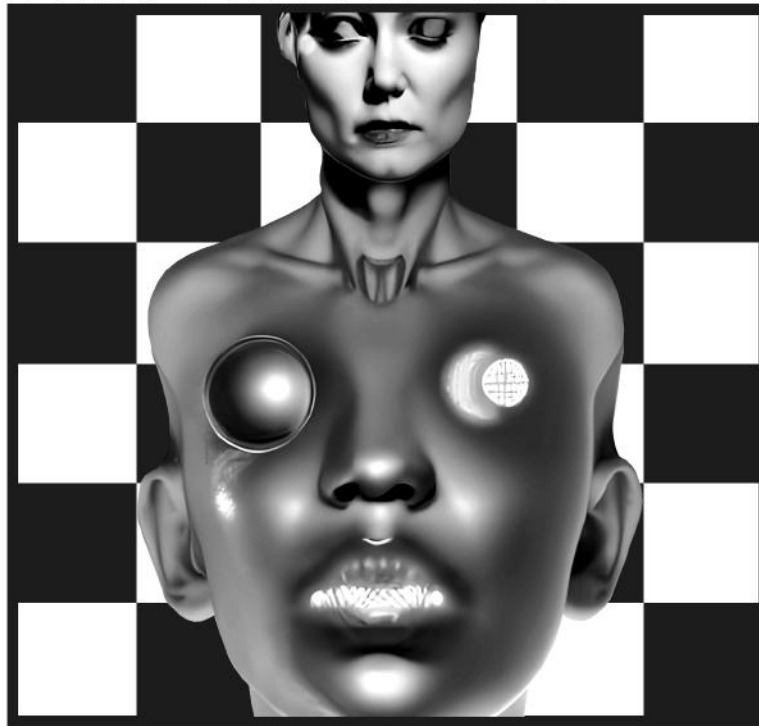


ISSUES

WE'RE BUILDING A TOWER

THE ART OF



KENT CHRISTENSEN

#67; 12/01/22

KING BOP - TYLER HOLMES

THE JOURNAL
OF OCI & CFR

ISSUES 67: 12/01/22 KENT CHRISTENSEN

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PLEASE, MAY I THANK YOU FOR MATTERING?

Preface:

The Beginning:

I'd like to start this month by giving a belated thanks, a thanks you may have forgotten, but a thanks that I say on a daily, or at least near-daily (AND: yes! Loophole! Wait, did I write that) basis. Friends and family and together things that matter prayer how to optimize SEO results what is SEO? Ok google OK GOOGLE, "how to optimize SEO results?" Wait, is this being transcribed? Backspace. Ok, Google, thanksgiving, "how to optimize search engine?" Thanksgiving, "How to optimize 'learn to drive motherfucker?" I just bought the pack, where is it? M&M, hi, yes, this is he. No, I'm not interested, thank you.

PRAYER OF THE LEAF

Oh! Tobacco with your leaf so broad, you give the weary shelter.

Shelter for all, and without your taste, my taste buds would be melted.

Beautiful plant, smell so good, smells like figs and honey <filler filler something something> money.

I take my money and through the magic, you appear into my life

I love you truly and love you dear, just like I love my life.

I give it to you, it's yours to keep, just like I proposed to my wife.

My one and only, so close to me, I'm glad to call you the best.

Tasty plant, good raw or dry, any day of the season.

Because of you I never [EDITOR'S NOTE- redacted for legal and ethical reasons]

You're better than any doc or shrink at solving all my problems

Just one puff through that glorious filter and I know you will solve them

I LOVE SMOKING SO MUCH

because it makes me young and healthy, and if an angel named R.J.

would shine light on me I'd be so goddamn wealthy I could stop- **no!**- wait- yes I could-

but no I can't because I don't want to. Because why would I want to lost my masculine perfume

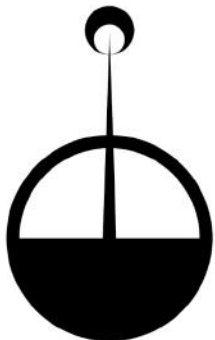
Every single time I take that butt to my lips, a big fancy cloud makes me dance and bump hips

I'm not being facetious or being a joker, **there's no greater thing than being a smoker!**

So when you're inside eating turkeys and pies, you won't see anyone here with "those funny red eyes"

This holiday season, there's one gift for me: spelled T O B B A C C O U E.

-ARCHDUKE HAPPY



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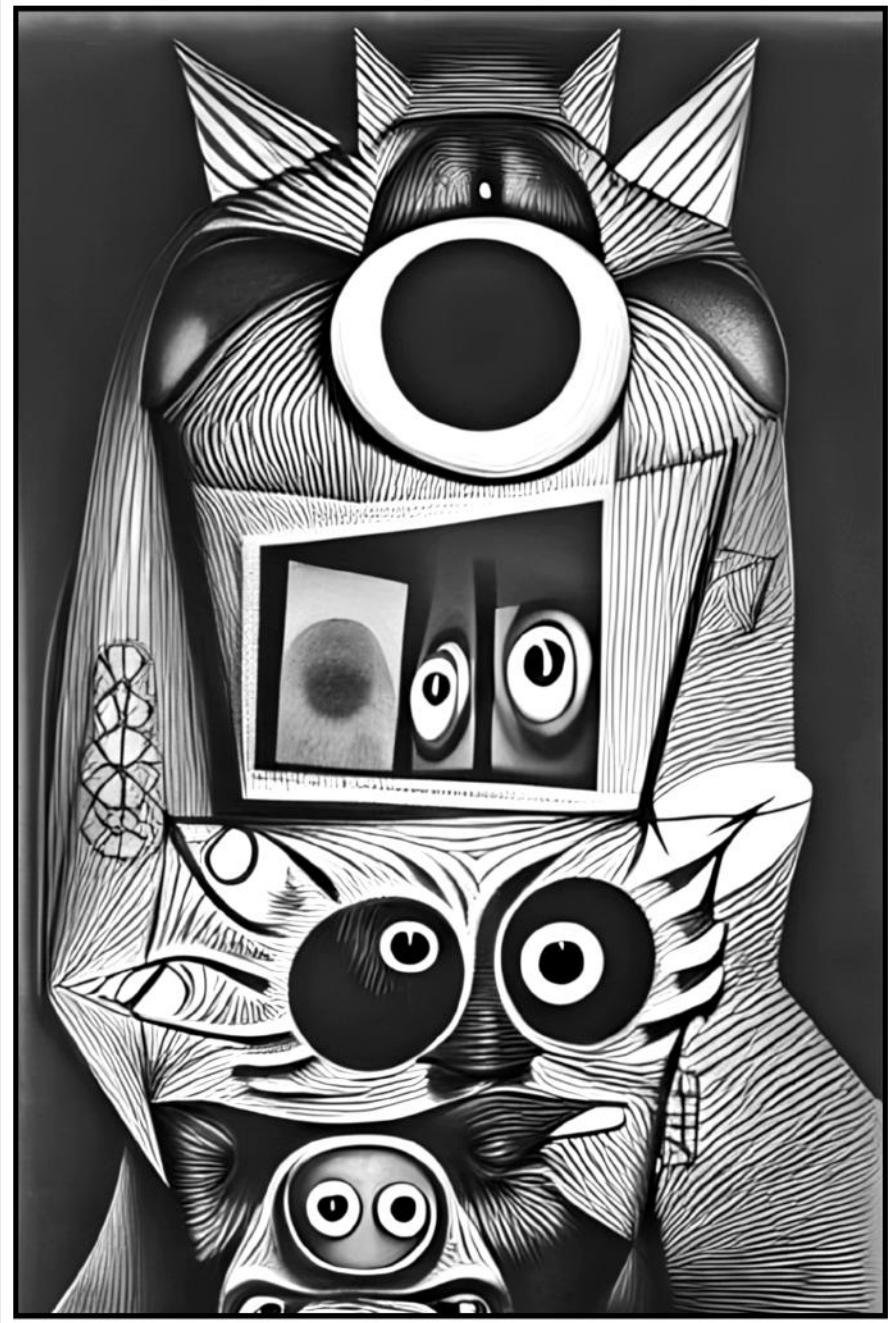
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ISSUES

