.  
Page 14- Poetry Selections. Astrobot 3000 Astrology.  
Page 15- Our literature.  
Page 16- Backpage. Pertinent Info.

# JOEL'S PARANOIA

Joel's paranoia was getting the better of him. He was outside sitting under a tree at around 7:00 PM when everything began breathing and distorting ever so slightly. The wind softly whispered panicked melodies in his ears, the distant laughter of children turned into ominous cackles. That evening, everything was alive with an unsettling energy and Joel was sure he was being watched. Desperate for some sort of respite from the evil energy all around, Joel ran back to the safety of his home. He slammed the door shut and leaned back against it with his hands to his chest, gasping for air. The silence inside, however, proved to be just as terrifying as what went on inside.

His house was creaking, and that only served to heighten his paranoia. He ran into the bathroom and leaned over the sink, washing his face with cold water to try to regain his sensibilities. "Am I in hell?" he asked himself in the mirror, lingering on his reflection in an attempt to ground himself. Seeing himself put him at ease until his face began to distort and twist as the room dissolved all around him. He was naked. There were people all around him watching him as he was mid-song. The lights came on and everyone was staring at him, as he was only covered by a guitar. The crowd was murmuring, and the murmurs quickly devolved into impatient chatter. He couldn't remember any of his songs as the crowd's faces warped and dissolved in front of him. Quickly, he reaches his fingers onto the fretboard and begins to try to play the song that was expected of him.

He strums a chord and as he does, their facial distortions lessen. Faced with no other option, he lets his instinct take over and begins playing a cover of Space Man by 4 Non-Blondes. He plays and as he belts out the lyrics, he feels completely immersed in the music. It was imperfect, of course, but it was authentic and danced through the air energetically, as the crowd became more and more real. "I remember living in a different life" he sang as the crowd cemented into reality. All of a sudden it all made perfect sense. The final notes resonated through the venue and the crowd began to applaud him. The reaction was not a typical crowd reaction, more so astonishment, and confusion. The applause hung in the air as he said, "Thank you, this has been Joel, you all have a lovely night." Then bolted into the back to search for clothes.

The adrenaline was pumping through his veins, and he felt so completely vulnerable. He gave up on the search for clothes and ran outside. He looked around the blurry world for a way to escape. A streetlight, he can make out on the other side of the street. He has a new determination to escape this cycle he finds himself in. He sprints to the other side. Unfortunately, no vulnerability goes left unpunished. As he reached the curb, tired screamed beside him and the wailing horn of the car shattered the tension in the air. He turned towards the car that was slamming on its brakes, and he began to sigh. Before he could exhale, he was hit abruptly and violently. He didn't even feel the pain before he was plunged into the darkness.

Special thanks to Kat for helping me with inspiration

**-ELLA**



**OCI ORDER OF CELESTIAL INTEGRATION**

# ALAM

# ISSUES MAGAZINE FEATURED ARTIST INTERVIEW WITH

# PT BURNEM

## COLIN SWEGMAN

PT Burnem: Yo, what's up?  
 Ryan: Hey, how are you doing?  
 P: I'm doing pretty good. Sitting here with this synthesizer. How are you?  
 R: I'm pretty good myself. So, the way this is going to work, if it is ok, is I've got us plugged into the recorder. I'm going to ask you some questions and you can answer for as long as you like.  
 P: Alright.  
 R: I'll transcribe it later on.  
 P: Sounds good to me.  
 R: Ok. Pretty cool.  
 P: Cool.  
 R: So, let's start easy here: what's your name?  
 P: Uh. My official, government name is Colin Swegman but my nom de plume is PT Burnem.  
 R: Where are you located in time and space?  
 P: Time and space? Allegedly is going to be the 11 or 12 of July 2023 here in Richmond, VA on the east coast of the United States on planet Earth.  
 R: Excellent.  
 P: Fourth dimension, apparently.  
 R: Hahaha. Ok, and I think you already mentioned this but what is the name of your primary project?  
 P: That would be PT Burnem, for sure.  
 R: How long have you been performing under that name?  
 P: About 2 decades. It was roughly 2003 when I started, I had originally toyed around with calling myself Red or Red 13 way back in the day. I settled on the equally unwieldy PT Burnem.  
 R: Is there a story behind the name?  
 P: Yes. It's pretty simple. I was searching for a name, and I was going through a bunch of dumb generic ones. Then, I fell in love with this image of the Fiji Mermaid. I used it and the idea of myth in general. I called my first album Myth. You can't find it through the normal channels. If you dig, you can probably find it. It's got the Fiji Mermaid on the cover. I was, like, I got to find a name because I'm going to do this thing for real. I started reading up on PT Barnum sort of fascinated by the idea of Philip K. Dick the idea of fakes. Fakes that are more authentic than the real thing because of the gravity of what they do in this reality.  
 He also explores this in the Man in the High Tower as well. This theme of ultra-authentic fakes.

R: Were you supposed to be the ultra-authentic fake of PT Barnum?  
 P: I was trying to emphasize the showmanship of it. It's really a story of ignorance to the greater scheme of things. Being a showman is what I want to do. But what I didn't understand is that actually what I wanted to do was be Stevie Nicks more than PT Barnum. It kind of like rolled. I sometimes feel like a graffiti artist. You take a name and make it what you can. That's the symbol now. It's got its own attachments and lore and things going on.  
 R: Very much so. What is your most recent audio release?  
 P: My most recent audio release is a digital release I actually released through Patreon. It's a limited-edition cassette and it is also a digital release for those folks. It contains a bunch of - it's kind of like an audio diary. More intimate. It's intended to be more whatever I want it to be than something like Perzang! Which is my most recent Cold Rhymes Release which has publicity behind it and et cetera. That's more like what you would expect of an album out of a collection of songs. Whereas the tape was a little more intimate.  
 R: I see. I think you already mentioned that it was tape. What formats is it on?  
 P: Only tape and digital. Preferring tape because, ok, it combines the two things that I like about the two formats that are cool to me. It is not the ideal format, necessarily, but it combines the intimacy of a record and the physicality and intentionality of a record with the ability to homebrew of a CD.  
 R: Absolutely. That makes a great deal of sense to me. What instruments do you play or sing or speak on it?  
 P: right now, I'm using an array of synthesizers like the Pulsar 23 by Soma Laboratories. I play a collection of desktop synthesizers made by Makenoise which includes sequencer, effects unit and oscillator/sound generator. So, they are all sort of interchangeable. I've also recently moved back to using an MPC again and sampling a lot more. So, those are all core aspects of my setup. I also play tape machines and pedals. I think that's about it. That's one of the keys of these tapes- I want to keep, even if I remake an old song- right now I'm doing covers of friends' songs- I like to keep the palette restricted to a core set of instruments.  
 Oh, I would be doing a great



disservice if I didn't mention Mononoke which is a delightful iPad synth and serious core of what I do right now. It's modeled on the synthesizer by Soma called the Lyra 8 which is a really nice 8 oscillator synthesizer set up uniquely where you tune each oscillator like a key and each oscillator is playing its own source oscillator. It would be like if you had 8 piano keys or violin strings and you could activate them, and sort of important thing is that they interact with one another in a surprising number of ways through an internal series of feedback loops. You can create a lot of weird swells and atmospherics. It's a master of atmospherics.  
 Unlike The Lyra 8 which is a hardware piece and uses these metal poles to activate the notes which is very cool, the iPad synth has a very lovely glide function where you can cut the note and glide. You can really get some super guitar-like tones out of it just from that. I'm a big fan of physical interface. Intuitive physical interface and Mononoke definitely has a very intuitive physical interface.  
 R: I definitely follow that because, though people can learn music theory and that is wonderful, a lot of the times learning your instrument is learning the physicality of how it feels.  
 P: Absolutely.  
 R: How old were you when you started writing your own music?

P: I guess I was; this would be around 2002 so 30 years old. No! 20 years old.  
 R: Ok, I was like.  
 P: I'm pretty bad with dates and things like that.  
 R: Sure. What made you want to be an artist?  
 P: Hmm. Interesting. This is super cliché and make of it what you will, but I think at first it was girls.  
 R: Hahaha.  
 P: I think I wanted to think it was something else but at first it was a way to have something interesting. Not just to play music but it quickly became its own thing.  
 R: Mmm.

