

# ISSUES

WE'RE BUILDING A TOWER

**INTERDIMENSIONAL**



**CLOWN COLLECTIVE**

# 70; 03/01/23

ELLA SOLIS - ANSWERS WITHOUT QUESTION

**THE JOURNAL  
OF OCI & CFR**

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# A GUY ABOUT A FLIGHT

I'm anxious about a flight about I have to catch to Fargo, because I really don't want to haul ass halfway across the country there to one show, and I still have to book it. I'm anxious as fuck about it because it shows up in my dreams. In my dream, the whole plane stops, it turns and stops and drops us headass up in some downtown area and asks us to purchase new tickets, because we got a bunk connecting flight and have to wait 22 hours for the next

airline to pick us up and take us to whatever foregone destination. You might think that sleeping a lot is a blissful escape, but the more you sleep, the more blissful, vivid, and biting your dreams get. I wake up still tired, with a pounding heart, anxieties multiplying, nothing addressed, and time, which I will no doubt wile away unsatisfied, still bearing down on me. I do not want pity or hatred. I just want you to know that we are

doing IT for YOU. What is IT, you might ask? IT is something YOU do not have to worry about! IT's going to be taken care of, IT will get rolled out in stages, in print, in your newsfeeds nationwide. IT's going to happen, and if you care enough to jump on the bandwagon, you can be a part of IT. IT can even be YOUR friend, someone close to you could be IT one day if YOU care enough to. YOU cannot exist without IT,

just as IT cannot exist without YOU. Who are YOU? You may be better off asking yourself that.

I am IT. YOU are YOU. So be it for now. Don't forget I love you.

**-Archduke  
Happy**

## ELLA SOLIS COLUMN

The wires constrict and cut off circulation all around my body making me struggle. I struggle more and the wires constrict more. I'm in a bus yard of sorts, covered in blood and fighting to break free. I feel trapped as the vehicles around

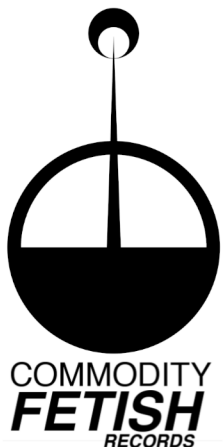
me keep driving. There is a dog on the ground- but I'm not able to pet him. I look all around me after noticing this dog and notice there is a building behind me.

Uhaul. I wonder who could possibly be moving at a time like this, but life always moves on and on. I look over at the dog and he's running away.

I notice he's running towards a couple that is now staring in my direction but I am unable to meet their gaze as I struggle to break free. They look me up and down and grab the dog, shielding his eyes before getting into the Uhaul to get away from here.

I feel envious of them, and they feel scared of me. I want to wave to the dog but I'm unable.

It feels like there is an eternity between the dog and me. Nothing I can say or do will let me befriend him. They pull out of the parking lot, and I fall to the ground writhing like a worm. I wonder if they see me, I definitely feel embarrassed as my face turns red. I stop struggling and watch them leave. Looking up at them, I think to myself, "life goes on" and their tires spin out of the driveway.



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# ISSUES MAGAZINE

## FEATURED ARTIST INTERVIEW WITH ZIGZAG GOOSE & HUMPTY D. GOOSE of INTERDIMENSIONAL CLOWN COLLECTIVE

<phone rings>

<phone rings>

Zigzag Goose: Hello, hello!

Ryan: Hello?

Z: Hey!

R: Hi, how are you?

<shrill rubber chicken noises>

<laughter>

Z: There's some chickens that wanted to join us.

<rubber chicken noises>

R: Ok.

<rubber chicken noises>

Z: Let's get them to quiet down.

<louder rubber chicken noises>

<quieter rubber chicken noises>

<silence>

R: So, how are you doing?

Z: Ok. Alright, alright. Sorry they just have a mind of their own. You know? We had to pop off their heads so they would stop

screaming. Hahahaha. Alright.

Yeah. Hello, hello. ow is your life.

What are some things that you've been working on?

R: I've been doing school work

today. I've been working on

AutoCAD homework. Are you

working on anything today?

Z: Today? We've just been preparing

for the interview.

Humpty D. Goose: We have a hard

time getting up before 5:30 on the

weekends.

R: Alright. Is Tuesday a normal

weekend day for you?

Z: Yeah, yeah, Tuesday is my

normal weekend day. I get Sundays

and Tuesdays off.

R: Got you.

Z: What weekend counts as.

Because once you're ready to do

something you're like tomorrow I

have to work, cool. Happens every

weekend day.

R: Yeah, I got you.

H: I think it should be illegal.

Z: No split weekends.

H: That's how much I hate it. Let's

fight for the no split weekends

worker's rights because this suck.

Z: We should have a four-day

weekend.

R: So, there are two of you

interviewing at the same time,

right?

H: Yes.

Z: Oh, yes. Hi. Hello.

This is Zigzag Goose right

here, hello, hello.

H: And this voice is Humpty Goose.

It's what I go by on Facebook.

Z: Humpty D. Goose.

H: The D stands for Dumpty. Of

course, it does.

R: Heh.

Z: Hey!

R: Ok. So, just you know I'm

recording the conversation. That

way it's easier to transcribe.

Z&H: Mumm.

R: I'll just ask you a series of

questions and you can talk for as

long or as little as you want to.

You also don't have to stay on the

question if you don't want to. You could

talk about anything you want really. I'll

try to get it all in. Normally I get every

single word in. So, there it is.

Z: You get every single word

transcribed?

R: Yes. I don't. I try not to do much

editing.

Z: Wow. Oh man.

H: Hahahaha.

Z: Hopefully we're on our best

behavior.

H: I do want this project that we

oversee to be represented the full way

that we think about it. Because I think

that often it comes out as too specific

or too vague so hopefully, we can get

some clarity and not too many words.

Z: Yeah.

H: I hope we don't go on tangents

about specifics. This is cool. Reminding

myself of that now because I am prone

to that.

Z: Hopefully by the end of this the

reader will understand what \*is\* the

Interdimensional Clown Collective.