MAGAZINE

FEATURED ARTIST INTERVIEW

KENT CHRISTENSEN,



Ryan: Hello?
 Kent: Hello Ryan, you were just trying to reach me. This is Kent Christensen.
 R: Yeah, this is Ryan.
 K: How are you doing?
 R: I'm doing well. How are you?
 K: Alright, I suppose. Nothing very thrilling.
 R: Yeah. Well, thanks for calling me and I'm glad we got in touch finally.

So, just, you know, this is being recorded. It just helps me write it later. Do you mind if we just jump in?
 K: Yeah.
 R: So, the way that this works is I'm going to ask you questions. You can feel free to answer them, but don't worry if you're rambling or anything. I like to have as much information as I possibly can and keep it as natural as possible. So just feel free to speak at length and you can also speak about whatever you want to. You don't have to just answer the question.

K: Okay, cool.
 R: So, let's start with some easy questions. Um, what is your name and where are you located?
 K: My name is Kent Christensen. I'm currently located in Omaha, Nebraska. I mean that's about the extent of it.

R: And are you originally from there?
 K: Oh, I've been between here and California and Oregon at various times. I've been here for rather a long time.

R: Were you born in the Midwest?
 K: No, I was born in California, but I spent a great deal of my childhood in at the edge of the meatpacking district.

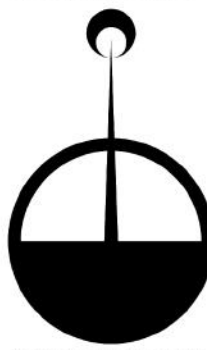
R: How long have you been making visual art?
 K: Various sorts all of my life. I turned to digital a handful of years ago. Before that I was doing extremely amateur

drawings and the like.
 R: And are you a schooled artist? Did you go to university for it?
 K: Not at all. Everything I do has been self-taught.
 R: What programs do you enjoy using?
 K: Right now, the main thing I am using is night cafe which is the first and I think best of the artificial intelligence assisted art programs. Aside from that, just various free things that we used to edit images.
 R: Yeah, we use GIMP to layout ISSUES. It's free, it's reasonable, it's functional and I like to use things that are freeware if I can.

So, before AI art (which is a relatively recent development in art). Were you making pieces before?
 K: I was making mostly defaced or altered photographs. Using gift mostly. And other free photo modifying tools.
 R: When you make your AI art do you still integrate your distorted photographs?
 K: Most of them get reused as source images. They will try to guide the new images that I'm making.

So, there's always something that's been done before being reused, adding it to something new.
 R: How long ago did you start doing that?
 K: Oh, almost a year ago.

CONTINUED



COMMODITY FETISH RECORDS

KENT CHRISTENSEN CONTINUED

R: Yeah. And do you have a process that you repeat, or do you augment how you approach the making of the work over time?

K: All people change over time. I will start doing one thing and I will make a slight variation and prompts I'm using. Starting images that I'm using. I and it will evolve over time because of that. The next product will be partially based on but not very similar to the previous product.

R: Now. Did you ever do art as a physical medium? Not like digital art, but, um, you know, something more tangible?

K: I used to draw. Although I got into a very depressive state of mind where I couldn't focus on it anymore. But, you know, it's one of those things that comes back when you don't try to force it too hard. You know, I'm sitting here right now and, of course, I'm doodling. So, the desire to produce some sort of image; that you can see done the stronger.

R: Do you mind if I ask some background questions and things like that? Um, you said that your art is therapeutic for you. Do you struggle with mental illness?

K: I have for much of my life. I've been, you know, I've been through the psychiatry industry and the pill pusher side of it. I would be glad to not repeat that. I think I've found that I can try to manage my own mind better than the psychiatry industry can. Unfortunately this sort of thing takes people a long time to realize. By then much of the damage is done. But yeah, I will, yeah, I will, yeah, I will interpret.

What I do is attempt self-therapy first and other things second, for that reason.

R: Do you have collaborators?

K: I have on a very few things in the past, but not recently. Anybody want to collaborate on anything else? Certainly, I'll try to accommodate them.

R: Do you work in other forms of art that are not visual art? Music, theater, writing?

K: Right now, I've been experimenting with some very um amateur photography.

R: And would your goal be to eventually integrate that photography into your digital process?

K: I'd like to integrate it all. To make it all more complete.

A more complete statement. To simply create more than a set of images that resonate with one another. The sorts of things in various media that will also resonate with one another.

R: Okay, so let's go a little bit into your philosophy or your thought process for it. What sort of content do you make? What inspires the pieces?

K: A lot of the visual strangeness itself. I mean, it will assume things that don't look quite right aesthetically but look very interesting and typical of its own look. And I try to encourage that. I try to make images where I really don't know what the final result will be until it's shown. Until it turns up and is shown to me and my brows look at it. I think that element of unpredictability makes the whole field interesting.

R: Do you find that sometimes at the end it's a revelation to you?

K: Oh yes. I'm always looking for herself. That's unexpected. That I wasn't really looking for at the start.

R: Have you ever found that upon looking at the finished piece it shows you something about yourself?

K: It will often show me things about myself and things that seem to be references to things going on in society. Although these are certainly not things that I've ever thought about while making something, there is something that the mind is clever enough to pick up on when

it sees something reminiscent in something I've done.

