

HAPPY? NEW YEAR

ISSUES

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HOLLYWOOD



JOHNNY CASH

#68; 01/01/23

EXTRA IMPRESSIONS OF

THE JOURNAL
OF OCI & CFR

ISSUES #68: 01/01/2023 JOHNNY CASH

Part 1- Johnny Cash cover.

Part 2- Archduke Happy column.

Part 3- FAI with Hollywood Johnny Cash.

Part 4- Johnny Cash continued.

Part 5- Hollywood Johnny Cash poster.

Part 6- Subscription page.

Part 7- Answers Without Question.

Part 8- Impressions Of.

Part 9- Impressions Of.

Part 10- Impressions Of.

Part 11- Impressions Of.

Part 12- Poetry Selections by B.GR8FUL.

Page 13- Johnny Cash continued.

Page 14- Johnny Cash continued.

Page 15- Johnny Cash continued.

Page 16- Johnny Cash concluded.

Page 17- Our Literature. Q/E for the people.

Page 18- Backpage. Pertinent info.

THREE- PART 3

Striding back to your Carolina squatted F150, heads turning as your aura blinds the plebians you pass in the parking lot, your peace with the universe finally made. \"Samsara\", you whisper quietly to yourself as you tape the final gaps in the window, securing the hose leading to the outtake of your oversized big boy coal rollin' exhaust pipe. You've seen the face of God in that cashier's expression and you're no longer afraid of what comes next as you twist the key in the ignition.

Going to drive through the DC area on my way elsewhere and give away the cream whipper that helped put me in the psych ward to some lucky furry because I don't know any other group who does whippits as much. Carved some bonus messages into the bottom of it too. Friend reader, I think inhaling a lot of nitrous oxide helped get the covid particles out of me in a jif. Might have been to the detriment of a few other things like feeling my extremities and walking but I definitely don't remember much of the worst of it.

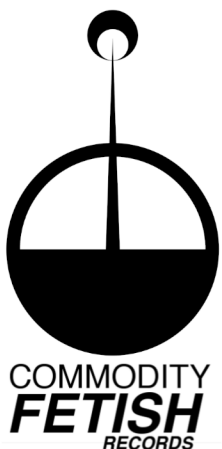
When I was a tween my dad caught me doing whippits

He sat me down with a 50 box and said \"son, you're going to do each one of these in front of me while I watch to make you understand why doing whip whaps isn't cool. Either you would be telling me that everything is fine and nothing bad has ever happened in your life, or you would be like, crying and telling me everyone is like a robot and it's your job to save them all, and how the filling in your teeth is leaking mercury into your brain. His plan to stop in Wilmington, Delaware and go to one of the Wells Fargo banks to get some sort of hidden money

that was owed to him because he was friends with a manager there. That intelligence could be like used to do math or beat cancer, or more realistically paint figurines very delicately or build videogames or make animations I guess. And that's ok!

2023: What's it mean? I don't know, do you? If you do, please email us, please email us a lot, please email us a whole lot, you want to and I want you to and I'm blue, commodityfetishrecords@gmail.com, and give us your time, give us your blood, and give us your MONEY!

-ARCHDUKE HAPPY



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ISSUES

FEATURED ARTIST INTERVIEW WITH

"HOLLYWOOD"

JOHNATHAN CASH

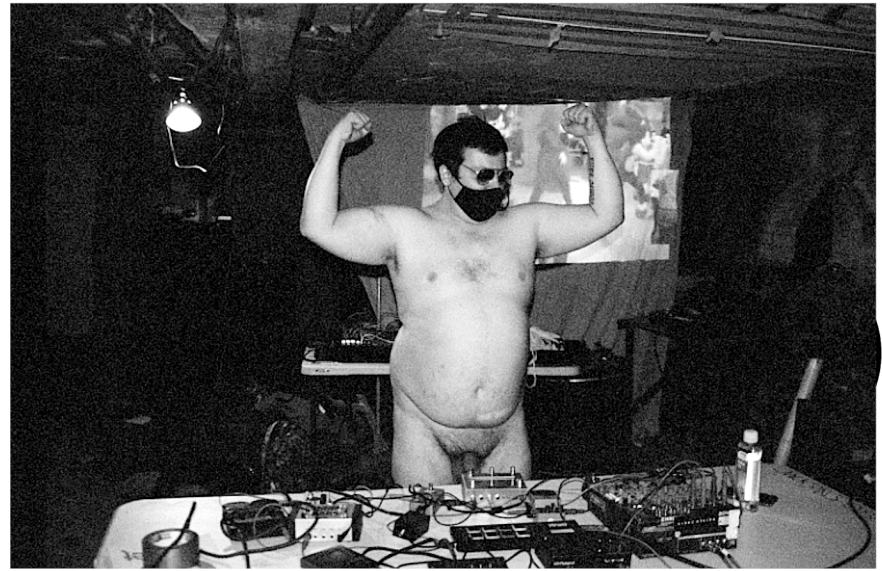
Ryan: What is up?
 Johnny: I like to be on Bluetooth earbuds. I don't ever take calls on these, so it sounds crazy in my skull. I don't take phone calls usually in general, so it's always weird to me. I'm not old.
 R: Yeah.
 J: I well, it's weird 'cause I think we're a similar age bracket. I feel like there was a time in the mid to late teens where like, it felt really cool if a fucking Halo instant messenger friend would call me and we'd like to talk on the phone for like 3 hours. But then something happened in adulthood, right? My stance changed entirely.
 R: Well, I'm confused with them.
 J: I get it I have Issues with like Skype and like zoom and shit. I think that's weird for me when people want that, especially like jobs or something. Uh, 'cause I don't know, I think, I remember when webcams were used exclusively to like jerk off in front of us.