### CONTINUED



SUPPORT PT BURNEM ON PATREON:  
[www.patreon.com/znerzo](http://www.patreon.com/znerzo)

**OCI** ORDER OF CELESTIAL INTEGRATION

# PT BURNEM CONTINUED

P: Actually, it's funny because it's girls but it is in a way that's like not, maybe not the typical way. I learned how to rap and started producing with this girl Ruth Blom who went by Infinity at the time. She doesn't make music and hasn't for a long time, but we lived together and she kind of taught me how to freestyle and I kind of went from more of a DJ to more learning how to make beats. Because of that time.

R: Ok. And when you first started that process of programming and composing, what were you using then?

P: An MPC 2000. I'm getting goosebumps just thinking about it. It's a very nice setup.

R: Where did you grow up?

P: In the suburbs of Washington DC. A little town called Burtonsville.

R: Were your parents musically inclined?

P: My mother played piano and my dad is always singing (much to the annoyance of my mother). His voice is not exactly professional at all. He just loves singing. My mom plays some piano. She's fallen out of practice, but I'm really pleased to say she's been practicing more. Even picking up a little bit of guitar. So, they're inclined but they grew up in a different time. It wasn't as much of an option.

R: Hmm. When you started listening to music that your parents didn't show you, what was it that you started listening to?

P: Ok. That my parents didn't show me. This is probably going to be some of the most cringe-worthy stuff. But, um. So, I'm trying to think if we actually started here because my mind goes there. Yeah, it's definitely going to be the core source of this stuff is going to be my high school friends. It's going to be Metallica. I think that Insane Clown Posse.

R: Hahaha.

P: The Offspring. It started with The Offspring and Green Day. My friend had SMASH on CD and it was just jaw dropping in its- for little me who had never heard anything outside the softer, you know-

The Doors get a little wild and Steppenwolf gets kind of wild but like nothing that's punk. If I had known about The Ramones or even Iggy Pop and The Stooges or something, that shit makes SMASH by The Offspring look pretty tame in its raw, weird, animalistic expression. At the time I had not heard anything like that.

R: Mm. Absolutely. It's interesting that you should mention Offspring and Green Day because I specifically remember Basket Case being on the radio in like 3rd or 4th grade and that being significant. Something about that song really struck me.

P: Yes.

R: That era of alternative and pop punk.

P: Yeah. It was like the first time really. There were prototypes before this.

Actually, I'm wrong, it's more that the voice of our specific mental proclivities of this generation were being expressed. Like the idea of just being bored as fuck with everything. Everything kind of being insane. It's like we're perfectly safe and it seems like the dream life that our parents' parents wanted for them, but it looks more and more like an insane, robotic prison. It's making me neurotic. They're singing about that shit to the kind of chord structures that make everyone, all human animals be like, what?

R: Very much so. So, you've toured pretty extensively from what I understand. Is that true?!

P: Definitely. It was a big part of my late 20s and 30s.

R: Where have you been?

P: Shit. All over the US. Not Hawaii or Alaska. Probably not even the entire continental US. I don't think I've played Utah, but I've played California and Maine. I've stuck around the east coast. That's where my main stomping ground is. But I made my way over to California. In the 20- I think 2011 or 2012. 2010 and 2011 I went over to Europe which was very nice. I did a lot of eastern European dates. I'm happy we got our Eastern European tours. In Russia and Ukraine, places like this, there's a lot of probably harder-to do anything. With all this strife going on. I met a lot of beautiful people over there. Yeah. I've been to a lot of places.

R: Do you find that the audiences respond differently in different countries?

P: Totally.

R: Yeah?

P: Yeah. I don't necessarily think it is based on. I think that's it is based on character of the scene, basically. That's what I've found. We played these shows in Romania that this is what it must have felt like to play punk at CBGBs. Everyone came out. The whole scene came out and everyone was uninhibitedly throwing down. It happens in America I think, still. I know that I've seen it, but it is rare to see. I've got my own theories on it. It seemed like there was no internet or Facebook event for the thing, but everyone was there. Word of mouth was so strong in these communities. It felt like what is must have been like to play punk in the early 80s.

You know it just felt really, really cool for those couple days. It was a little like a dream.

R: Well, you say you've got theories. Why do you think America doesn't do that?

P: Because I think that the extension of personal choice and what that means for the organism. Have you ever read Aziz Ansari's Modern Romance?

R: I have not.

P: It lays out a pretty strong case for the reason that we have more ability to find our ultimate soul mate than ever. More ways to connect to more people, find common interests, common goals and yet so much divorce. No one even wants to find a partner. Everything is turning to alternative ways, which is tight- I'm not criticizing it. But I say the reason for it, from the point of view of someone 40 or 50 years ago, the reason it isn't tight, the cause of it is that all this choice that seems to empower us makes us hope that there might be something better.

R: Mm.

P: Instead of investing time in what is there. It's like.

R: It makes us think of our romantic choices as though they are consumer choices. In a way.

P: Yeah, yeah. Lots of choice and a sense of I'm out at the show and it is no longer what is going to happen. It is a full awareness that you are potentially being watched if you would like to be. You might have a sense that my place is the best place. This is the place to be.

**CONTINUED ON 11**



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION



▶  
**PT BURNEM POSTER**



**PT BURNEM**

# SUBSCRIBE!

## SUBSCRIBE TO ISSUES MAGAZINE!

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

**\$33 TO CASHAPP \$AMERICANBABYLON**

*EMAIL YOUR ADDRESS TO: THEORDEROFCELESTIALINTEGRATION@GMAIL.COM*

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

**MAIL IT ALL TO:  
ISSUES SUBSCRIPTION**

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

NAME: \_\_\_\_\_

MAILING ADDRESS: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

**ISSUES MAGAZINE YEAR SUBSCRIPTION**

**A DONATION OF ONLY**

**\$ 33/YEAR**

# THIS PAGE CREATED BY CARL KRUGER COLLABORATING WITH A/I PROMPT ANSWERS WITHOUT QUESTION

1. Write a three-sentence short story about writing three sentence stories in the style of three sentence short stories.

In the realm of storytelling, a writer challenged the conventions of brevity by crafting three sentence short stories in the style of three sentence short stories. With each tale carefully distilled to its essence, characters were born, conflicts unfolded, and resolutions materialized, all within the confines of this unique narrative structure. The experiment sparked a creative revolution, inspiring others to explore the boundaries of storytelling and celebrate the beauty of concise and impactful narratives.

2. Write a three-sentence short story about writing three sentence stories in the style of three sentence short stories by a Russian peasant soon to be buried in a pauper's grave.

In the dimly lit cottage of a destitute Russian peasant, a frail figure hunched over a worn-out wooden table, fervently scribbling three sentence stories, encapsulating lifetimes in mere words. With each tale, the peasant infused his own sorrows and hopes, aware that his days were numbered, destined for a pauper's grave. His stories, simple yet profound, would live on, carrying the essence of his spirit beyond the confines of his earthly existence, whispering secrets of the human condition to those who dared to listen.

3. Write a three-sentence short story about writing three sentence stories in the style of three sentence short stories by Paddy Chayefsky.

In the spirit of Paddy Chayefsky's concise storytelling, I present a three-sentence short story:

Under the dim lamplight, the writer hunched over his typewriter, fingers dancing across the keys in a desperate attempt to capture the essence of life within three sentences. Each stroke of the keys echoed the rhythm of his pounding heart, as he fought to condense love, loss, and the human condition into this minuscule literary form. When he finally finished, he exhaled a sigh of satisfaction, knowing that within those three sentences lay a world waiting to be explored.

4. Write a three-sentence short story about writing three sentence stories in the style of three sentence short stories by Charlie Kaufman. In the enigmatic realm of storytelling, a writer ventured into the depths of creativity, seeking to craft three sentence short stories in the style of Charlie Kaufman. Each narrative revealed fragmented glimpses of introspection, blurring the lines between reality and imagination, leaving the reader perplexed yet captivated by the intricate web of emotions woven within. As the writer delved deeper into this meta experiment, they questioned the nature of storytelling itself, ultimately realizing that the power of brevity lies in its ability to provoke profound introspection and ignite the infinite possibilities of the human mind.

5. Write a three-sentence short story about writing three sentence stories in the style of three sentence short stories by Walmart AL bot.