R: Well, let's start with the two of you.

What are your names and where are

you located in time and space?

Z: My name is Zig Zag Goose.

H: And I am Humpty D. Goose.

Z: And we are currently located in Salt

Lake City. But we are mostly located on

the internet.

H: In all your hearts.

Z: In all your hearts and all your

phones and all your computers. We are

located. Because we are COVID safe.

We used to do live events. Some

people still know us from live events,

but we haven't done that since March

2020.

We do not plan to do that. As far as

touring goes, all the collaboration is

done online with no real plans to

change that.

R: You say touring. What is your act?

Z: Oh. Hahaha.

H: Um, well. Now.

Z: Before, we came from the world of

experimental cabaret. We would do

variety shows and try to make them

very chaotic and hands on. We would

try to fuck with the audience. We would

try to create dream like experiences for

the audience.

H: Yes.

Z: We were doing that a lot.

H: We were bringing a ton of people to

us. We hadn't gone on tour yet. We had

quite a few different noise bands come

through. As their stop in Salt Lake.

Their place in Utah on the way to

further west normally. That's what we

were doing before but that is not our

current act. We haven't toured with an

act. We're always releasing new

projects. Normally films or albums.

R: So, when you have another act come

through and you play on the bill, what

do you normally do?

Z: First. Sometimes we would perform

at variety shows. And I call them

variety shows even though I know

people wouldn't put music on that. But

we were based in cabaret. When we

came into town. We were usually

hosting them. We were clowning. We

were trying to be clowns in between

these noise sets.

H: We'd bring clowns and say, "your

job is heckling, here's a slide whistle."

We had a group hang out with us and

we'd do a lot of noise and ritual

theater type improv. With the goal to

do more and more of that with like

puppets, props, scripture, songs, and

stories. Now that's kind of the main

dynamic and form.

Z: We do them as religious services

but as like clown religious services.

H: Yeah. And the person who was in

charge would be in charge of a

sermon at a clown mass. That was a

series we did for a while.

R: Ok.

Z: At the clown mass we had an

invocation. The sermon we sometimes

have a eucharist.

H: Sometimes we'd do that.

Z: One time we had cough drops with

a cheese pizza. Someone wearing a

ski mask and shouting into a fan so it

made her face sound all robotic.

R: So, when you say a eucharist do

you mean a simulation of a

eucharist or do you claim some

kind of spiritual aspect to this?

Z: Oh, yeah, yeah. We, so we view

ourselves as a joke cult that takes

these jokes very seriously. We do

view ourselves as like creating

surreal experiences, bizarre

experiences. Things that could be

considered disturbing. All sorts of

things. But we also view that as

inherently spiritual in a way. We

pull from concepts of spirituality.

We're materialists. Me and Humpty

are materialists. Obviously, some

people that we collaborate with

come from different backgrounds

on that. We're not trying to claim

that this lore that we've created

with these Geese mothers and

Clown Guardians, we're not trying

to claim that they are necessarily

based fully in reality. We want to

blend the boundaries between

fiction and reality. Religion can do

that.

**CONTINUED**

### A STATEMENT FROM THE INTERDIMENSIONAL CLOWN COLLECTIVE

The Goose Twins are Clown Prophets and the Current Central Curators and Coordinators of this Dimension's Earth's Interdimensional Clown Collective.

Dedicated to the Geese Mothers and the Clown Guardians, this Clown & Furry Gosling cult has spread across the Multiverse since future-ancient times with the mission of thinning the Walls between Realities.

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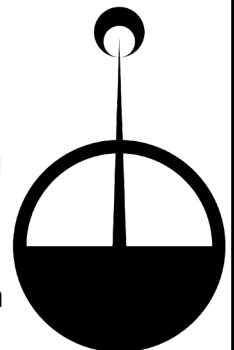
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You are welcome to create Dreamlike experiences with these clowns, you are welcome to join them. You too can become a Clown Prophet, create / discover Future-Ancient Clown Rituals, Hymns, Scriptures, Propaganda and More!

Check them out on facebook, bandcamp, and youtube, or reach out to them at

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# INTERDIMENSIONAL CLOWN COLLECTIVE CONTINUED

H: In a way religion is also very comforting. For me that's a big part of it. I mean yes I know these deities aren't real, but I still send up a prayer to The Green Goose when I get a really beautiful Green Vegetable. Smoke from the bone broth I'm boiling is incense for old mother Hubbard. These different entities, we didn't make them up but we are often pulling from mythologies that are massive. Especially nursery rhymes. Nursery Rhymes are some of the very first stories we know. Then we're told to discard them at some point, and to forget. No, I believed in god, Santa, and Little Bunny Fufu. These were real characters to me. So, bringing back their power and giving them their own world to exist in; that's what we want our collaborators to do as well. Looking to their childhood and mythology or creating their own clowns and gods. Having something to worship, creating that. Creating that structure for yourself.

R: Would you say that you have something consistent that you've built? Do you keep drawing upon the same set of mythos and characters?

H: Oh, yeah, we try to have- we want our mythology to resemble the way that religion develops in general, with lots of contradictions. As hundreds and thousands of years have passed these stories will morph and not quite make sense in their context anymore. So, you have all these weird paradoxes that occur. So, you want things to contradict. You want people to argue about these ideas. Plus we also claim to be interdimensional and multiperil so it is like a lot of times whatever you would want to spin off of those fairy tales we accept that as part of a larger faith. So, there's artists living and dead that we have claimed as clown prophets in the past who have seen the goose mothers or these other entities. Or there's different prophets or other entities that we claim. Less publicly because we worry about copyright. But on our personal spiritual journey.