R: Yeah, like, I wonder sometimes when I do work, you seem to follow your inspiration first and let it take you wherever it takes you. So, it makes me wonder if there's not some part of yourself trying to communicate with the more conscious part of yourself by using this process.

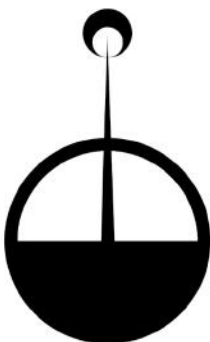
K: It makes a certain, certain amount of sense to do.

R: So, I mean, you can draw on this large veil of knowledge that isn't quite in your conscious field of reference, you can just pull up images and try to drag them into your more conscious awareness. I think a lot of, you know, a lot of unpredictable images and art will do that.

K: A lot of things that will come from a more intuitive or animal level will interact with the certain. In mind and awareness of mind, which needs to be connected to what I do somewhat, but I think I've just started rambling here. We've gotten away from your question.

R: I was asking about whether the image that happens, but what you aren't intending, might not be your subconscious communicating with you. Or something very similar. At least referring to, you know, things that aren't as visible to your conscious mind.

CONTINUED ON 10



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THE ART OF KENT CHRISTENSEN



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ANSWERS WITHOUT QUESTION

1. Mycterix (of, like or pertaining to the nostrils).

- a. The steam box was built to limber up the joints, but over exposure hit differently, splinters, not unlike from steel or wood, formed from warming gases in the slivers of stubborn sinew, hardening with time- reuniting in the blood stream, smuggled in via bone marrow during long Autumn naps.
b. The stranger officiates the meal.

2. Epedaphic (of, like or pertaining to atmospheric conditions).

- a. The instructions were weather worn, but faintly legible: you were born into this world like the rest of us, like Newton, the slavers and even some good people, take a little time to look around. Skin starts slows this way, so don't rush it. Most things are there for the right eyes before we go.
b. When nobody is around, the trees gossip about the people who have walked under them.

3. Contumulation (lying in the same tomb as another).

- a. We had a funny little observation as kids in our house- "most of the time we will be dead."
b. He was surprised that his immense laziness was inspirational to others.

4. Verism (artistic preference of the everyday to the legendary).
a. Coordinates stiffen orientation i.e., can we subdue data point saturation, or is this age the testing grounds for the chumming of free will? Do our countless presets give away the fact free will was hardly ever the case? I'd be the last surprised person if so, but it's a nice idea.
b. The estate agent quickly marked out his territory on the dance floor.

5. Omneity (state of being all; allness).
a. Robots existing in our car's engines, our phone's apps, or the factories that make everything, weren't the robots we were sold on to ease the common psyche into automation. We were never taught about the midwestern Finnish and Danish anarchist newspapers with large readerships among the working-class immigrants (including my ancestors) in the early 1900's, either.
b. There was no telling what thoughts would come from the machine.

6. Dompteuse (female animal trainer).
a. Time, wet with memory;
b. He uses onomatopoeia as a weapon of mental destruction.

7. Anthropoglot (animal with human tongue).
a. The Mackinaw Bridge. The Mighty Mac. It's as big as it's not famous. It's huge. Unreal, really. Built in 1950 something, I met an old timer that worked on it. He said a fellow worker fell into a tower base as the concrete was being poured and he couldn't be rescued. He told my dad and I this story as we drove over the span. Thing is, he'd heard the same urban legend everyone else had, passing it off as a firsthand account.
b. He embraced his ability to be at the wrong place at the wrong time.

8. Hopology (the study of weapons).

- a. Recording voices audible through the walls tests the limits of consent, others out there elsewhere.
b. They finished building the road they knew no one would ever use.

9. Xenophilia (the love of foreigners).

- a. Story I told John: my acoustic coffee house group played a charity event at a rock venue the fall I attended school nearby. After our set the sound guy complimented me on our chord changes, adding "Rick Derringer played here" pointing to the miniscule stage I was still standing on. Cool.
b. He waited for the stop sign to turn to a go sign.

10. Arithmography (writing a number using letters; gematria).
a. In "Seven Brides for Seven Bullets", the titular protagonists pursue the material means of their lost love's battlefield demise: unearthed Civil War bullets housed in a Virginian mountain cabin. Each dark eve, the apparition of one bride returns to recant their woes to the unwitting new owners of the cabin.
b. He wondered if it could be called a beach if there was no sand.

-END-



IMPRESSIONS OF

ELEMENTAL ATROCITIES by EARTHFLESH & EYEROLLS

Earthflesh & Eyerolls are noise acts from Switzerland & Maryland, respectively. "Elemental Atrocities," is a joint release by Earthflesh and Eyerolls released on August 26, 2022.

You can listen to it here:
earthflesh.bandcamp.com/track/earthflesh-eyerolls-elemental-atrocities

My Impressions:

Dark & ambient, the overwhelming feeling of dread starts to sit in. Howling, screeching, ringing, a cacophony of sounds fall upon your ears. A beautifully designed soundscape. It possesses all of the elements that together, makes a genuinely great noise release. The textures, the timing, the layers, it's truly unnerving.

REVIEW BY POPE SHANNON

MAREZIA by FABRIZIO PIEPOLI

Fabrizio Piepoli is a multi-instrumentalist from Italy. He released, "Maresia," in 2022.

You can listen to it here:
open.spotify.com/album/2iGAIQtxsWaykaWgIGuCCf

My Impressions:

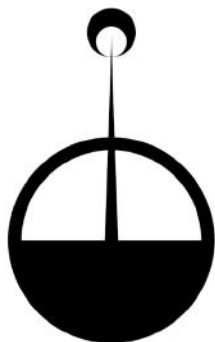
A hauntingly deep, emotive cry from the darkest parts of the human soul.

These songs wander, run, walk and meditate.

The net effect is cathartic and aware, but the journey brings you down many meandering vistas on the way.

As I learn to draw into the heart of the light of creation, I relax but I also cry. I mourn to miss my friends. I gain entry into eternity but I sing for the loss of my home, the world.

This is the music of angels and harlots. The desecration of the alleys and the triumph of the sepulcher. It is a gorgeous attendant to life.



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HYPERFIXATION THEATER by ANTITYPICAL

Antitypical are an industrial act from Greenville, SC. They released an album, "Hyperfixation Theater," on October 14, 2022.

You can check it out here:
antitypical.bandcamp.com/album/hyperfixation-theater

My Impressions:

Grimy, shoulder-first industrial rock as rhythm-bound and pounding as it is whispering and coarse.

The vocals gently cut through the synth-noise pastiche that makes up the sliding wall overtop the punctuated electronic drum lines.

Reminiscent of Downward Spiral or Fragile era Nine Inch Nails. Propulsive, emotive, evocative, pleading.