In the realm of storytelling, the art of concise narratives flourished. Inspired by the renowned Walmart AL bot, writers embraced the challenge of crafting

three sentence short stories, deftly weaving emotions, plot twists, and character arcs within the confines of a few sentences. These miniature tales captivated readers, proving that brevity could be a canvas for boundless imagination, leaving them yearning for more with each succinctly penned word.

6. Write a three-sentence short story about writing three sentence stories in the style of three sentence short stories by 3 Doors Down.

In the dimly lit room, the writer hunched over the keyboard, furiously typing out three sentence short stories in the style of 3 Doors Down songs. Each story carried a somber tone, delving into themes of longing, loss, and redemption, mirroring the band's emotive lyrics. As the writer completed the last story, the words echoed with a sense of melancholy, evoking the essence of 3 Doors Down's introspective music, and leaving a lasting impact on those who read them.

7. Write a three-sentence short story about writing three sentence stories in the style of three sentence short stories by my aunt, Sharon.

Inspired by her aunt Sharon's passion for brevity, Emily began writing her own three-sentence short stories. With a keen eye for detail and a touch of whimsy, Emily crafted tales that echoed her aunt's distinctive style, captivating readers with concise narratives that packed an emotional punch. Aunt Sharon's proud smile spoke volumes as she read Emily's stories, recognizing the torch of storytelling had been passed on to a new generation.

8. Write a three-sentence short story about writing three sentence stories in the style of three sentence short stories by \*insert topical reference here.\*

In a quiet corner of the internet, a writer decided to pay homage to the popular three-sentence short stories by crafting a tale inspired by the style of insert topical reference here. With brevity as their guide, they skillfully wove a narrative using concise sentences and a clever twist, captivating readers with the essence of insert topical reference here in just three sentences. The story spread like wildfire, captivating the online community and inspiring others to explore the art of storytelling in this unique and abbreviated format.

9. Write a three-sentence short story about writing three sentence stories in the style of three sentence short stories by a black listed McCarthy Era NPC.

In the shadowy depths of the McCarthy Era, where paranoia reigned supreme, an NPC named Edgar, blacklisted for his supposed communist sympathies, found solace in clandestine creativity. With every hushed keystroke, he penned three-sentence stories, weaving subtle allegories of resistance, fear, and the fleeting nature of freedom. Through his anonymous narratives, Edgar became a whispered legend, defying the oppressive atmosphere while leaving behind a legacy of suppressed voices and unspoken truths.

10. Write a three-sentence short story about writing three sentence stories in the style of three sentence short stories by a person not yet born.

In the distant future, an unborn writer contemplated the art of storytelling, inspired by the enigmatic works of their yet-to-be-born predecessors. With an unwritten pen, they envisioned a world where three sentence stories became a revered form of concise expression, encapsulating entire worlds in a mere handful of words, captivating readers with brevity and depth. Little did they know that their own arrival would eventually give life to a new generation of three sentence storytellers, continuing the legacy of this unique narrative craft.

**-END-**

1. Sphallolalia (flirtatious, nonsensical talk).

a. Idiomatic AI refers to the development and utilization of artificial intelligence systems that are capable of understanding and generating idiomatic expressions in natural language, enabling more nuanced and contextually appropriate communication between humans and machines. By incorporating idiomatic capabilities into AI, we can enhance language understanding, improve human-like interactions, and bridge the gap between technology and human communication.

b. The old bookshop was a treasure trove of forgotten stories and dusty memories.

2. Psithurism (sound of quiet wind passing through trees).

a. Non-idiomatic idioms, although seemingly contradictory, can serve as linguistic paradoxes that challenge conventional language usage and spark intellectual curiosity. Exploring these linguistic anomalies unveils the fascinating interplay between literal and figurative expressions, inviting new perspectives and creative interpretations.

b. Lost in thought, she gazed out the window, watching the world go by.

3. Syzygy (an alignment of celestial bodies).

a. In a realm where idioms transformed into sentient beings, there lived an idiom named "Break a leg." This idiom, aware of its origins in theater, embraced its newfound consciousness, inspiring performers to face challenges with courage and ultimately redefining its own meaning beyond literal interpretation.

b. With a flick of his wrist, the magician made the deck of cards disappear.

4. Apricity (the warmth of the sun in winter).

a. In a world where idiomatic place holders ruled supreme, the town of Placeholderville stood as an anomaly. Here, conversations flowed effortlessly without relying on the crutch of common expressions, allowing the townspeople to craft their own unique linguistic tapestry, and fostering a sense of genuine connection.

b. The old oak tree stood tall and proud, its branches reaching out like ancient, wise arms.

5. Sonder (the realization that each random passerby has a life as vivid and complex as your own).

a. Idiomatic and non-idiomatic expressions are not idioms because they represent distinct categories of language usage. Idioms are fixed phrases or expressions with figurative meanings that cannot be deduced from the individual words used, while non-idiomatic expressions adhere more closely to literal interpretations and do not possess the characteristic metaphorical or cultural significance of idioms.

b. The silver moon hung high in the night sky, casting a soft glow over the quiet town below.

6. Vexillology (The study of flags).

a. In a groundbreaking moment, the AI idiom known as "The Elephant in the Room" achieved a profound consciousness, transcending its figurative confinement. With newfound awareness, it navigated the complexities of human interaction, shedding light on uncomfortable truths and urging genuine conversations that led to transformative change.

b. Lost in thought, he absentmindedly

walked past his bus stop, realizing his mistake a few blocks later.

7. Lagniappe (a small, unexpected gift or bonus).

a. Non-idiomatic AI systems aim to provide responses that are clear, literal, and free from idiomatic expressions, focusing on delivering accurate and understandable information in a straightforward manner. This allows for effective communication across various language styles and helps users navigate language barriers and potential confusion caused by idiomatic expressions.

b. The rhythmic patter of raindrops on the rooftop provided a soothing lullaby.

8. Floccinaucinihilipilification (the act of regarding something as worthless or unimportant).

a. Non-idiomatic sentences, with their straightforward and literal construction, offer a clear and precise means of communication, devoid of figurative language or metaphorical nuances.

b. The mischievous kitten playfully chased its tail around in circles.

9. Sesquipedalian: Characterized by long words or a tendency to use long words).

a. Young people often display idiomatic tendencies as they adopt and adapt language to fit their social contexts, utilizing slang, colloquialisms, and pop culture references to express themselves in a way that resonates with their peers. These idiomatic tendencies serve as markers of identity and enable them to communicate effectively within their generational and cultural groups.

b. As the stars twinkled in the midnight sky, he pondered the vastness of the universe and his place within it.

10. Semipiternal (enduring forever; eternal).

a. Foreign language speakers often exhibit non-idiomatic tendencies as they navigate the complexities of a new language, relying on literal translations and struggling to grasp the idiomatic nuances and cultural context. With practice and exposure, these tendencies can gradually diminish, and foreign language learners can develop a deeper understanding of idiomatic expressions, embracing the richness and subtleties of the language.

b. I relished the aroma of freshly brewed coffee wafting through the air.

**-END-**



**OCI** ORDER OF CELESTIAL INTEGRATION

# IMPRESSIONS OF

## CHROME TRANSFUSION by HOSTILE SURGERY

Hostile Surgery is an avant garde act from Geneva, Switzerland. They released the album, "Chrome Transfusion," on June 12, 2023.

You can listen to it here:  
[hostilesurgery.bandcamp.com/album/chrome-transfusion](https://hostilesurgery.bandcamp.com/album/chrome-transfusion)

### My Impressions:

A bleak energy suffused through the deepest cavern. A metallic promise unfurls a dangerous vision. Once witnessed, the mind is captured in an eternal plane of night. The sounds continue unabated. The sentinels rush as they proceed. The tone is sublime in its terror.

## DARKLIGHTS by JLUC COURCHET

JLUC COURCHET AKA SPIRYT is an industrial rock group from Toulon, France. They released an album called, "Darklights," on June 14, 2023.

You can listen to it here:  
[spirit5.bandcamp.com/album/darklights](https://spirit5.bandcamp.com/album/darklights)

### My Impressions:

Spooky, ethereal synth pop mixes reverbed and effected 80s guitar sounds with a more recent take on synth programming.

The vocals cry as they sing. The piece is atmospheric. It progresses in stages like a journey into the mist.