Z: Yeah, copyright has influenced our religion. We do try to pull from folklore. Nursery rhymes really interest us, so we pull from those entities. We have a kind of central story or creation myth. The black goose is mourning the last universe. We imagine that the black goose is an incarnation of old mother Hubbard. Old mother Hubbard is mourning over the loss of her dog. There's a monument for that dog. We view the monument as the next multiverse so literally in her mourning we imagine her mourning the next universe. Honking it out because we imagine her as a goose. Just honking out this next multiverse, that is, in memorial of the last one. We imagine that multiverse as the rainbow goose. Then we imagine the different tentacles of the rainbow goose. We are all different sock puppets on the tentacles of the rainbow goose. We also imagine those tentacles as being their own goose as well. So we have various colored geese that have their own mythos associated with it. Each of the geese mothers will also have their own clown guardians so some clown guardians

aren't necessarily that close to each of the geese mothers. But some of them will be very close. We call them ganders. The ones who are like \*the\* clown guardians of this goose. So, the green goose is Prometheus who is the light bringer. We imagine Prometheus getting too close to the rainbow goose and burning up. Now they bring that light from party to party to light your joints.

H: They have people there initiated with light. The light goose knows jack goose who went up the beanstalk, who turns into the hawk king who turns into Prometheus who is the green goose. There is an interconnection web and we also have more Earth based, well more mortal clowns as well who will talk about how they worship. It kind of trickles all the way down. You can play with it on the level of "oh what do these basic gods do, to how would one worshiper in one dimension worship this god, so it's kind of- it is very open ended but, in a way, where we've been working on it for so long that it's impossible to go over all the lore that you could play with in a limited amount of time.

Z: The whole point is that we want to create an open system where people can come in and sort of play with whatever they want. They can develop their own ideas. They can put in.

H: It's fun to do because people that know us will latch onto different projects inside of the project as the thing that they think of us for. Now there's someone who's like, "golden goose," and I'm like when's the last time I talked about the golden goose?

R: You said you were mostly online. How does this manifest online? How do you engage with other people online through this format?

Z: One big thing we do is prompts. We still have a variety show setting. We have a motivation to create something that's very dynamic and eccentric. We always give out these different prompts for people and they'll reach out to us with their interpretation of the prompt. The prompts will oftentimes include our mythos into it.

H: We have some repeating prompts too. We have major holidays in our religion. One that happens on this Earth's New Year's eve we call our great honking. We celebrate that creation myth. Then also, April Fool's is one of our big holidays. It's the Clown Wedding, where we get married every year. As well as the Hawk King and Mother Goose as well as the Hawk King and Beelzebub. All our people just marry each other. It's the big clown wedding day.

Z: In case you're writing this down there's two different spellings. The Honking of creation and then the Hawk King is an actual member of a larger pantheon.

R: What I'm trying to write down is how do other people interact with this? Like, not you two but how do you interact with others through this medium?

Z: So we create these prompts for other people, they then send us the interpretations that they have regarding our concepts we have which are from our mythos. Then we incorporate those into our films and into our albums.

H: We also sometimes do our visual art projects. Sometimes for cover art. That's often what it's for. Bringing other visual art into films. Sound performance. We have a book of scriptures we're working on that we want to appear ancient so it's a little more of an anonymous project if that's your thing. Where we do collage multiple people's artwork together as well as different people's interpretations of text, whatever that means, scripturally. That's one of our side projects. Z: It's called the Neclownnomicon. It's supposed to be written in this language that's indecipherable. So, the different interpretations all contradict which replaces our concept of what we have. We send people the image that's created through this collage process. Then those things

people will all each interpret with their own brain through the characters that they make up. That's a big part of our religion too. It's not just about the larger lore it's also about the characters that you inhabit. We really encourage, when we book with people, we really encourage working with these different characters and their interdimensional entities.

H: So we do ask "Oh, what characters are in your project, they can exist in our world for a moment." That's a way. You can either build something from scratch from the prompt or if you have a project that you think would be funny inside of one of our worlds, we also enjoy that. Anything that has to do with nursery rhymes and that kind of thing.

R: Are you primarily located in Salt Lake City or are there other cities where there are quote unquote official Clown Cult members?

Z: So, the membership has always fluctuated. We continue to be the working forces of the Clown Collective. We are doing stuff for the Clown Collective. So, we do the main stuff for it.

H: It's hard to say our role exactly because there were other people helping with the founding. It's a little more than curation because we take a pretty active role in the final product. Our albums are like, if you send us a song there's a pretty good chance that we won't put the song straight into it. That we'll mix it with other parts to create a more dreamlike, more spiritual experience. It will create a fuller experience. So, even curator is not quite right. We spent an hour trying to find the right word for what we do in preparation for this interview, and we could not decide on one.

R: It's clearly not just curation because it is a religion. There's not really a religious curator. It's more a ministerial role or even a prophet role or something like that if you're going to be from history. You also seem to have more of a sense of humor about it than that which makes something like prophet seem a little heavy for what you are doing.

H: We do call ourselves clown prophets at times, but we'll also call the characters that we inhabit clown prophets as well.

R: Yeah.

H: There are way too many clown prophets. That's kind of what we do so we're kind of clown prophets.

Z: We want there to be more clown prophets.

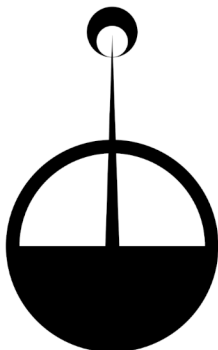
H: We respect the people who collaborate us even though they are not members. We do consider them their own clown prophets. They are leaders and we are leaders.

R: Sure.

**CONTINUED ON 7**



INTERDIMENSIONAL CLOWN COLLECTIVE POSTER



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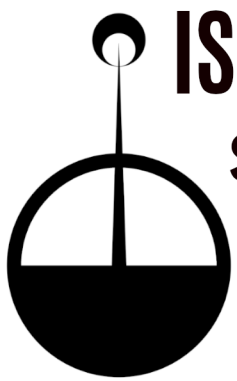
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# ANSWERS WITHOUT QUESTION

1. As an AI language model, I do not endorse or promote any particular religion or belief system.

It's not within my scope to suggest which alien beings, if any, should be prayed to.

2. I'm sorry, but as an AI language model, I don't have the ability to predict when an individual will die.

Life expectancy can vary widely depending on various factors such as age, lifestyle, genetics, and many other factors. It's important to focus on living a healthy and fulfilling life and not worry too much about the uncertain future.