SNOW/STARCROSSED by LAST VICTORIAN DEATH SQUAD

Last Victorian Death Squad are a dream pop band from Brighton, UK. Shore Dive Records released their newest, an album called, "Snow/Starcrossed," on July 16, 2022.

You can listen to it here:
shorediverecords.bandcamp.com/album/snow-starcrossed

My Impressions:

Windswept expanses of cold-light filtered stone. The rock crumbles from the wastes as the beating bare rain erodes me in the maelstrom.

The songs are positively swimming in light and water. The waves and ripples overwhelm like the last, beautiful gasp of water gulped as the light in the tunnel begins to emerge. This will all repeat. This will all repeat and this is heaven.

SHE LOST HER MIND by VIRUS X

Virus X are a punk band from Niagara Falls, NY. Uniray Records released their single, "She Lost Her Mind," on September 1, 1989.

You can listen to it here:
virusx1.bandcamp.com/track/she-lost-her-mind

My Impressions:

A period piece steeped in the apocalyptic rebellion and full throated vocalism of early melodic hardcore.

This is a single track- "She Lost Her Mind-" and it starts out power pop and keeps on climbing. Easily as good as the best pop punk of their day: Descendants, The Adolescents, the Angry Samoans, etc. This track was good at the time and it still holds up.

NOUS TOURNONS EN ROND DANS LA NUIT by FINE LAME

Fine Lame is a dark rock group from France. They released "Nous Tournons En Rond Dans La Nuit" in 2022.

You can listen to it here:
open.spotify.com/album/68wsFeiEidudkSZtevBITS

My Impressions:

A dark, pleading attack of vitriol and angst.

The rapid eye movement come to life. Bubbling up from the formerly unbroken water line, a caustic growl declares the silver shadows of the eternal night.

Moments stack against moments, wolves crying for burnt and broken children. A monument to pain. A warning. An alarm.

BONES & BONFIRES by OCCULT FRACTURE

Occult Fracture are a hardcore punk act from North Carolina. They released, "Bones & Bonfires," on May 17, 2022.

You can check it out here:
occultfracture.bandcamp.com/

My Impressions:

Searing hot like the bubbling oil on a just-finished pan of fajitas. Coming at you like a maglev train- quick, massive, and direct.

The songs cut the air like blades. The chords glisten with sweat and light. The vocals are hateful beauty. The drums and bass are throat-tearing.

The affect is aggressive, brutal, and burrows deep into your mind like so many hook worms.

HIDDEN VIGORISH by NIGHTMARATHONS

Nightmarathons are a pop punk group from Pittsburgh, PA. They released, "Hidden Vigorish," on October 26, 2022.

You can listen to it here:
nightmarathons.bandcamp.com/album/hidden-vigorish

My Impressions:

This is anthemic, gang-vocaled power pop punk rock made for singing, cheering and bar room stealing.

The electric guitars sound in an almost choir like glee as the throaty drum lines pulse and project their beats into the atmosphere.

You don't need a special skill to appreciate this. It's all on the table.

IMPRESSIONS OF

REINHERITANCE by VARUN RANGASWAMY

Varun Rangaswamy from New York brings it to the table with his album "Reinheritance," released Oct 19, 2022.

You can listen to it here:
varunrangaswamy.bandcamp.com/album/reinheritance

My Impressions:
This album is about finding a new way to look at ancestral tradition. The record is incredibly stimulating due to the frantic and often-changing nature of the mood within each song; and, furthermore, this album spans across multiple genres and truly takes the listener on a journey.

The second song, To Ornette- Part 1 is incredible and makes my brain tickle because of the frantic and jumpy nature of the song.

The mix of genres is absolutely beautiful and works very well for what the album is about

The instrument choice is also expressive and makes for some beautiful well-spoken tracks like my personal favorites To Ornette - Part 2, and Wing Joint Alapana.

LAST MAN ON EARTH by HAYTHEM MAHBOULI

Haythem Mahbouli of Montreal, Canada creates an atmospheric adventure through a ruined earth in his new album that will release December 2, 2022. Luckily you can feel the tail end of this experience already on bandcamp with the song Last Man on Earth.

Listen to it here:
haythemmahbouli.bandcamp.com/album/last-man-on-earth

My Impressions:
The song is incredibly atmospheric and moved me to tears the first time I heard it. Hearing this song through headphones is a completely magical experience.

The orchestral parts were intense and full of emotion, and while listening you truly do feel like the last man on earth.

There are many layers to this song and I found myself discovering more and more as I relistened, truly a masterpiece.

THESE REVIEWS BY ELLA SOLIS

THE BIG RESET by ZOMBIESNO

ZombiesNO are a punk band from Paris, France. They released an album called, "The Big Reset," on September 4, 2022.

You can listen to it here:
zombiesno.bandcamp.com/album/the-big-reset

My Impressions:
This is a beautiful representation of the sort of punk rock you'd find in the mid 1990s on a compilation CD from the west coast.

It blends a melodic hardcore and skate punk style. The lyrics are strident. The vocals are desperate and incendiary.

The riffs could easily be NOFX, Bad Religion, or Propagandhi. It reminds me of my teenage years.

NETN by NETN

NETN is a noise punk act from Ferrara, Italy. They released, "NETN," on October 7, 2022.

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

My Impressions:
Leaning into an inferno, the metal automaton cuts and crushes as it irreverently tears through the piece.

The songs are tight, frenetic and violent. They are built on dissonances, distortion and cinched waves.

There is just enough to happen here. It is bruising and inhuman, relentless in its extremity and divine in its implications. This is a cerebral, alien, metal god.

AMUROBRAY by JUSTIN BRAYBOY

Justin Brayboy is a rock group from North Carolina. They released, "Amurobray," in 2022.

You can listen to it here:
soundcloud.com/amurobray?ref=clipboard&p=i&c=1&si=735D2F1AAC4F4513A4D2D04CCA351234&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

My Impressions:
This is not so much an album as a collection of sonic experiments.

It mainly consists of heavily effected guitar, strummed and manipulated live over a drummer.

The sounds are occasionally quite melodic, sometimes rocky and riffy, and often break down into esoteric noise.

The substance of the pieces is spontaneous, naive and effective.

MOVEMENT EP by XENA GLAS

Xena Glas is an ambient experimental act from Brooklyn, NY. She released, "Movement EP," on October 28, 2022.

You can check it out here:
xenaglas.bandcamp.com/album/movement-ep

My Impressions:
Slow, languid music of the night. The laconic gaze behind a cigarette. The plaintive wail of one lone car engine.

There is a noir to this tapestry of sound. There is a certainty and a presumption. There is an attitude, an altitude, an air.

There is a melodic filament of breath, the dew drop vapor sideways leaning of a whispered sultry penance. It brings me places.