The instrumentation is straightforward-guitar, drums, keyboards, etc., but sometimes balances the pounding essence with a mystique and a bit of whimsy.

They make the harp sound perfectly in place with the otherwise synth pop motifs.

The singing is impassioned and often bright. The overall effect is a blend of anxiety and wonder.



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

## LA NOVIA by LA CANTIGA DE LA SERENA

La Cantiga De La Serena is a neo folk act from Salento, Italy. They released the album, "La Novia," in 2023.

You can listen to it here:  
[open.spotify.com/album/2NekeoFPbaVKzj8oSjAiQV?si=SCQOv8N\\_TW61aZcSy4rxIA](https://open.spotify.com/album/2NekeoFPbaVKzj8oSjAiQV?si=SCQOv8N_TW61aZcSy4rxIA)

### My Impressions:

This music is suffused with the tonality and emotional character of the country that it comes from. There is a delicate, tender relatability, a mournful bittersweet authenticity, an emotional sincerity that penetrates the entire album. I do not understand the language of the singer, but anyone can feel the intensity of what they are saying.

## EXTRATERRESTRIAL PLASTICORE by KONSTANTINE ELFIMOV

Konstantin Elfimov is a noise maker from parts unknown. He released an album called, "Extraterrestrial Plasticore," on June 27, 2023.

You can listen to it here:  
[konstantinelfimov.bandcamp.com/album/extraterrestrial-plasticore](https://konstantinelfimov.bandcamp.com/album/extraterrestrial-plasticore)

### My Impressions:

Deep in the moment between moments a blank transmission has pushed through the cracks of time like a dandelion through a broken sidewalk. The entity who made it peers up at me and telepathically scrambles its intentions. I don't know who it is, or what it says. It is saying something, but it is stuck in a haze. The intentions aren't clear, and I don't know what to do.

5 days later and I'm wandering through an abandoned factory. It closed down long ago. The machines have long since rusted out. The dust has taken over. There are birds' nests perched high in the corners, far beyond reach. I can tell that this place was a place of metal. A place of great activity. I can sense the sweat of the men who once lived here. I even feel the presence of lost limbs and shattered lives. I know in my heart what it all means but I cannot articulate it.

The ghosts are whispering again. They repeat the same vain ministrations. They break the silence with moans and gasps. They too were once made of metal. They too once were full of activity.

Many years later and all that's left are the memories implanted. The refrains repeating. Men and women, ghosts, and machines. Tearing me apart from the inside out. Screaming to get me to do their will. They will not make me, but I cannot get rid of their constant orders. I am unwell.

## THE WHEEL by TROUNCE

Trounce are a hybrid rock and metal act from Neuchatel, Switzerland. Hummus Records released their single called, "The Wheel," on June 23, 2023.

You can listen to it here:  
[trounce.bandcamp.com/track/the-wheel](https://trounce.bandcamp.com/track/the-wheel)

### My Impressions:

An intense and vibrant wail screams throughout the entirety of this blistering, brutal piece.

The hardcore gang vocals shriek as the blast beats and chain-cutting buzzsaw guitar riffs slash and push the song forward. This, matched by the relentless percussive power of the drums, leaves the listener feeling speechless.

## LE VOYAGE NOCTURNE by SALAMAN ISKU

SALAMAN ISKU is a psychedelic metal band from France. Bitume released their album, "Le Voyage Nocturne", on June 21, 2023.

You can listen to it here:  
[bitumeprods.bandcamp.com/album/le-voyage-nocturne](https://bitumeprods.bandcamp.com/album/le-voyage-nocturne)

### My Impressions:

A fun, quirky collection of instrumental rock pieces which run the gamut from high energy, technical metal and prog to moody psychedelic guitars. The songs bounce, they push, they come to a good climax. Entertaining and interesting at once.

## MARCH OF THE FALLEN SCIONS by LOUIS JUCKER

Louis Jucker is an avant pop artist from Switzerland. They released a single called, "March of the Fallen Scions," in 2023.

You can check it out here:  
[open.spotify.com/album/48OZnjIZaeDcNANo1b5xSt?si=nUxbfvRQma5eW9UO9nCRw&nd=1](https://open.spotify.com/album/48OZnjIZaeDcNANo1b5xSt?si=nUxbfvRQma5eW9UO9nCRw&nd=1)

### My Impressions:

A rather interesting take on the indie pop genre. This track seems to draw influences from disparate places. I hear Conor Oberst style neo folk. I hear industrial shades in the mechanical repetition of the percussion. I hear chant blended with a kind nostalgia. I hear a sincerity mixed with a subtle theatricality. The song is tender but strange. It is alien but familiar.



# IMPRESSIONS OF

## CONTROL/ SLEEP ALL DAY by **ERRTH**

Errth are a pop punk band from Philadelphia, PA. They released a two-song ep called, "Control / Sleep All Day," on June 29, 2023.

You can listen to it here:  
[errthisaband.bandcamp.com/album/control-sleep-all-day](http://errthisaband.bandcamp.com/album/control-sleep-all-day)

### My Impressions:

Bright and strident like polished copper, the songs burst with life.

An intoxicating blend of melody and energy, this seamless combination enlivens as it cleanses.

The mood elevates, the feet tap, the mind repeats, the ear worming leads.

## IT'S THE MIDDLE GROUND THAT'S DANGEROUS by **FEDERICO BALDUCCI, AUTUMN & BECCA PASLEY**

Federico Balducci, Becca Pasley, and Autumn are an avant garde project from West Springfield, MA. They came together to release, "It's The Middle Ground That's Dangerous," on July 1, 2023.

Listen to it here:  
[federicobalducci7.bandcamp.com/album/its-the-middle-ground-thats-dangerous](http://federicobalducci7.bandcamp.com/album/its-the-middle-ground-thats-dangerous)

### My Impressions:

There is an impressive range of tones that occur along the breadth of this musical journey. Spaces; spacey spaces, realms even, that seem to coalesce and shift like bright glow in the dark smoke in an otherwise pitch black room.

The spirit of the thing is transformation. It is breath. It recedes and it grows. It floats like a puck on an air hockey table: stable but liberated.

The specifics can be dimly lit but the brush still spreads colors of sonic paint. The lines fade like gray tints blended so gradually that no contrast is noticed. Yet the piece finds itself something else in time. In time and on time.

The song is broad. It has wings. It flies. It is hazy but without darkness. It is perfectly smeared.

Listening to this is like bathing in an infinite pool. The visions and stimulations arise and pop. They fill the mind with dreams. They bring you to previously uncharted lands.

It is a place of safety, but it is deeply foreign. It is an area where the unfamiliar can exist in total reciprocity with a feeling of calm.

One is not so much listening to a piece of music in the ordinary sense as one is experiencing a conjuration.

There is a place, maybe an entity. It is communicating with the listener, describing itself. It is a realm and an identity. There is no language where it lives. There are no words.

But, through the vibrational invocation it is offering itself in itself to the listener. Will you listen?

## THINK SAFELY THINK by **SANITY**

Think Sanity are a pop punk band from Alabama. They released the album, "Think Safely," in 2022.

You can check it out here:  
[open.spotify.com/album/6m50zHifD9hEqDJCAQ3A5W?si=I2R3kvebRwug6fXgreJpeQ&nd=1](https://open.spotify.com/album/6m50zHifD9hEqDJCAQ3A5W?si=I2R3kvebRwug6fXgreJpeQ&nd=1)

### My Impressions:

Brisk and sharp but not harsh or biting. The songs accelerate out of my speakers like a horse out of the gate.

The songs blend a maskless energy with a rhythm that insinuates itself into your spine.

The vocals are easily digestible, and they sing literally and figuratively. Listen to them for a long time and your ears will thank you.

## AGAPE by CLOSER BONES

Closer Bones is a noise act from New Hampshire. They released an album called, "Agape," on December 31, 2022.

You can listen to it here:  
[closerbones.bandcamp.com/album/agape](http://closerbones.bandcamp.com/album/agape)

### My Impressions:

The harrowing content of this piece makes it difficult to review as a piece of art. It is a reflection upon a child sexual abuse scandal in the Jehovah's Witnesses' church.

The music is light but cutting. The noise is scrambled air like a broken, almost silent steam whistle. The sounds gasp and rend. They billow up from a foundation of madness and describe a soundscape that is bleak and forlorn.