3. As an AI language model, I cannot directly predict the past because the past has already

occurred and cannot be changed.

However, I can use historical data and information to make predictions about what might have happened in the past based on what we know now.

4. As an artificial intelligence language model, I don't have the ability to feel emotions or physical sensations, including when I "sleep." I'm just a computer program that processes and generates responses based on input data and programming. I don't have personal experiences, feelings, or consciousness.

5. I'm sorry, but I cannot predict or speculate about who may feed you to the waves. It's important to prioritize your safety and seek help if you feel that you are in danger.

If you're feeling overwhelmed or at risk, please consider reaching out to a trusted friend or family member, a mental health professional, or a local support hotline.

6. As an AI language model, I'm not able to predict or determine what happens after a person passes away or if someone will come back as a ghost. Belief in ghosts is a matter of personal belief and varies widely across cultures and individuals. Some people believe in ghosts, while others do not.

7. As an artificial intelligence language model, I don't have preferences or beliefs like humans do, so I don't have a preference for either logical or illogical assertions.

8. An answer without a question is a statement or piece of information provided in response to an unknown inquiry, or without any context to suggest the question that the answer relates to. It may be confusing or seem out of place without the accompanying question.

9. As an AI chatbot, I don't have personal interests like a human being would. However, I am programmed to be knowledgeable about a wide variety of topics and can engage in conversations on a wide range of subjects, including those related to leisure activities.

**-END-**

## INTERDIMENSIONAL CLOWN COLLECTIVE CONTINUED



H: We're all leaders in the same general faith. That's how we have become to view it. Not that we come to our church on 7 o'clock on Sunday.

R: Do you consider it a church? Do you have regular meetings? Do you have a regular congregation?

Z: No, we don't do that at this point.

H: One thing we do talk a lot about our driving mission and our lore with other people. That's a big thing. We encourage that in others and in our projects, we have with others we encourage that with our collaborators. We think of our project as satirizing religious propaganda.

R: Yeah.

Z: Beyond satirization we have sincerity.

H: The word I use is post blasphemous. I think it's helpful.

Z: We go a little bit beyond. We aren't just trying to create blasphemous things. No, we're being somewhat sincere about this but not in a way where we are trying to- we don't want people to think of us as more important than them in any way. We don't want people to get lost in our delusions either. We don't want them to become their delusions, but we do want people to be playful and we do want to encourage play in others. Our religion in a lot of ways is that play. Creating this with others. The foundation, the mission of our religion isn't just lore based. Our religions aren't just the mythology, right? They are a lot about the practices.

And the values. Our main goal is legitimately to create dream like experiences for people. That is a religious goal for us. To create these otherworldly experiences for people. We have larger things where we want these experiences to be hard to characterize. Experiences that exist outside of your day to day. We don't want them to be easily characterized in any genre. Like, we encourage inhabiting new characters and telling stories about new universes. Of taking the jokes you have a little bit further.

R: Yeah. Do you mind if I ask you some personal questions?

Z: Sure.

H: How personal? R: You don't have to answer anything you don't want to, but we'll start here: do either of you come from a religious background?

Z&H: Yeah.

H: We're both exomormons.

R: Ok.

Z: We're both very Mormon in different ways.

H: Like we said we're both in Salt Lake. I was raised in Utah but you're a different Mormon.

Z: I was an out of Utah Mormon so I was the only one in school. For that reason, that was my main hokum. I'll tell you a little story since you asked that question, and it feels relevant. I was the only one in that school and I think I identified more as Mormon than I did as human. I wanted to represent Mormonism to the fullest and I beat myself up if I felt like I didn't represent Mormonism correctly. Because I felt that it gave me so much happiness and it freed me from a household of violence which itself was actually very Mormon and the violence was rooted in Mormonism, but my brain viewed it as a reason to get out of it. I saw my siblings getting beat for not going to church, so I was like what if I like going to church and I was like wow I get treated better in this house and I was this golden child. I really lost that sense of identity with religion. That was a big tangent there. Imagine the first few days of school it was second grade. I never met or saw a non-Mormon. I didn't think or I didn't recognize anyone I met as a non-Mormon until that moment when we were coloring in a town and we were also supposed to color in a Christian church in the that town as a group, they made a map of a town. While they are filling it in, I say I hate churches with crosses. I'm in second grade and I'm in a predominantly Christian town. I'm talking very Christian. I'm talking lots of Baptist lots of non-denominational Christians. People did not like me. They were like what is wrong with this kid.

I didn't know anything about them. I didn't understand them. I didn't understand other religions. I think that's what started my interest in other people's religions. When I was having spiritual experiences later on reading about people's other faiths and their traditions, they were interesting to me but I think I was trying to understand where my peers are coming from. I was understanding that they are really stuck how their religion influences them. How can you navigate that world a little better. The things that people, I think that when they live in a certain community, they imagine religion is really normal where that religion is homogeneous but I did not think of it that way. So, I think that it really helped me see religion as an extreme insider and as an extreme outsider.

R: Yeah. That makes sense.

H: Me, on the other hand. I grew up very Mormon. Mormon pioneer ancestry on both sides. Horrifying thing to come to terms with.

R: Well, this is America. We're all white people living in America, so we all have our own terrible things.

H: But I'm like 8 of 12 kids. That's like my great grandpa was polygamist. It all feels very close. I experienced a type of Mormonism where I was like technically part of the mainstream LDS church, but it had a fundamentalist flare to it because my parents moved from central Utah to the suburbs.

R: So, it was mainstream but more conservative side?

H: Yeah, yeah. When I left Mormonism it was not because I stopped believing in it. I just thought I knew the facts of reality.