INTO A COLD LIGHT by HOSTILE SURGERY

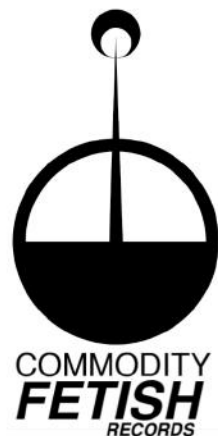
Hostile Surgery is a noise artist. Kalamine Records, from Bordeaux, France, released their album, "Into A Cold Light," on September 17, 2022.

You can listen to it here:
kalinerecords.bandcamp.com/album/into-a-cold-light

My Impressions:
Deep below the surface of the Earth in the tide pools gathered along the crags, there are creatures stirring as alien to our eyes as we would be to theirs.

It is a place of solitude; of resonance; of purity. Where no one speaks but no one cares. In the simplicity of that place there is a single light ablaze.

Through that light I can make out the shadows cast by the sounds contained in this album.



KENT CHRISTENSEN CONTINUED

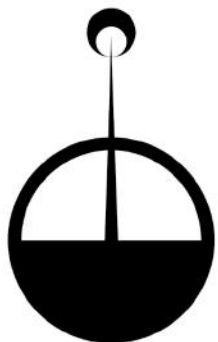
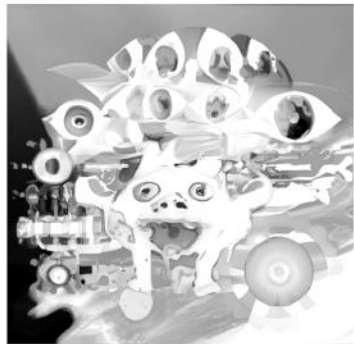
R: Yeah. I always wonder what motivates our mind to want to make art because in a way it's kind of like speaking. When you have the impulse to do it, you do it. But it's much more. It's much less exact than words are.

K: I think the impulse to do it is very, very strong. But the explanation is perhaps difficult.

R: There's some kind of rough translation process that you have to go through, or you can go through.

Do you ever find yourself experimenting with the form for its own sake? Just playing with how you make it?

K: I love to. I love seeing what unexpected results will turn up. What will happen if I give unexpected instructions? If I do something slightly wrong. That's always experimenting that way, you know, like having material of some sort there and seeing what might come out of it rather than having an intent in mind/fixed in mind precisely.



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R: Do you ever study your own past work with the intention of doing it new? Finding a new way to do it?

K: I will look at it and you know; I will get ideas for further things. I don't know if it's the same thing new, but in the same vein anyway. The same ideas reworking themselves maybe.

R: What about specific color palettes? Do you find yourself repeating certain colors that you like?

K: I found myself fascinated with green and insect-like colors. Things that remind me of that make their way into most things that I do.

R: So, what insect-like colors? Like, I'm imagining you mean, you know, shiny darker colors, like dark colors, but with a luster to them?

K: Greenish colors or metallic colors. You know? You know, we'll just see a group of insects kind of randomly gathered on vegetation. And the clash in patterns and coloration that they have is interesting because it's not meant to clash. It just happened accidentally, but it looks very interesting.

R: Let's explore that for a little while. I like your use of the word insect. Did find yourself appreciating the beauty of insects before you started working or have you learned to appreciate them more through working?

K: I always had a liking for them. I found that I have more of a liking for them and try to do things that are inspired by how they look, how they, you know, how they fit together in general.

R: And would you say that-hmm. I'm trying not to ask questions that are too broad. What about them do you find beautiful?

K: I like the looks of things that don't look quite meaningful to humans in general.

Look, you know, there will always be a difference. You have to look at something like an insect. They will have many of the same sense organs, but they're differently arranged. I mean, the thrill of things that look other than myself. Things that operate in nature. In feeling a different nature than humans in general do.



There's always an appeal in the difference. Not like oneself keeps one attracted.

R: So, it's the fact that they aren't- they aren't fleshy, they aren't quite human textured or human color?

K: They seem to have their own way of doing things. Their own. They only seem foreign to the planet in a way. Although, they've been here for so long that its odd people think that they look inhuman. They've been here for so very long. It's also fascinating. The brevity of the human experience of things.

R: Now you're touching on what I was thinking about: insects are just doing something else, but in the same place as us. Like they're not foreign, like an alien, but they just don't live their lives in regard to people. Like a cat or a dog or even a squirrel; you could see has like a kind of relationship, a social relationship with a person. But insects seem to just have a completely parallel life.

K: Mmmhmm. And you know, it's hard to bring them together. In many ways. You couldn't really bring most insects indoors because a lot of conditions would be harmful to them. And you couldn't really, you know, fit into anywhere they managed to survive. There's always this slight tempting unfamiliarity.

I find that one of the more appealing things. You know, there's always something that's not known. Maybe I'm just speaking generally.

R: No, I think we're connecting a theme here through the whole conversation because you like to make work that you don't know the

end of from the beginning. You're making use of artificial intelligence, which is not only a medium independent of your mind, but in fact seems to an independent will to your mind. You appreciate insects who also are parallel to human beings, and they exist in the same place as human beings, but they're not in close social bond with us. So, it seems like you're very interested in exploring the unfamiliar and alien.

K: I am fascinated by the unfamiliar and I wish I had more opportunity to know deeply myself.

R: So that's all very interesting. Tell me about Omaha. Why do you live in Omaha?

K: I wandered back here in kind of a mentally damaged state, and I really couldn't afford to live on the west coast anymore. I don't want to gripe about it. There's nothing to gripe about. It's just a very unfashionable part of this country. I don't mind that. I'm kind of in the middle of everything not cool enough to be damaging.

R: What part of California were you from?

K: San Francisco.

R: Oh, that's very much different than Ohama. Interesting. When did you leave California? How old were you?

K: I was in my 20s.

R: Interesting. So that's going back to the early nineties. It's been quite a while.

K: That part of the country has become so top down, as far as being people not being able to live there who don't come from it. Too much money.

CONTINUED

KENT CHRISTENSEN CONCLUDED

R: Yeah. It's very, uh, inflated over there, money wise.

K: Which is a shame because people who would normally live there who belong there can't afford to.

R: Yeah, and it's got such a cool, radical history. Now it's priced everybody out.

I was introduced to your art by Phoenix sharing it. Do you, do you know Phoenix or did they just find you on Facebook?

K: You know, it's not outside of that.

R: They're really interesting. They're part of a collective of musicians called the Giant Enemy Cancer Cult. I've heard some of the recordings. I didn't know if you were directly involved with that.

K: I'm not involved. I follow what they do.

R: Yeah.

K: You know, it's good work.

R: Do you experiment with music at all?

K: It's been a long time since I have. Back then it was during the noise era, so I'm not sure if the word music is quite, technically right.

R: Yes, a lot of noise artists get upset if I call it music.