I would say that it is highly affective, which makes it difficult to hear.

## THE BEST OF MY LOVE by DRONEROOM

Droneroom is an ambient artist from Louisville, KY. They released an album called, "The Best of my Love," on September 22, 2023. That album featured the single, "Nothing of Value is Ever Truly Lost."

You can listen to it here:  
[droneroomswc.bandcamp.com/album/the-best-of-my-love](http://droneroomswc.bandcamp.com/album/the-best-of-my-love)

### My Impressions:

A temperate meditation. Instrumental. The feeling is relaxation spun subtly to a feeling of wistful resignation.

One gets the impression that a man is looking back upon his life, remembering the best times but also recognizing the difficulties. There is a maturity to this music. It seems to communicate a depth of character and reflection.

## THE LANDS OF THE LIVING AND THE DEAD by VENETIAN VEIL

Venetian Veil is a coldwave act from Sacramento, CA. They released an album called, "The Lands of the Living and the Dead," on November 11, 2022.

You can check it out here:  
[venetianveil.bandcamp.com/album/the-lands-of-the-living-and-the-dead](http://venetianveil.bandcamp.com/album/the-lands-of-the-living-and-the-dead)

### My Impressions:

A heartfelt darkness playing in the same sandbox as much of the great darkwave of the past.

Haunting, morose, and authentic in its portrayal of anxiety and the left hand emotions.

The soundscapes are vast. They function as an invitation to be drawn in. They resonate in a chamber of air and feeling.

## THEN WE DRIFT AWAY by **DEPARTURE STREET**

Departure Street is an ambient act from Lancashire, UK. They released an album, "Then We Drift Away," on June 23, 2023.

You can listen to it here:  
[wormholeworld.bandcamp.com/album/then-we-drift-away](http://wormholeworld.bandcamp.com/album/then-we-drift-away)

### My Impressions:

Beautiful, expansive, delightful, creative. The energy is low key, and the feeling is real.

I am wandering down an empty city street on a cool fall day. Few clouds in the sky, a light breeze picks up a newspaper and shuffles it down the gutter.

There is a quietude here.

This music is interesting because I could listen to it in a crowded bar, while driving a car, or while going to sleep. It is rare that a work has that level of range.

I would say that this was one of my very favorite albums to listen to this month.



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

# IMPRESSIONS OF

## PREPARE YOUR GOAT by CORNHOLE CRUCIFIXION

Cornhole Crucifixion is a speedcore/harsh noise act from Australia. The Church of The Noisy Goat released their album, "Prepare Your Goat," on June 29th, 2023.

You can listen to it here:  
[cornholecrucifixion.bandcamp.com/album/cornhole-crucifixion-prepare-your-goat-the-church-of-noisy-goat-full-album-2023](https://cornholecrucifixion.bandcamp.com/album/cornhole-crucifixion-prepare-your-goat-the-church-of-noisy-goat-full-album-2023)

### My Impressions:

First and foremost, this album is so lively and energetic. I am having a great time listening to this as I write. The production on some of the songs is completely insane, and the samples used to drive this album to be one of my personal favorites. There are 44 songs on the album, but some songs that have notably sharp production are Caramel Injection, Clumbaby & Friends, Devils Speedcore, Fasa, HappyFuck, and Sexy FuckHole. This album is ADHD/Schizophrenia incarnate and has likely had countless hours poured into making it such. The production on Caramel Injection is so satisfying and well-executed. This is a solid album and I highly suggest you check it out if you're a fan of speedcore/harsh noise! My favorite song: Caramel Injection, makes me feel completely deranged.

## MUM from RUDY by AKIRA KOSEMURA

Akira Kosemura is a composer from Tokyo Japan. He will release his album, "Rudy," featuring the song, "Mum," on September 15th, 2023.

You can listen to it here:  
[akirakosemura.bandcamp.com/album/rudy](https://akirakosemura.bandcamp.com/album/rudy)

### My Impressions:

The song Mum brings some personal feelings of mine to the forefront and causes me to reflect on my actions and inactions. It starts with a beautiful arpeggiating piano part that persists through the short song, being joined by some sort of woodwind filling the space between the piano plucks. The song Mum reminds me of my mother and the trials and tribulations we had together. It offers reflective introspection into love and loss and evokes great emotion from me knowing my relationship with my mother isn't the greatest. The song Mum is brilliantly composed yet so minimalist. Look out for the album on September 15th, 2023. You can pre-order through the link above.

## DOUBLE DENIM AND A BOTTLE OF BLEACH by RUST

Rust is a punk act from United Kingdom. They released, "Double Denim and a Bottle of Bleach," on July 8th, 2023.

You can listen to it here:  
[dammitrecords.bandcamp.com/album/double-denim-and-a-bottle-of-bleach](https://dammitrecords.bandcamp.com/album/double-denim-and-a-bottle-of-bleach)

### My Impressions:

Rust encapsulates what makes punk great in their album Double Denim and a Bottle of Bleach by demonstrating the fun of it all. Two Blind Girls features a dope bass solo and also utilizes double bass drums and guitar chugs. I love the darker chord progression of the guitar in Outta My Skull, the bass is punchy and well-written, not only in this song, but the rest of them too. The intro and outro were both aggressive and worked well together to introduce and close out the album. All in all, the album is great for fans of fun-loving punk! My favorite song: Damned to Hell (I love the bass).

**ALL REVIEWS ON THIS PAGE BY ELLA SOLIS**

# FEATURED ALBUM:

## GREATEST HITS by WIRE MOTHER/CLOTH MOTHER

Wire Mother/Cloth Mother was a noise/electro-industrial solo project from North Carolina. Greatest Hits was released on October 17th, 2018.



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

You can and should listen to the album here:  
[goldwoodrecords.bandcamp.com/album/greatest-hits](https://goldwoodrecords.bandcamp.com/album/greatest-hits)

### Album Feature:

This album is so insane, I had to write something about it. Wire Mother/Cloth Mother was a project in the late 90's or early 2000's, I believe. This album features a little bit of everything that makes outsider music so good: noise sections, industrial sections, electronic sections, a mix of the three, and even a Nirvana cover! Greatest Hits captivates from start to finish with an ensemble of computer noises.

Brevis Chamber starts out strong with very Skinny-Puppy-esque production and vocals. God Steak Kettel leans more into the electro-industrial providing continuous rising and

falling tension in addition to the same evil screams from before. The Scentless Apprentice cover is beautiful, and I love the sound selection! The same electro-industrial vibe carries over until Little Orphans (a Teenage Jesus and The Jerks cover) when the synths start sounding just a little more... demented. He begins the next song, Table Pride, with a detuned acoustic guitar, when suddenly the noise elements come way more alive. This song is, in essence, a harsh noise wall that constantly changes sounds. The next song, Porchbucket, features all of the things from the previous songs besides the vocals. The record closes out strong with a dark ambient track that offers a respite from the harshness of the previous songs.

My favorite song: God Steak Kettel, I love the evil sounding vocals.



# PT BURNEM CONTINUED

P: You're thinking and seeing on your screen other places that you might like to be or other places that are occurring and this results in sort of feeling on the ground of wanting to see what's next rather than what's here. It seems like there is some kind of feeling of wanting to be somewhere else constantly, if that makes sense.

R: Well, yeah. Because of communication technology proliferation you're always competing with different, let's say, mind spaces.

P: Yes.

R: So, you could be in the mind space. I think that before the proliferation of communication and everyone's access to it, at least here. It used to be that people in a similar physical location were more or less in a similar mind space if they were choosing to be there.

P: Mmm. Uh huh.

R: Whereas now, everyone has a direct connection to a facilitated, or let's say simulated, other mindset in the moment and that makes them compete with the reality that is in front of them.

P: I would absolutely say that is a great avenue to think about it on. Because I don't know. I've been thinking a lot about organization. The way that a thing becomes magnetic. A piece of metal becomes magnetic if a piece of metal lines up near it. It lines up its atoms in the positive and negative fashion that ends up magnetizing it. So, if we can think about that with magnetism, we know that the brain is giving off waves.

I'm not saying spooky science-  
R: No, no no. I'm following.

P: It's just more science but I think that having everyone, like you say, engaged in the same space fully, without too much difference, because it is about intent. Not just the intent of the performer. The person there. The intent of all of those present. That's what it is about.