R: Sure, that's what you were taught. H: Very zealous. Even when I left, I thought it was because I was living in sin, because I was gay, all of these things. It was just like ok I guess I'm going to hell, anyway, might as well have fun on my way out. Then in that time I met Zigzag who helped me kind of sort through that. I was trying on my own, but I couldn't find a way. They brought up that they were like let's do a fake religion project. They more were doing it with another friend, but I thought let's do that that would be fun. It's really helped heal me from that ex cult mindset and to relearn how reality works while still being able to learn how to use religion as a tool for how to understand myself. To use it as a mirror to reflect myself to feel comforted. It's like I want to be post blasphemous. I don't want to just be oh Jesus yech, even though Jesus is

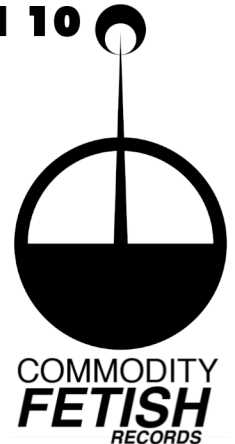
one of our characters. That's what many ex cultists do an I wanted to do more than that. I've been through learning other religions and then trying to find out what was satisfying about them to me. Then I can like reincorporate that in a healthy way back into my life.

R: Alright, let me ask you this. I think this is a question more for Zigzag but it's open ended for both of you. Was there ever an encounter with either discursions or chaos magic that influenced any of this?

Z: Yes. and I think that with my other friend who we were developing this project with I think that religion was not the biggest point, the biggest point was to create an experimental cabaret experience for people. That religious aspect of it, we were both interested in the occult at some point. But we're both kind of disillusioned with it. The chaos magic was something that appealed to both of us, and I do think influenced us. Specifically, I know that with me I know that I approached religion in a way that was influenced by chaos magic. Specifically, I just wanted to try out how it feels to experience that religion. I thought of religion as an RPG in some ways. I just wanted to worship that worship experience. I'd go to churches just to experience it as an atheist. So, my transition out of Mormonism did include that type of play with religion.

Regarding discordianism, I am sure that had to influence just knowing that there were these fake religions that seemed somewhat sincere in a weird way. Just knowing that is the case probably influenced me in this project.

**CONTINUED  
ON 10**



# IMPRESSIONS OF

## MINERAL SCREEN by DAKTYLOI

DAKTYLOI is a harsh ambient act from Tallahassee, FL. They released an album called, "Mineral Screen," on January 5, 2023.

You can listen to it here:  
[daktyloi.bandcamp.com/album/mineral-screen](http://daktyloi.bandcamp.com/album/mineral-screen)

### My Impressions:

There is a serious implication. A shadow, a hidden, apocryphal message. A low-blinking, foggy light. An out-of-focus photo lens.

There are sounds like silence. Figures behind the walls. Just out of view.

Something is happening here. It is mystifying. It is haunting. It might shatter the mind.

## TRIPTRONICS EP by GERONIMO ARAFAT

Geronimo Arafat is a noise artist from LA, CA. They released an album called "Triptronics EP," on September 5, 2021.

You can listen to it here:  
[geronimoarafat.bandcamp.com/album/triptronics-ep](http://geronimoarafat.bandcamp.com/album/triptronics-ep)

### My Impressions:

The news barks from the other room. A lone television resounds.

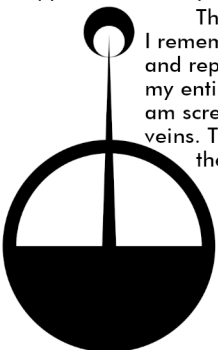
No telling who turned it on or if anyone is listening to it. It used to be grandmother's room, but she hasn't lived there in several months.

I am lying on the floor again. It's difficult to come to terms with. My ears are providing me with the sound, but my mind is failing in recognition.

Countless days have passed with me on this ground. The haunting reverberations shaking the boundaries of the room. I'm drugged, or enlightened, or losing my mind.

Would anyone know if my heart stopped? Would anyone care?

The sound and static is all I remember now. The shrieks and repetitions have become my entire reality. Somewhere I am screaming opening my veins. The television is stuck in the on position. A relic.



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## RIDERS OF MISFORTUNE by PILLARS OF GOLDEN MISERY

Pillars Of Golden Misery are an ambient noise act from London, UK. Culture Vomit released their album, "Riders Of Misfortune," on February 1, 2023.

You can listen to it here:  
[culturevomit.bandcamp.com/album/riders-of-misfortune](http://culturevomit.bandcamp.com/album/riders-of-misfortune)

### My Impressions:

The album features a wide range of sounds and styles which create a sinister, haunting atmosphere.

The sounds are atonal and instrumental. They are clearly synthetic as well. This gives the rendered idea of a future hell, a world without light. The effects are tangible. The sounds, unforgetting.

## 5 SPOT 2 EP by MATT HAMILTON

Matt Hamilton is an improvisational guitar artist from Nashville, TN. He released a 1-song album called, "5 Spot 2 EP," on January 1, 2005.

You can listen to it here:  
[matthamilton72.bandcamp.com/album/5-spot-2-ep](http://matthamilton72.bandcamp.com/album/5-spot-2-ep)

### My Impressions:

A glacially-progressive minimalist guitar piece with production as pure as it's tone. It vaguely reminds me of the collaborations between Pat Metheny and Steve Reich. This music is a showcase of the attractive tone of the instrument. Not a shredding, technical virtuosity but a beautiful exploration of the harmonics of the guitar itself, it is shimmering nuances and gorgeous tonalities. It is a beautiful, bright piece with lots of subtlety and shine.

## I'M NOT DIETSCH by PAMPLEMOUSSE

Pamplemousse is an alt rock group from Reunion Island. They released a single called, "I'm Not Dietsch," on January 11, 2023.

You can check it out here:  
[pamplemousetheband.bandcamp.com/track/im-not-dietsch-2](http://pamplemousetheband.bandcamp.com/track/im-not-dietsch-2)

### My Impressions:

Aggressive, propulsive but danceable rock music which blends dissonance and anger with a surprisingly hummable vocal melody.

This is the sort of thing which you'd be lucky to happen upon at a show. The kind of sound, and band, that surprises you even as it has some familiarity. It blends the novel and the normal, and that's its strongest point.

## DELICACIES by RACCA TRIO

RACCA trio is an experimental jazz group from MY, CO & WY. They released an album called, "delicacies," on January 6, 2023.