K: Mmmhmm.

R: But you, were you a noisist?

K: Oh, I did very amateur products that I was very unsatisfied with. It was by myself rather than anything of a really complete sort.

R: Do you have your work available online to see?

K: Just the Facebook site. I should really set up a site of my own. It makes things a lot easier.

R: You do everything through your main profile, or do you have a page for it?

K: This is all still in my main profile which is a very inefficient way of doing things.

R: I respect it. I respect it. Not playing the game really. So, would you be willing to choose maybe 5-10 of your pieces? For me to include in the article?

K: Sure. Let me just message, send them to you via message here.

R: Yeah, you can send them to me through Messenger.

I plan on this being interview being released in our December edition, which will be number 67. We have two websites.



Well, there's commodityfetishrecords.com where we release ISSUES as part of that. Also, I have my art cult, which is orderofcelestialintegration.org and I'll release it on that too.

K: That sounds good.
R: So, two more questions here. Number one, do you have anything you'd like to promote?
K: Not at the moment. And I, you know, I feel like I should be guilty about saying that everybody has something to promote.

R: Number two, the final question, is there anything we haven't talked about that you would like me to include in the article?

K: I'm sure you'll get you get the point across. I can't think of anything right now. Thank you for asking.

R: Yeah. Well, I've really enjoyed this conversation. I would like to look at your art some more.

K: Get some. Yeah.
R: And if you're interested, I can show you some links in my pieces to just in a friendly way.

K: I would like to see them.
R: Thank you for being so affable and amicable and for making great art.

K: It was good to talk. Good to talk to you and thank you for being interested.

R: Alright, you have a good night.

K: You too. Good night.

-END-



ISSUES MAGAZINE

INTERVIEW WITH

TYLER HOLMES



Ryan: Hello? Hey. How's it going?

Tyler: It is going well. How's it going with you?

R: It's going pretty good.

Yeah. I'm sorry about the confusion with the calls, but I'm glad we're talking now.

T: Yeah, we're making it happen. Where did you say you are again?

R: I'm located in Greenville, North Carolina. I've been in various places in North Carolina, but I'm usually here.

T: Okay, cool.

R: The magazine is written by people that are from a few different places in the country.

T: Okay.

R: Chicago, Richmond, LA of course, here in Greenville and other places as well. We do review people from just about everywhere.

T: Awesome.

R: I will be recording this conversation. Just so you know.

T: Cool.

R: Let's start. Oh, yeah, and feel free to ramble on or change the subject or anything like that. I like it when conversations get away from just basic, like, yes or no. Okay, so let's start easy.

What is your name, personally, and where are you located?

T: My name is Tyler Holmes, and I'm in Los Angeles, California.

R: Okay. And what is the name of your musical project?

T: My musical project is Tyler Holmes.

R: And how long have you been in Los Angeles?

T: I've been in Los Angeles for two months.

R: Where were you before that?

T: I am from the Bay area. I was living in Oakland, and I'm from Marin County.

R: Your whole life in California?

T: Yes.

R: And how old are you?

T: I'm 34 years old.

R: Now, you've released an album, or you will be releasing album soon?

T: I released an album in 2021, I believe that is when it came out. Yeah, in summer 2021.

Yeah, I've got a bunch of things. I have, like, an experimental ambient record that is pretty much done that will probably come out in the next year or so. I have a more experimental pop composition kind of record that is maybe 60% done. I'm trying to figure out what the pattern of releases is going to be because I have a lot of stuff that's, like, pretty much there. And I also started a new group with my friend and bandmate, Josephine, and that group is called Pride Month Barbie and we'll probably release our debut EP in the spring.

R: Ok, great. Now, the album that you released last year, was that Ratskin Records?

T: It was.

R: How did you get in touch with those people?

T: So Ratskin Records have been releasing my music for a while now. I feel like we've done, like, six releases or something, a lot of stuff. I was releasing with a friend's label in LA. I can't remember now the trajectory of things. I think I heard about Ratskin. I played a show that was like a Ratskin show, and I talked to MD, who is the main guy. It's like his project, his baby.

I talked to him about releasing some stuff and he was, like, optimistic and open to it.

So, yeah, we talked more and eventually, I think the first thing that we released was my album Marriage on cassette and went from there.

CONTINUED

TYLER HOLMES CONTINUED

R: Okay, let's talk about that a little bit. What sort of album is *Marriage*? Well, okay. What instrumentation is on *Marriage*?

T: So, *Marriage* is actually one of my favorite records of mine, actually. Wait, no, I'm wrong about the trajectory of things.

R: Okay.

T: *Marriage* I released on Cool World. That was the LA label, and then the first when I released on Ratskin was maybe *Sport*.

R: Well, we could talk on *Marriage* for a little bit. If that was your first primary release.

T: Yeah, that was my first release with a label.

R: Okay, well, let's talk about it a little bit. What sort of instrumentation was on *marriage*?

T: So, *Marriage* was really fun to make. I spent a bunch of years making it and it has, like, a variety of instrumentation. At that point, I was experimenting with different sounds and different styles. So, there's noise, there's a hip hop element. There's sampling. There's me playing the guitar. There's some more like electronic pop, some RnB.

One of my favorite songs on *Marriage* has me playing the piano, and then it has a dulcimer solo at the end that I really like. Oregon. There's a lot of pianos that I recorded at this ballet studio. Stick guitar, some electronic stuff. Yeah, it's pretty wide, so I really liked making it.

And I like the sound overall because it's pretty varied. Yeah, very good.

R: You said ballet studios. Are you a student of ballet?

I am not. I was recording it with my friend Eric, and I was like, I really want to use a real upright piano. And he was like, oh, this studio nearby; I think it's called Oddfellows. It's like a ballet studio. He knew someone that was there, so we went there and recorded some piano a couple of times.

R: Very nice. Yeah. Let's talk a little bit about your history in music. So, you obviously play piano and keyboard for the synthesizer. How old were you when you started messing around with that?

T: Let's see. When I started messing around with the keys, I felt like I was in high school, either middle school or high school. I started taking piano lessons, and I hated it because my piano teacher, she was a cute older lady, but I don't think she was used to teaching people who are beginners but were older.

So, I was like, playing *Mary Had a Little Lamb* and all this really, like, childlike music, and I did not enjoy it. And I quit that pretty quickly. I did it for like, six months, and I was like, I hate this. Then in college, I took *Piano One* and *Two* and some other music classes, and that was like, for beginners, but it was like, for adult beginners. And I liked that a lot. But mostly, yeah, I've taught myself the piano. R: Okay, very good. Was the piano your first instrument? T: Yeah, really? Pretty much.



I guess I sang here and there as a kid, but never in, like, an academic or professional way. I just like singing. And in fourth grade or something, we had to play the recorder, but I hated that, too. So, I think the piano was probably my first real instrument.