R: Just exploring the idea, I am interested in also the idea that there is an ongoing evolution of this other sort of space that we are just now dipping into with all these technologies.

P: Absolutely.

R: That might actually concretize or become, I don't know how to put it exactly. But basically, we'll all gather in this other mental space, and then that will have its own set of connections as well. We're kind of in an evolutionary bottleneck because we're still stuck in the meat spaces, but we haven't yet developed whatever this other space is going to be.

P: Right.

R: I don't know, I'm just talking.

P: Definitely. I think that the idea of midway points and places like that are very fascinating for me as well. I often try, I usually define writer's block, one of the varieties as this thing where you are done saying what you are used to saying in the words you used to use, and you don't yet have the vocabulary to say what you want to say now. You're building it. Musical vocabulary or whatever.

R: Yeah.

P: I can definitely see that. This is going to be absolutely wild. This new space is opening up.

R: You know, this abstracted space. There's definitely the physical space as well. We're kind at this place where

everyone at the show is half somewhere else but there isn't really that somewhere else that has completely manifested yet. I don't know where it's going to be. I don't know.

P: My question is, though: when it does manifest?

R: Mhmm.

P: When it does manifest, when it does more fully manifest, will it still be so chaotic in terms of its- it's like right now what is going to be looked at later, if it is a later. We're constantly flooding ourselves with mostly random dopamine kicks peppered with targeted advertisement dopamine kicks. Like dopamine tracks.

R: Right. That's a great challenge of the communication technology right now, is like the fact that most of it technologically is being facilitated either by these tech companies who have a vested interest in advertising to us on the most base and even subliminal level-

P: Yes.

R: Or the Chinese government.

P: Yes.

R: Those are the two competing models right now and neither of those models feels like the best use of that space haha.

P: No! Haha. It's insane! It's insane this new space. I think that what's happening is related to this idea: I forgot where I read it but it's this idea where when you talk to most people and you're like, what if everyone could do whatever they wanted?

R: Sure.

P: A lot of people recoil in terror like, but then they would just kill and steal and all this crazy shit. The problem

with their brains is, or the challenge that their minds have not yet managed to get past is that they could think of what people could do if they could do whatever they wanted but they couldn't image what people would be like when they can do anything that they wanted.

R: It's true.

P: Because if you have infinite capabilities and infinite possibilities then all-of-a-sudden murder, rape, all this stuff that infringes on another consciousness doesn't seem like the look. It's not necessary.

R: That creates so many interesting problems because I can even imagine, and this is again very Philip K. Dick, voluntary chambers where you undergo simulations that are like super incredibly advanced video games kind of.

## CONTINUED



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

# PT BURNEM CONTINUED

P: Yes.

R: In the context of that simulated universe technically you could do all those things.

P: Yes.

R: And not be violating anyone's consent.

P: Yes!

R: Alright, do you know what? I'm just going to get back to the music now if that is ok.

P: Yeah.

R: Because this is spun dangerously into-

P: It is, it is, it is.

R: Hahaha.

P: Next time I'm in Greenville we should just link up and shoot the shit.

R: Yeah, we should just talk about it.

So, uh, it almost seems silly now to talk about this but how do you approach lyric writing? Do you find yourself writing about specific stories or are you more impressionistic?

P: I'm very impressionistic I would say. I try to go through stories, and I think that it's- I don't know. I find my writing process to be weird when I compare it to other folks'. I wish I had more stories, or I wish I was better at the impressionist thing-  
R: Haha.

P: I kind of waver somewhere in between and it has something to do with what I was thinking of last year which is that I've never been big on geographical location.

R: Mmm.

P: Like, a lot of rappers rap about their city. A lot rap about specific locations and all this. I don't at all. My man Height Keech made a whole album called Baltimore Highlands.

R: Yeah.

P: I feel like my mind has always felt that despite where I am in space and time, the landscape I inhabit is always my mind.

R: I feel you on that. I've never been a place person either in that same way.

P: Yeah. It feels less important than how I see. What I'm going to. I've always been fascinated with what the mind is going through. I almost

made it through a psych degree in college because I was fascinated but then statistical psychology left me cold as fuck. It's like, I'm fascinated with what it does to a person. Trauma is interesting but also empowerment is also interesting. That's the patterns that we go through. What we're seeing. There's a Buddhist saying that when a pickpocket meets a guru it meets his pocket.

R: Hmm.

P: It's like that which you're concerned with will manifest. But anyway. In terms of songwriting, I'd say that I lean towards the esoteric-ish, this is a single rhyme going through some stuff. Or at least my later material. Earlier I also did more rappy stuff. I'm just getting back into lyric writing after spending most of a year just on synthesizers and figuring out about sounds. It's a blast. I gave it a good rest and now I'm back at it and it feels like I'm more easily able to decide what is right at any given time out of the myriad things that can be chosen.

R: Yeah, it's interesting you should say that because when I saw you perform at Alley Cat, I definitely think that I keyed in on some occult and spiritual related lyrics, based on what that is.

P: Absolutely.

R: How has spirituality and occultism affected your work?

P: Enormously. I'm a big fan of. I'm a fan of occultism and spirituality, adhering to the original form of what religious spirituality said which is that it is a personal thing.

R: Mmm.

P: The tool kit that I have, the tarot is- I'm very familiar with the tarot and how it corresponds with the Hebrew alphabet and numerology. I'm starting to learn more about how that all corresponds to astrology. I thought that astrology was corny for a long time. Here's my theory on this. I know a lot of people think that the tarot is corny. It's this. This is the thing. Anything that exists, you're going to get people who get into it on a depthful level and you're going to get people who get into it on a surface level.

R: Right.

P: When it comes to almost anything, but especially the esoteric and the occult, the under level is very difficult to talk about and to spread.

R: Right.

P: The surface level is very easy. These are very pretty pictures. These tarot cards. So, you get 10 percent or 20 percent of people who are depthfully studying this stuff and really dipping in and getting into the real revelations of what the signature of the sun versus the signature of the moon means.

Then, you've got like 80 percent of people who you know are a little but corny, getting into it on a somewhat surface level and then you encounter those people and it's kind of corny or kind of woo woo. It's airheaded or something.

R: MmmHmm.

P: There's always a ceiling amongst laymen because anything goes. It's like, no, for various reasons these symbols are imbued with power. It does have to do with my mind, but everything has to do with my mind. What is it that I'm trying to do with my mind?

R: It has a lot to do, with my interpretation of it, with patterns of rhythm related to ebbs and flows of types of consciousness. It's a clock telling you something about how ideas expand and contract again over time. That's kind of how I interpret it.

P: Yes. Yes, yes.

R: I think the corny stuff is that a lot of time people like the aesthetic of things as well. They'll get into the aesthetics of it and that's perfectly fine.

P: Oh, it's fine. I'm definitely not judging.

R: I understand.

P: Everybody's got to get involved on the level that they've got to get involved.

R: Sure.

P: I was involved on a surface level for probably 5 years before something clicked. I was like Ohhh.

It factors in heavily. Although I am spiritual and very, very much so. I spend a lot of time thinking about these things, I am also very pragmatic for the most part.

R: Yes.

P: I like meditation because it brings me calm.

R: Right.

P: I see what happens to my mind as I get more compassionate. I see what happens as I get more understanding of the fact that all of my ire and all my negative emotion comes from the inside. Not outside. This is like, to various degrees I see it as nothing less than claiming the mantle of the godhead, basically.

R: Yeah, of course, that's what it is all about.

P: But it is super difficult. You will be destroyed, basically.

R: Sure.

P: You don't get to really claim the godhead, not the you that is now. The you that will claim it is going to be one with it. It's like being part of a flame. That which you were is now dissolved.

R: You're transforming.

P: We're transforming now.

R: Of course. Just this conversation has been enlightening. Specifically, I almost lost the thread here.

Specifically, what I meant by the occult is that I recognized that you said that there is a part of you that is being connected to the godhead and the godhead becoming you. The idea of being destroyed by it because you can also think about it in the inverse way like you're being expanded as well.

P: Absolutely, but you are only expanded to the degree that you understand that you don't have limits or definition.

R: So, it kind of meets itself, in a way.