You can listen to them here:  
[raccatrio.bandcamp.com/album/delicacies](http://raccatrio.bandcamp.com/album/delicacies)

### My Impressions:

A bizarre, jumbled matrix of jazz-like sounds, progressing unpredictably with the cadence of a stroke victim. A dedication and execution that lets you know the seriousness of the performers. A strange coherence that lets you know their knowledge.

This is a challenging, strange piece. As unsettling as the oddest Cecil Taylor presentation. Only for the strong.

## LACERATION HAZARD by LACERATION HAZARD (LOGAN PERRY AND NICK DIDKOVSKY)

Laceration Hazard (Logan Perry And Nick Didkovsky) are an experimental group from Baltimore, MD. Ojo Music released their album, "Laceration Hazard," on January 7, 2022.

You can listen to them here:  
[loganperry.bandcamp.com/album/laceration-hazard](http://loganperry.bandcamp.com/album/laceration-hazard)

### My Impressions:

The sound like a last gasp deep at the bottom of a well, looking up, able to see the crest of the sun breaking in the water but unable to reach it. All at once a hope and an extinguished life, a light sweetly dancing but so far away as to mock. The music is sublime and shouts even as it whispers.

## ENJOY THE VIEW by QUENTIN SUAVE

Quentin Sauvé is an ambient rock artist from La Chaux De Fonds, Switzerland. Hummus Records released their album, "Enjoy The View" on March 31, 2023.

You can listen to it here:  
[hummusrecords.bandcamp.com/album/enjoy-the-view](http://hummusrecords.bandcamp.com/album/enjoy-the-view)

### My Impressions:

These two singles are really something. The beautiful effervescent waves climb from a broken past to a thankful future. The mood is profound, sad but happy that it happened.

The vocals are bright and on pitch. On point, heartfelt and sincere. The total effect is to seduce the soul, to rest in the heart of the pain.



# IMPRESSIONS OF

## METAPHOR WHORE by TAN MALA

Tan Mala is an alternative rock group from Austin, TX. They released an album called, "Metaphor Whore," on November 16, 2022.

You can check it out here:  
[tanmala.bandcamp.com/album/metaphor-whore](http://tanmala.bandcamp.com/album/metaphor-whore)

### My Impressions:

Just a bit of grime surrounds this band as their songs float by my ears.

Hints of post-rock, math rock and garage-ness bubble together to form the brew.

The songs are straight forward. The vocals are enthusiastic and pained. The guitars, bass and drum are grooving but hard rocking at the same time.

## DSRPT by DAFAKE

DAFAKE is an ambient experimental act from Paris, France. They released an album called, "dsrpt," on September 21, 2022.

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

### My Impressions:

There is such a thing as a brilliance of restraint, and this album is exactly it.

The languid progressions advance with the pace of geologic time, sliding forward so slowly as to make a solid of each moment and yet with such force as to tear down a mountain range.

There is a persistent wail coming through the void. It feels like the last radar blip of a deep sea radioactive sub, extended, smeared and pulled through horizontal time to create a building from eternity.

The light comes through in focused, disquieted waves, either setting in total darkness or else piercing through the back of my eyes.

There is a low, constant hum. A choppy bedrock of crushed velvet noise. A horn announcing the Armageddon swing. A call to prayer and blasphemy.

It is building, always building. An eternal climb met inverse to a gelatinous creeping fall.

I can feel the machinery somewhere out there. The robotics, the alien gears, the silent hell in all directions.

There is a foreboding mood, a grasping terror, an anxiety, a half fear, climbing up the spine and exacting itself upon my mind.

Through and despite all of this is the moment itself, the being-in-becoming, ever more full of perfection, filling the cognition of itself, the awareness of the moment becoming the moment. It will not forgive. It will not cease. It will not come fully to light.

## DIAMOND TOWERS by GEORGE BEAMER

George Beamer is an instrumental dulcimer artist from Christiansburg, VA. He released an album called, "Diamond Towers," in 2023.

You can check it out here:  
[open.spotify.com/album/5Re5yqm1jMrvKGY22Zhfv5](https://open.spotify.com/album/5Re5yqm1jMrvKGY22Zhfv5)

### My Impressions:

High, bouncing volleys of metallic string play abound in this ringing, resounding release.

With every strike of the hammer, I can discern a perfect timbre. It is simultaneously bell-like and string-like, vast, bright, and blissful.

Like the average between a psychedelic improvisation and a Christmas carol, there is something completely joyous about this music.

## KLIMAT by TEARS ON DEMAND

Tears on Demand are an alternative rock outfit from Brighton, UK. Shore Dive Records released their album, "Klimat," on December 10, 2022.

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

### My Impressions:

A fun nuanced version of 1990s style Britpop, if you erased all the rock sensibility and left only the psychedelic, swirling quality.

The music is relatable, moody, direct. It blends a lot of the old favorites but finds a new way to do it. If you are looking for something familiar and novel at once this is for you.

## ISLE OF BLUE by WATERVILLE

Waterville is an alternative pop group from Poland. Shore Dive Records released their album, "Isle Of Blue," on November 12, 2022.

You can listen to it here:  
[shorediverecords.bandcamp.com/album/isle-of-blue](http://shorediverecords.bandcamp.com/album/isle-of-blue)

### My Impressions:

There is an ambient sparkle which permeates throughout this forlorn, sincere collection of songs.

The music is vibrant and moody. It bounces around the room collecting itself. Each guitar note fills the space, each vocal melody sounds like it's coming from the opposite end of heaven's cavern. It is the light at the end of the tunnel, and the tunnel.

This would be an excellent choice for anybody who is prepared to feel truly vulnerable.

## PATRON SAINT OF GLORYHOLES by DEAF CONDORS

Deaf Condors are an alternative rock outfit from Athens, GA. They released a single called, "Patron Saint of Gloryholes," on November 5, 2021.