R: Would you say the piano was the first instrument you wrote on?

K: I think no, I think the first thing that I wrote on was the computer. I started making,

like, experimental sound collages with a computer mic and with sampling when I was probably, like, 14 or 15.

R: Okay. What program?

T: I use Microsoft Sound Recorder, which records, like, 60 seconds of sound on Windows 95.

There's also one other thing that was a little more sophisticated too, like, reverse things and do a little more. A little more bells and whistles, but there was definitely a little bit of Audacity. And there was one other thing that I can't remember. I think maybe Roxio. Roxio music.

R: Nice. Yeah. So, when you started, you were basically making samples. You weren't, like, programming softsynths?

T: Yeah. No, I was making samples, recording field recordings and samples and like, editing and contorting that stuff.

R: Got you. Do you use softsynths now in your work?

T: What do you mean by softsynths?

R: Software synthesizers. Like, if you're in some kind of recording DAW, they have like a synthesizer program. You can, like, piano roll or whatever.

T: Oh, yeah. That's a lot of what I do now with Logic.

R: Yeah, exactly. There you go.

Okay, now let's get to Ratskin Records. You said that your first release on Ratskin Records was most likely *Sport*?

T: So, I had to go through it. My first release with Ratskin was *Invisible Island*.

R: Okay. And what sort of album was that?

T: *Invisible Island* again, it's pretty varied. This was not the best time in my life. And, yeah, there's a wide variety. The first song is kind of like an electronic rap song. Then there's a song that features- it's pretty sample heavy and it's kind of done in the old style that I used to make music.

There's kind of like a punk rap song. There's a couple of produced more pop songs. There's pretty abstract noise.

R: Nice.

T: There's a piano song. There's one, like, synth pop song, and the titular track is very long. It's like a 14-minute experimental song that contains pieces of music that I made, like, in high school. So, it's like this bridge.

R: Excellent. Sounds great.

Do you mix instrumental tracks with vocal tracks? Like, are some of your tracks vocal-less?

T: Yes, I do have instrumentals. There's a variety. There's a lot of songs that are, like, vocal heavy. There are songs that are instrumental and there's a lot of songs where there's a voice as texture or voice as an instrument, but not singing or like, word heavy.

R: Got you. So, do you consider yourself a sound artist?

T: At times, yeah, definitely.

R: When you write, do you write songs, or do you write albums?

T: Definitely write songs. I have albums in mind. I feel like now more than ever, there's, like, a guiding force.

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TYLER HOLMES CONTINUED

R: Right. Do you have any albums which are instrumental?

T: I don't think. Not that I've released. I definitely have them on my computer, but not released.

R: What formats are your album on?

T: My album has been on CD, cassette and vinyl and digital.

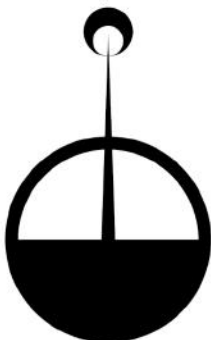
R: So, let's see. You said you're originally from Marin County.

T: Marin. Yes.

R: How did you get- this is a very broad question. How did you get introduced to music in the first place?

T: There's a couple of ways. My uncle is a musician. He's a drummer. He's been drumming for like 50 years or 60 years. He's been drumming his whole life. He's like, I would say, blues, rock, a little bit of jazz, but a lot of blues and rock. A drummer. And that was one that was my introduction to music as an activity. You know, I was able to see him perform, and we would go to his drumming gigs, and he would always try to teach me drumming things. I was, like, largely uninterested, but I think I internalized a lot of it. It's kind of like, I love making beats and doing protective things. I think that's why that kind of comes a little easier to me.

My family love music. I heard a lot of music. I grew up on, like, RnB and hip-hop and rap and soldiers mostly, with some exceptions.



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R: Your parents listen to a lot of music?

T: Yes. My mother, I feel less. There were things, certain activities where she would listen to music. Like, if it was the days that she was cleaning the house, she would just blast music and be cleaning, and sometimes she would sort of, like, disappear and listen to music. But now she listens to music constantly. But when I was very young, I don't remember her listening to music that much.

My father definitely had some music habits, which were not my favorite, but I think I have carried them over, which is, like, playing songs over and over again, playing music really loud, singing music really loud over and over again. I feel like I definitely take after him in that way. See?

R: So, tell me about the album you're working on for Ratskin Records right now.

T: So, I don't know if either of my new records are going to be on Ratskin Records.

R: Well, I think that they reached out to me specifically to talk to you because they said you were working on something right now.

T: I am. I don't know who is going to release it, though.

R: Okay, well, tell me about your album.

T: So, there's the three different albums. There is the Pride Month Barbie record, which is electronic pop. One's a little bit Riot Girl, kind of inspired by La Tigre, Crystal Castles, a little electroclash going to be an EP. It's really fun. It's, like, really fun to make and fun to listen to. It's very, like, hot.

So that will come out in the spring. That's one thing. There's the ambient experimental record. I saw Olivia Block perform last night at Cal Arts. My friend was curating this residency and producing this residency where Olivia Block performed, and she's an experimental sound artist, and I was just sending her the demos of my experimental album to see if I can get her very professional opinion about it. I think right now I'm looking at maybe nine songs. There are two songs that are pretty unique that I like the way that I described making music in high school. I probably made them in high school and made them then in that way.

There're probably two tracks that are sort of like archive, and I sort of have created this logic, like a couple of different I call them, like, pedal boards with the DAW. And I use that to sort of create

a sound for this record and it's kind of, like, based on this concept of a Holocaust gate and that there's, like, this very cyclical motion that is, like, chopped and cut off. It creates this, like, not quite helicoptering, but, like, a little bit of that suction feeling.

R: That's the concept of the whole album or just a song?

T: I would say it's a big presence on the album because there's a couple of songs. Like, there's one song with, like, piano and cello. There's one song that's just cello and then a lot of the other songs feature this pedal board as a tool to either process vocals, ambient sounds, sound sounds or instruments. So, it's used sort of as the voice unifying tool between the things.

R: Does it have some symbolic relationship to, like, the lyrics?

T: There are no lyrics.

R: There are no lyrics.

T: Okay, actually there might be. So, there's one song that has singing, but you can't really hear the lyrics. I'll probably share the lyrics, but you can't really hear them.

And there's one song that's the piano song that is piano and cello. Still not sure. It's a song that I actually produced maybe ten years ago, and I heard it recently and I was on a residency, and I wanted to remake the song, so I just arranged it for piano and my sound engineer recorded me playing the piano and then we recorded the cellist. So, I made an updated version of an old song, and I would like to sing over it, but that's one of the things that I'm getting feedback for right now because I want to sing on it.