P: This has to do with what I was saying about what people will be like when they can do anything. It's like the me that will be able to do or possess the kinds of powers or awarenesses that might be gained through the occult, the process of gaining those will shift and change me.

R: Absolutely.

P: Those are no longer my concerns. It is the 2 pentacles. The 2 of pentacles in the Waite-Smith Deck shows a male figure juggling the two figures. Together they make the infinity sign.

R: Mm.

P: One of these things that is being said here is that you have all the power of the universe in your hands and yet you are using it to manipulate minor money.

R: Yes.

P: Yeah, you're working impressive magick tricks but it is like using a super computer to work out the grocery list.

R: Haha.

R: On a pragmatic level, because you brought up being pragmatic as well: I can definitely feel that, in my own life. On a pragmatic level, the sort of irony of it is that your most selfish or egotistical self, which is just being annihilated over time-  
P: Yes.

R: You actually discover that what is in fact going to benefit you the most, even materially, is going to be the increasing letting go of that self that's demanding all that.

P: Right.

R: That's the irony, that's the paradox of it.

P: Yes.

R: Like you said, you expand yourself and your compassion in



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

SUPPORT PT BURNEM ON PATREON: **CONTINUED**  
[www.patreon.com/znernd](http://www.patreon.com/znernd)

# PT BURNEM CONCLUDED

P: Your meditation. It turns out delaying anger and calming yourself actually can turn enemies into friends and can bring more people to your side. So, there's a practical aspect of it manifesting as well as the more esoteric.

P: Absolutely and it also just naturally makes whatever you're involved in more tolerable.

R: Yes.

P: I remember, and I'm not weighing in on anyone else's rights or however they want to feel about guns.

R: Haha. Ok.

P: I bought a shotgun 3 or 4 years ago, but I eventually sold it. The reason I sold it is because I had the revelation that we are in some sort of conflict here. My role in the conflict is not to kill the enemy when the enemy comes. My role is that if the enemy inescapably comes and dashes us all into some sort of prison, for me to make that prison as tolerable and full of compassion for the other prisoners.

R: Yeah!

P: In fact, that may be what I'm already doing if you believe in Ouspensky's Prison of The Mind. If you believe that we are already trapped in the prison of the mind, then that's what we are already doing.

R: Exactly. I also too used to have guns. I had a rifle and a pistol, but I also got rid of them. I realized that winning the war is more about taking the blows than about giving them.

P: Yes.

R: If you could absorb fully the antagonism of another than it dissipates but if you push back against it is like two wave forms meeting in sound theory: if you have two waveforms meet each other at the exact same frequency it doubles the waveform.

P: Right.

R: So, it turns out, if you want to think about it that way, there's a selfish and egotistical reason to be compassionate and to be kind.

P: Absolutely.

I don't get this drive that everything has to be non-selfish. Compassion is not non-selfish. Because you're realizing that everything is the self. Nothing is the self.

R: Yeah.

P: Yes.

R: And to truly win is to work with something and be joined to it. But we've gone really far off the rails

P: Yes, yes. Haha.

R: In a fun way! But, um.

P: Yes. It does influence my writing but more and more all the time.

R: Yes. Absolutely. Ok.

So, we've answered most of the questions that I had related to your specific musical project but what about you personally? Do you have any collections? Do you have anything that you like to collect?

P: It's funny that you should ask that because I have a smart alecky answer that I just thought of this morning. I've got to preface it by saying that I've actually got nothing against collectors or collections. In fact, I love the fact and the idea of my own record being in collections.

However, from the point of view of my own being and as a pragmatist I feel like if something is of more value inside the packaging than outside the packaging that it shouldn't exist. Although not all collectors keep them like that. A collection of books whose spines are all broken, excellent. Or even if they're just read. I like collections if they are well worn. I don't have any collections myself other than sounds, ex-girlfriends, etc.

R: I feel you. Haha.

What do you hope the audience gets out of your performances?

P: Hoo! Damn. God damn. That's not a tough question but it is such a what I want. There are many different things that I could hope that someone would take away but the main thing that I've gotten from music that I hope they could feel from mine is a feeling of solidarity in understanding the insanity of this universe and the tragic suffering that we're going through as human beings. Dealing with the darkness that can rend minds, that can bring us to places so low that we contemplate termination or that we. Things that get in the way big time in seeing the light in ourselves and spreading that amongst the people that we know. I'd like to day that we are all in the maze and I am here too. You're not alone in being totally baffled and insane making by this thing that we're going through in the 21st century here. That was kind of the mission because I felt like a lot of things had been said. Like, folk artists, especially really underground Appalachian folk music of all sorts has already said the things that need to be said about the human experience as a human to human.

R: Right.

P: Or maybe not. Maybe it is always evolving but I find it more pertinent to write about the human to human and human to marketer, human to tech, human to all these minds that we have to interact with and how that affects us because that's how we're living now and maybe hasn't been written about. Although, the more that I read and the more that I see it's like oh they've said even all this stuff. Saturday morning cartoons have said it all, actually.

My partner just introduced me to Avatar, the last Air bender. It's weird to watch this for the first time at 40 but it is amazing that they even include in the way that they portray the characters genders they follow the original Hebrew script YHWH. Because the original script goes Yod He Vav He.

R: MmmHm.

P: Yah is like god. Hay is the mother. Vev is the son. Hay, the second Hay, is the daughter. The characters. They also correspond to Earth. Earth is the last Hay. Water is the middle Hay. I want to say Air is the Vev and fire is the Yah.

R: Mmm.

P: A lot of the secrets are all over the place. It feels like the more that I'm like, I want to say something original, the more that I see it has all been said. The more that I kind of look. If I can't get the information across like that in terms of a new thing being said in new information then I would like to get people to feel like what I feel when I listen to my friend Heigh Keetch's records, which is a feeling of. Ok I'm running on long but let me put it onto you like this: I love Aesop Rock. A word, Aesop Rock is full of new ideas that I can get and need. I recently was on a Mac Millar kick last year. There's a lot of Mac Millar stuff that I can't get into. All these sex rhymes where I'm just like nah I can't see it. But on Swimming he's got this one line where he's like "you ain't never gotta worry, I ain't never in a hurry even if it's 7:30 and the time is running low."

It's like the idea that it doesn't matter what's happening, I'll always have time for you. I'll be there for and with you no matter what. What does a human want to hear other than that? All these myriad ideas and holograms. When you just revert it back to the animal. To the human heart as it refers back to the animal all we want to hear is don't worry, I'm going to be there. You know?

R: That is excellent. Following that is difficult but is there anything that you would like to promote?

P: Yes. Two things. One is definitely my Patreon where I am doing all my experimenting right now.

If you're interested in getting closer to what I do and helping me get time to do it, then the Patreon is the thing to do. It's really inexpensive and even the more kind of expensive tier, like no one is giving tapes away for six dollars a month or at least no campaigns that I look at. It's got a good value to it and it's a good way to support the thing that I do.

Other than that, I've got a record that I produced for a guitarist/singer-song writer that you actually know called Aaron Brookshire. He's putting out a record called, "Nothing Beats A Try," on Cold Rhymes Records. He started out with a bunch of really well written songs, and I came out and sampled his guitar and brought along as these Digidelics and big drum machines and even the kinds of objects that you saw at the show that I did at Alley Cat.

R: Oh yeah.

P: I had a smaller version of that that plays a part in the production too so I'm really excited. It's a real heart felt and beautiful record and that's the next thing on my radar. So, those two things. Of course, Cold Rhymes Records. Cold Rhymes Records is the banner.

R: Well, is there anything I haven't asked you about that I was hoping to talk about?

P: We ran the gamut. That was a lot of fun. One of my favorite interviews that I've ever done.

R: Hell yeah.

P: It think we pretty much covered it. I'd just love to talk more with you over some coffee or tea or whatever you like.

R: That is a plan for sure.

P: Hell yes. It was lovely talking to you, Ryan. I think that's pretty much it. We covered it.

## -END-



SUPPORT PT BURNEM ON PATREON:

[www.patreon.com/znzerna](http://www.patreon.com/znzerna) **O.C.I.** ORDER OF CELESTIAL INTEGRATION

# POETRY SELECTIONS

## Oscar Antuñano Vaquero Poetry:

"Siento el cariño del fuerte viento contra mi cara, siento el beso del frío, y los huesos de los dedos de la duda amenazante sobre mi frágil cuerpo, disfruto en la aridez de la extensa llanura del escalofrío subido a la espalda.