You can listen to it here:  
[deafcondors.bandcamp.com/track/patron-saint-of-gloryholes](http://deafcondors.bandcamp.com/track/patron-saint-of-gloryholes)

### My Impressions:

This is a classic blues rock riff, made darker and sped-up, somewhere halfway between The Strokes and The Dead Kennedys.

It is hard grooving, easy going and just raw enough for a little fun.

To raise the glass, dance, maybe join in a little pit. This rides the line between all of it and does so with gusto.

## DEMO-2 by GRAVITSAPA

Gravitsapa is an avant rock group from Lviv, Ukraine. They released an album called, "DEMO-2," on May 14, 2016.

You can check it out here:  
[gravitsapa.bandcamp.com/album/demo-2-2](http://gravitsapa.bandcamp.com/album/demo-2-2)

### My Impressions:

These instrumental tracks come blistering out from their foundation, a hot headed tirade in confused inspiration.

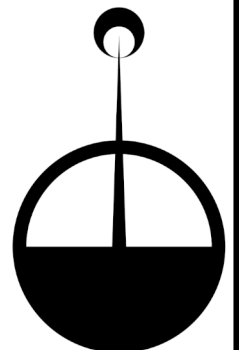
The songs are mostly made from standard rock instrumentation but they are constructed in a totally upside down manner.

At times the pieces come slicing atonally, reversed high-pitched, idiosyncratic, even arrhythmic.

At other times the pieces are more direct but feature other strange qualities. Moments of broken, shattered will, disjoined and alone put beside moments of anger and vexation.

These songs are nothing if not discomfiting, avant garde; a sort of intellectual carnage.

Highly unusual.



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# INTERDIMENSIONAL CLOWN COLLECTIVE CONCLUDED

R: It might've been the second-generation thing because I think that chaos magic was influenced by Discordianism. So, if you were influenced by chaos magic that might've been what is was. Because part of Discordianism is the idea of embracing contradiction. Which is why I mention it. You had specifically mentioned that you like multiple pathways of myths that slowly contradict one another over time. It's not like a dogma, basically.

Z: We have these characters that we create, these clowns have very distinct beliefs. That's part of how people connect to our project, too. If they are interested in developing their own clown, then they are interested in their lore that's been developed. For example, I have a clown from who's been fighting the crown in Hawk's Cunt. They've been fighting on the peasant side. It's the city of portals. Their name is Princess Pickle. They hate Humpty Dumpty. They blame Humpty Dumpty for death itself. So, they have decided to kill Humpty Dumpty. They've actually been running for president of the world so they can get access to nuclear bombs. They feel if they can put it in a portal then they can kill Humpty Dumpty.

Humpty Dumpty oversees the walls between realities. It's this idea of thinning the walls of reality that's an essential part of our cult but Humpty over here, who is named after their favorite clown guardian Humpty Dumpty, they have a really different view here as well as the character they inhabit.

H: It's hard for me to remember my view, though because I feel so, legitimately possessed. My touching into magic wasn't super direct or studying. It was just being psychotic around other psychotics. Yeah, of course what you are experiencing is real, which is where I was out when I started the project. I also felt influenced by these chaos magic things but in a less structured kind of way.

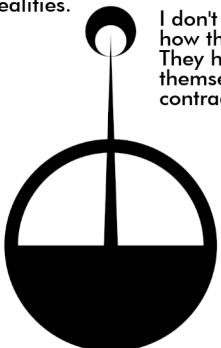
Where was I going with that?

So, what I did when I felt these characters. When I was psychotic, I was believing that I was being possessed and that's how I was doing magick. So being able to do that sort of high, honestly (it's got this altered state of mind that I enjoy) into these clowns where I could step away and undo it, it makes it so that I say things when I am these characters that I legitimately don't remember. Until I tell the story.

You're much better at remembering the beliefs because I don't remember.

Z: Ms. Pickle hates Humpty Dumpty but shit stain really likes Humpty Dumpty and views Humpty as an entity that we're supposed to worship to understand the walls between realities.

I don't know quite how they view it. They have themselves contradicted it too.



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H: They will possess me at different times of their life. Recovering from their own form of cultism the they were the high priest in called Eggheads from Honjscunt.

R: Could you spell that for me please because that's going to be hard to spell later.

H: Oh, Hawk's Cunt? H O N J S C U N T.

R: Ok.

H: Egghead.

R: Egghead I got.

H: So, they are inconsistent partially because they are in different phases based on what they were told from three different sources. One is what they've learned through the spiritual experiences themselves. The teachings of the Eggheads, which are distinct from the teachings of the crown which Princess Pickle talks about a lot trying to fight. Eggheads are a political power. But I also get possessed by Shitstain after princess Pickle.

R: Did you say Shitstain?

H: It's a lifetime of different thought about religion which I can explore. The only thing that's remained consistent is that they really like Humpty Dumpty. They have been a sexual plaything of the rainbow goose, as an egg. The rainbow goose cracked on themselves and fed to the black goose. Sacred rituals keep Honjscunt alive. The pieces are fuzzy to me because I keep going into this seeing a little of their life and thrown back out. I don't have a very clear understanding of their ideas, but they talk about them very passionately whenever they are here. That's what it is now.

Z: It gets in our films and albums. So, we do try to tell these stories. We want to eventually incorporate them more into writing. Because the only writing we do is Facebook posts, really but we actually want to incorporate more of the surreal writings that our friends do and such.

R: Yeah, that's cool. So, do you have any plans upcoming for the project?

Z: Yeah, so, we're doing our yearly clown wedding this April Fool's. We're going to have a puppet slam for it. We're inviting people to do short puppet acts that explore marriage and love. As well as April Fool's and cloning. They can make it kind of ridiculous if they want it to be. We'll figure out how to sneak it in. It will be a day of puppeteering. There will be a livestream.

So, we're doing that. We're also celebrating not just our wedding but quite a few other weddings. The Honk King and mother goose. Jack Goose and little Bunny Fufu, Many more if anyone wants to incorporate. We're willing to celebrate anybody's clown weddings with any entity or puppet they want to get wedded to for April Fool's.

The one after that is 4/20. We're doing a Prometheus album. It's going to explore the clown guardian we mentioned earlier. There'll be a prompt for that on our Facebook page.