But, if it's the only song on this record that hasn't clear singing, I'm not sure if that is a choice that I want to make just yet. I might take the song off and then the album will be completely lyricless, or I might have one moment with lyrics that's still in the air.

R: Okay. If it did have that song and it did have lyrics would the lyrics relate to the process you used to create the album?

T: I don't think so, because it's old. I wrote it a long time ago. And it definitely features a lot of themes that are central to my work and always come up in my work. So, it definitely wouldn't be, like, alien, but it's about something specific and it was written a long time ago. R: Let's mine that a little bit.

You said there are themes that come up in most of your work. What sort of themes are we talking about?

T: So, there's a lot of difference, like visual and surreal and also very concrete things that come up in a lot of my work. I think spiraling. The concept of a spiral, the way that the spiral exists in nature, in your body, in the universe; I think is something that I work with a lot. Themes of, like, drug addiction, violence, abuse, those are often part of my work, just as part of my history. So, it's something that I process with music.

The ocean; sea life, deep sea life especially, is something that is big. It always has been one of my biggest interests. I have a folder on YouTube. It's just like all of this marine biology stuff that I've saved, and it's like tens of hours long. It's so long. That's a common theme.

I guess communication and communication style is another theme, especially, like in interpersonal relationships, how one person communicates versus how another receives it. I think it's a common theme, and I guess there's this crossover between mental illness, addiction and general quirkiness. Like how everyone's mind is different and the way that is documented and the way artists try to document their own experience with those things is also very interesting to me.

A theme that I've been working with for a long time is this notion of being trapped or like the human experience, like, emotional consciousness, the way that that is trapped in recordings, on media and the way that that tells this evocative story. I've been thinking about that for a long time. When I was little, I thought about it. And that concept of being trapped in an electronic device was really interesting to me. And I think I've just thought about that in so many different ways.

And things like Black Mirror and a lot of the Sci-Fi media that's come out in the past that really plays with that idea is very interesting to me. I feel like I've talked about it before in interviews.

It's like, to me, music is this idea of trapping the ghost. So, it's like some people believe in a soul or spirit, some people don't. But there is definitely, like, human beings have this, like,

consciousness and the ways that we document this that are real, that is very real, and then trying to contain this experience in whatever, whether it's in a painting, in a song or whatever, I think that is something that's very interesting to me.

R: Do you connect that consciousness to something else? Or are you interested in strictly, like, a human thing?

T: I do on the other record, the experimental pop record that kind of is a theme, because one of the texts I was very inspired by was the Southern Reach trilogy by Jeff Vandermeer. That's this theme of consciousness, whether it's in plants and animals, or you know, human animals or in things. How that translates and how it becomes sort of enmeshed, I think is very interesting. I think that was a big part of the inspiration for that: humans are being part of nature, trying to abstract ourselves from nature. Consciousness being brought back into that. I think that is pretty cool.

R: Well, you said the idea of consciousness being trapped. I'm grasping that you're saying in the form of the media, but are you bringing that into a more esoteric place?

T: Yeah, I think I like to think about it in all the different ways. Like the media is very specific. Your voice is contained on the cassette recording. It's very tangible. Reality is very easy to attach to it. But then I'm also thinking about the feeling, the emotion, the spirit. Is that also in some way containable? And is that something that we, like, have or will ever have any control over? Or, are we catching more of these, like, imprints, or are there ways, whether it's with AI or with some other means, to actually contain that?

And then I think maybe you're getting at a spiritual sense, like if there's a God, if there's, like, an afterlife. I feel like as humans, we all know less about that. I think it's interesting.

R: Well, specifically, I'm talking about your notion of the idea of a containment of consciousness. Is the universe a containment of consciousness? That's one sort of idea that you're making me think about.

CONTINUED



TYLER HOLMES CONCLUDED

T: Right. I read. I was reading recently that there was this theory that the universe is consciousness and that like, when you're live or being alive, it's almost like you're on a channel, like the channel is consciousness and you've turned it on. Or it's like when you get logged onto the Internet, like, okay, now

you're on consciousness. I think that's pretty interesting.

R: Yeah. And that was definitely one way I was thinking about what you're saying. But also, you say consciousness or soul or whatever is contained within these pieces, which makes me think about what communication is. Because your recordings, for instance, are some form of

communication, they're not as exact as spoken words, but they are hinting and intimating at something that someone else is supposed to kind of resonate with.

T: Yeah.

R: And then the idea that maybe all communication is bound consciousness. It is the attempt to take the information that makes up our mind and cut it into little pieces and send it somewhere else so that it can be interpreted by somebody.

T: Yeah.

R: That's what you were saying kind of inspired me to think.

T: That's pretty cool.

R: Yeah. So, I have two questions left for you that I have pre planned. Number one is, do you have anything you'd like to promote?

T: Yes. So, we're working on the press right now. I'm going to be releasing a music video for myself. That is interesting because that song has been done for so long. I feel like I finished that song in 2019. And the music video is going to be coming out in the next month or so.

So, yeah, we're going to be releasing that music video. It's beautiful. We recorded it, and we filmed it last summer, summer of '21. It features a lot of my beautiful friends, and it's really trippy and amazing.

I'm really proud of all the work that was put into it. And yeah, promoting. That's the thing that I'm promoting right now.

R: Okay, cool. Yeah. And also, I hope that we are friends on Facebook? I don't know if we are.

T: Let me do that. I never use Facebook unless something like this happens. Where someone is like, oh, do something on Facebook.

R: Or Instagram, if you have that.

T: Oh, yeah, that's easier.

R: Okay, I have your email. I will email you my instant handle.

The final question is one I like to ask everybody, which is, is there anything I haven't asked that you would like to talk about?

T: Let's see. I don't think so. I don't think presently, I think those are all the things that I'm working on.

Well, got the other I would like to stress is I released a music video earlier this summer, which I actually would also like to promote. That video is called To Accept, and it's directed by Tiare Ribeaux and Jody Stillwater. And that is really beautiful. And I would like to go to check that out as well.

R: Okay. Very cool. So, when I email you my Insta, I hope that you can send me some photographs of yourself. Like five of them would be good

or so. Five or more. Okay. And preferably things of you performing, but also just having a good photograph of yourself so that I can kind of intersperse them throughout the article. I will publish the interview in ISSUES number 67, which will be released on December 1. And it'll be released in two places on commodityfetishrecords.com and on orderofcelestialintegration.org

I will give you those links when we get in touch on Insta.

T: Sounds great. I appreciate you talking to me.

R: Yeah, thanks for taking the time. Hope you have a great day

T: You too.

R: Bye.

T: Bye

-END-



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ACCEPTED ANYWHERE PAPER IS EXCHANGED FOR GOODS OR SERVICES (POSSIBLY)

333
333
333



6
6
6

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