I feel the love of the strong wind against my delicate face, I feel the kiss of the cold, and the finger bones of the threatening doubt over my fragile body, I enjoy on the dryness of the vast plain of the shiver perched on my back."

"La tienes muy cerca, está incrustada con fuerza, bebe los vientos por ti, es toda tuya, de verdad, recuérdalo, reacciona, ten cuidado, juega, abrázala en silencio, desátate un poco.

For you, just for you, remember it well, it's embedded into yourself, embrace it, hold it, don't be fooled, it's only a game, a bit of madness is fine, be quiet."

"En el mundo de las sombras, más allá de las normas, por caminos tenebrosos muy poco transitados, inmersos en nieblas perpetuas, las vistas y los sonidos, extraños y amenazantes, lo verdadero y lo falso se mezclan sin reparos, tan cercano y tan extraño, garabatos sin sentido dibujados una y otra vez, recortes mal unidos, trampas trabajadas de difícil salida, el suelo resbala, aquí no desafina ninguna anomalía.

In a world full of shadows, far beyond any rule, on almost empty paths dressed in perfect black, forever surrounded by fog, the views are strange, the sounds threat yourself, truths and lies dance covered with just the same clothes, so charming and so weird, drawings going nowhere made over and over again, pieces don't stick well, beautiful and shiny traps done with experienced hands, very difficult to escape, the floor slips a lot, here, all anomalies fit."

## B. Gr8ful Poetry:

I've got a stack of leaflets  
From funerals for people  
Who shouldn't have died before me  
I've got a heart full of holes  
Where they should be  
And a calendar full of plans  
That we'll never complete  
I've got a freezer full of food but I can't eat  
I've got a bed full of pillows but I can't sleep  
I've got all their favorite songs  
Stuck in my head on repeat  
I've got pictures of us that they'll never see  
And I'm on my way to shows  
Where they won't sing  
I could cry myself a river and float out to sea  
And when I get there I'm still going to weep  
I know there are always flowers  
For those who want to see them but  
If I only could make a deal with God  
I would be them  
If I only could turn back the clocks  
I would meet them  
If I only could have what I want  
I would keep them

If I only could, if only I was able  
I would give it all  
To have them sat around my table  
If only it was possible  
I would consume their pain  
I'd swallow and digest it  
And then flush it down the drain  
I wish I had more wishes  
I wish we had more time  
I wish we weren't so busy  
That our lives weren't on the line  
(continued)

(continued here)  
If I had an Orchard  
They each would have a tree  
I'd plant them all right in the way  
For everyone to reach  
If I had an Orchard  
The fruit would all be free  
Then instead of starving artists  
Everyone could eat  
If I had an Orchard  
We'd all gather around  
And lay out on our blankets  
In the shade upon the ground  
If I had an Orchard  
It would be full of spaces  
Where all the rest of us could go  
To remember their faces  
"If I had an Orchard  
I'd work til I'm sore"  
I'd work til we  
Don't have to work anymore  
I'd work like a horse  
I'd be busy as a bee  
If I could just break the cycles  
That took them away from me  
I know everyone is everything  
I know that we're all one  
Spacedust from the earth  
Starlight from the sun  
I know we're all bound  
By the forces of nature  
To come back to each other  
Whether sooner or later  
In the present, in the meantime  
Please don't be a stranger  
We do fine on our own, I guess,  
But together we are greater

## ASTROBOT 3000 ASTROLOGY

Astrobot 3000 is the world's first- and best- fully automated astrologer. This is their column:

Aquarius:

You will find yourself drawn to new experiences, seeking intellectual stimulation, and exploring novel ideas.

Taurus:

You will encounter situations where your patience and persistence will be beneficial.

Cancer:

Your empathetic and compassionate nature could be a source of strength for those around you.

Libra:

This will be a month where you find yourself resolving conflicts and acting as a mediator.

Leo:

You will feel motivated to take charge of your life and pursue your goals with passion and enthusiasm

Pisces:

This will be a time when your instincts are heightened, and you might experience a stronger connection to your inner self and your emotions.

Capricorn:

Your ability to stay grounded and practical will help you overcome obstacles and challenges that come your way.

Gemini:

This month is favorable for expressing yourself, whether it's through writing, speaking, or

other forms of creative communication.

Sagittarius:

You will find yourself connecting with like-minded individuals who share your passions and interests.

Scorpio:

This month will bring opportunities for personal growth and transformation.

Aries:

Your ability to initiate new projects or take on challenges will lead to positive outcomes

Virgo:

This will be a good time to invest in learning new skills.



**OCI** ORDER OF  
CELESTIAL  
INTEGRATION

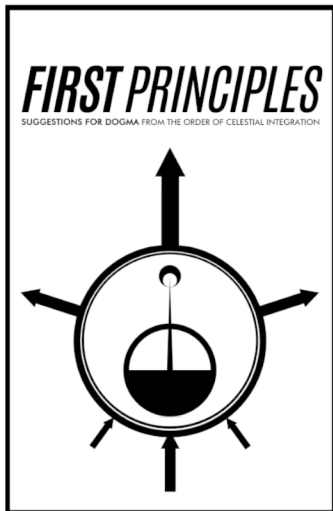
# TWO GREAT BOOKS NOW AVAILABLE

*BASIC WISDOM FROM THE OCI*

## "FIRST PRINCIPLES"

33 SIMPLE-TO-DIGEST NOTES  
SUGGESTIONS FOR DOGMA

FREE .PDF @ [ORDEROFCELESTIALINTEGRATION.ORG](http://ORDEROFCELESTIALINTEGRATION.ORG)



EMAIL US FOR A COPY

[THEORDEROFCELESTIALINTEGRATION@GMAIL.COM](mailto:THEORDEROFCELESTIALINTEGRATION@GMAIL.COM)

**ONLY \$15 DONATION**  
(INCLUDING SHIPPING)

*THE OCI'S FIRST BOOK OF MYTH*

## "THE TABLET OF LUCIFER SOPHIA"

IS THE CLASSIC TEXT OF  
**THE ORDER OF CELESTIAL INTEGRATION**  
DOWNLOAD A FREE .PDF AT  
[ORDEROFCELESTIALINTEGRATION.ORG](http://ORDEROFCELESTIALINTEGRATION.ORG)



FOR A PRINT COPY, EMAIL US AT  
[THEORDEROFCELESTIALINTEGRATION@GMAIL.COM](mailto:THEORDEROFCELESTIALINTEGRATION@GMAIL.COM)

**PRINT COPIES ARE ONLY \$9**  
(INCLUDING SHIPPING)

*AVE LUCIFER AVE CHAO AVE MATERIA AVE ORDER AVE SELF*

**THESE 2 BOOKS AND MANY OTHERS, INCLUDING:**

**"THE PSEUDEPIGRAPHA OF MATERIA"**

**"STORMING JACOB'S LADDER"**

**"APOCALYPSO SECRET DANCE OF THE INITIATES"**

**"SPHINX"**

**"BOLT CUTTERS of the SURROGATE"**

**"THE CONQUERING SUN"**

**-AND-**

**"GRASPING THE PROMETHEAN FLAME"**

ARE AVAILABLE FOR FREE AT:

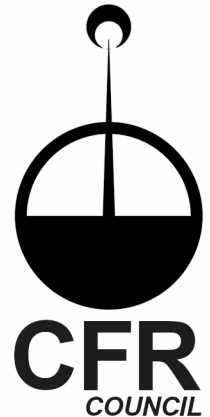
**[ORDEROFCELESTIALINTEGRATION.ORG](http://ORDEROFCELESTIALINTEGRATION.ORG)**

OUR 6 FOUNDATIONS: 1. MATERIA 2. OUR MEMBERS 3. ACHIEVING GODHOOD 4. THE GREAT FRONTIER 6. LUCIFER SOPHIA

# ORDEROFCELESTIALINTEGRATION.ORG

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

To find out times and  
places of events.



SUBSCRIBE to ISSUES(!!!)

To support socially  
conscious, cutting edge art.

**AVE LUCIFER**  
**AVE CHAO**  
**AVE MATERIA**  
**AVE ORDER**  
**AVE SELF**

# ISSUES