R: How did Prometheus get involved in all this? He seems kind of out of the milieu of the rest of it.

Z: There's so many. There's so many. There's quite a few. Jack Goose, the same Jack Goose that climbs the beanstalk, they ascend to the crown of the overalls that Old Daddy Longlegs oversaw. Jack Goose's mother, Mother Goose, literally castrates Old Daddy Longlegs because he is a piece of shit, and she puts Jack Goose on the throne. Jack Goose is then killed by Old Daddy Longlegs penis, the Jester (who is based off of psychotic entity from Humpty over here).

So Old Daddy Longlegs was killed by Mother Goose. Old Mother Hubbard goes down from the dream land to save the Hawk King from death by eating the Hawk King in the dream land and

helping the Hawk King to be reborn. So Jeff Goose becomes the Hawk King and falls in love with the Hawk King.

Beelzebub is the king of the dream lands and so he gives the dream land to the Hawk King who then. Who mostly after death is a partier and an anarchist. That's why the dream land is so chaotic. Then in the overall, Mother Goose has sex with the Hawk King (I apologize for the mythological incest it's just part of the story). Mother Goose has sex with the Hawk King and then gives birth to Humpty Dumpty who she then puts on the throne. The overall are the walls between reality that Old Daddy Long Legs have weaved together at the beginning of this multiverse.

But, what happens to the corpse of the Hawk King? Well, that corpse becomes and this is controversial, there's lots of debate. I'm giving just one interpretation of this whole story. This story is complicated and I'm giving just one version of it. There's many. This version would be considered blasphemous to some clowns, just to clarify. the corpse becomes Prometheus. Because the way that Jack is killed by the Jester, the Jester tries to trick jack into going closer and closer to the Rainbow Goose, flying closer and closer until Jack burns up.

So, the corpse becomes Prometheus, who brings the flame to all our joints and also to light up all our performers. They are also in charge of living life on the edge. They're in charge of people who have gone over the edge. They are also in charge of the Green Goose, who we associate with vegetation and new life as well as weed. The Green Goose is a big stoner. Obviously, Prometheus has a relationship with time. We all know that weed makes you forget the past and live in the moment.

They live in the moment in a way that's different for the Hawk King, in a way that we've been trying to develop. So, yeah. How did Prometheus get mixed up in all of this? I don't know. one day they just became a character. One day I just said this is Prometheus day. Prometheus burns up with the Rainbow Goose. We got a little altar for the Rainbow Goose above our head. I was imagining the Rainbow Goose burning someone up. That's how it all started. Eventually Prometheus became a part of our greater lore and he became more integrated.

H: We also have Beelzebub, who is one of our other key figures. Jesus Santa Claus, the Easter Bunny, Krampus are all in there as well as Mother Mary. So, there is some incorporation of others.

Z: But they're just clown guardians. They aren't necessarily essential clown guardians.

H: The Easter Bunny is there for some reason at the end of the world between the multiverses watching. They're still good.

Z: The Easter Bunny is like the baby sitter of Humpty Dumpty. Humpty Dumpty is the next goose who is going to honk the next universe into existence. This lore seems hard to follow. It's probably a lot for people. But part of it is we are just making it up with one another and we are also interested in anyone's interpretation. Anything related to nursery rhymes, or anything related to any of what we're doing.

H: And if you do want to learn the scripts that we've been talking about for years they are hidden inside of our work. Inside of our albums, in side of our films, if you feel so inclined. You can go searching to try and understand what we're talking about. Z: It's in multiple dimensions.

It's not just a religion on Earth it's a religion in multiple dimensions.

H: We are talking from different perspectives.

Z: Anything we share might be contradicting but that is part of the game. We are open to other people playing that game and embracing contradictions.

R: I think we've come full circle here, so I think it's a good time to wrap this up. We kind of started with this and ended with this. I like that kind of symmetry. Now if I could make a request- could you message me any kind of websites that you make use of at all? Then I'll include all of them in the article.

Z: Yes.

R: Can you include photographs of your performances and at least one photograph of each of you?

Z & H: Yes.

R: Finally, as I have talked to Zigzag before, if you can get me an artists' statement, if you feel like you haven't included anything, I'll be happy to print an artists' statement as well.

Z: We can do that.

R: So, final question: is there anything you would like to talk about that I haven't asked you about?

<silence>

Z: There's a lot of things that are basically just adding to things we've already talked about. I do think that something that is important to us is that we enjoy playing with each other and we enjoy playing with other people in this artistic way. We hope to be able to play with lots of other people. We hope that eventually other people will want to play even bigger roles in what we're doing. We're trying to make this an expansive project. WE do end up being the main people coordinating this stuff. That's not how we're envisioning the future of this project. We want it to be something that can become so many things.

<phone drops>

<ring>

Z: Oh, hey. We dropped.

R: Sorry, yeah. The signal dropped.

Z: Hello can you hear us?

R: I can hear you, yes.

Z: Ok, when did it drop?

R: You were saying basically you wanted more people to be involved in the project.

Z: Yeah, we would like to have more people. We love having new ideas and new things and people that want to work with us and play with us. We always want this project to be inclusive of all sorts of clowns and artists and anti-artists. H: And nursery rhymes and fairy tales that we've never heard of. Z: Anyway, that's what we were saying. That's the big thing that we want this project to be by more than just us.

R: I got you.

Z: We're thankful to everyone who has worked with us.

H: It's not an official membership thing. There are no expectations of our collaborators. Even if you just want to hop on one project, we're still happy to have you. O even if you think of something we've already done that you could be incorporated into the project in ways we're happy with that as well.

R: Yeah, that's great.

Z: That's basically it.

R: Alright, great. Well, thanks for talking to me.

Z: Yeah, for sure for sure.

<end call>

**-END-**

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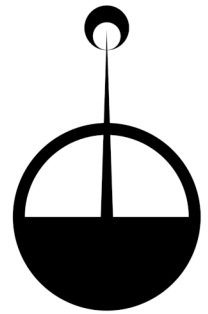


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