When people like I wanna interview for this podcast, get on Skype, I'm like what we're trying to do her?
 R: It's too intimate.
 J: Yes, that's all. That's what I think. I've had job interviews over Skype and I'm like this feels like dirty like you're not supposed to see me this way.
 R: It's too close.
 J: Yeah, yeah exactly. Well, I think I think it really is. Millennial age people mostly came of age as teenagers on the Internet and obviously being a teenager, everything ever was basically about sex. So, anything that's real, anything or normal business life intersects with the Internet feels a little dirty to me. 'Cause I think the internet's more for the things you don't show people at work, you know?
 R: I get it.
 J: Yeah yeah, yeah. Exactly. So it's weird too. Me, it's weird that it's intersected with normal life. Because I don't think it's- I don't know. I think the Internet is supposed to be

disgusting. And that's what it's for.
 R: Yeah, I see.
 J: I thought, I'm not a fan. I got on Twitter now and I'm not a fan because now you could just see politicians talking and I'm like I don't want you. I don't want to see you on a human level.
 R: What about phone calls?
 J: I let it ring. Voicemail answers. I either don't answer or I assume something is wrong, 'cause generally the only time I felt we need to cold call person is if,

like it's an emergency. Like one of the only times, I even have cold called anybody was because I got attacked. They hit me in the head and stabbed with a hammer and a knife. A long story. I was in the middle of downtown Dallas,

CONTINUED



JOHNNY CASH CONTINUED

and I didn't know where to go and I was like, oh, I know somebody who lives nearby that I haven't seen in months. I'm just gonna call him. And be like hey man I got to come to your house. So, I think cold calls are meant for emergencies. When people cold call me and it's just like. Hey, what's up? I'm like, you're kind of wasting my time.

R: It seems demanding.

J: Yeah, I think that's weird. I think, just leave me be. I think, just leave me a message, but also, I think like, have these people not have like a job to get to? I don't know. I don't ever have time for a cold call.

R: I like the text first.

J: Chances are if you message me randomly, I take a lot of answers. I'm like at work like, just pick up the phone. I'm almost never. I'm either at work or commuting to and from work, so I'm like there's not a good time to just call me.

R: Texting.

J: Well, see I'm into the voice memo. For that reason, I think the voicemail was fine 'cause it's like on your terms, when and how you receive it. I don't think people understand that the phone call is so weirdly personal because it is literally your voice in my ear. If you think about it literally. What we're doing is as if I walked up to you in your house and put my lips to your ear. That's what's happened. That is what a phone call is. When it is someone I don't know. I'm like get the fuck away from me. Even though you're calling me from another city or from my job I'm like why are you in my skull right now?

R: Yeah, yeah.

J: Well, it's like I also have like. I don't know. I mean I work at a call center job you sit there and you're like, hey, I'm listening to a stranger breathe in my ear. Basically, I don't even know who this man is. Speak nicer, I work mostly with old people, so I hear the voice of these people struggling to breathe. I have old people in my ears and I'm like isn't this weird? I don't know you.

R: Back in high school I used to love having long telephone conversations with my friends. In the LAN line days.

J: Yeah, that's what I used to do and now I can't imagine. You know, I very rarely want that. Like it'll happen. I feel like it's a once every six months thing that I have a friend just called me and I'm like yeah, let's just talk for a minute. Like, I almost never want to do that now. At least, not unless it's like completely like. It's, like, I could plan it. Out in my prep for it.

R: I like to schedule it ahead of time.

J: Yeah, it's ready. Are you free at like 6:00 o'clock? I need to ask you something or something. Well, actually no. I don't like that either. Tell me what you're gonna ask me or my brain is gonna run wild with it. I had someone say, "Oh, I need to talk to you about some things," and like I was like, oh. Well, did I do something? You know, I just had to wait for 2 hours just to find out it. It was mostly not very consequential, but I generally hear that and I'm like, oh did someone say something bad about me or did I do something? Did I hurt somebody and didn't know it? Did I offend you? Did somebody get hurt?

R: Is this a normal part of your life? Being accused of wrong doing?

J: Well yeah. I've been a very bad person most of my life. It's deserved. A lot of my anxiety is based on my own behaviors.

R: Is this a normal part of your life? Being accused of wrong doing?

J: Well yeah. I've been a very bad person most of my life. It's deserved. A lot of my anxiety is based on my own behaviors. Like I'm worried. I worry. Everyone is talking shit on me because chances are so am I. You know, it's a circular anxiety logic where mostly I find myself being very offensive about other people because I assume they think the worst of me. So, I'm gonna start by being the asshole first because it's like,

I know you hate me though. So, it's cool that I'm making fun of you 'cause I know that you're making fun of me. I think about that stuff, but it's so deserved. It's 'cause I know I've either done bad things or I've seen people think bad of me, and I've already lashed out. So, I just assume hey, I mean honestly, still to this day, even though I haven't really done anything super dramatic recently, I've expected to get the phone notification that says, John Smith sent you a photo. I'm like, oh. This is good. My brains immediate first thought is: is this a screencap of someone saying something bad about me? I think this no matter what it is. If I can't immediately see the photo, I assume: prep yourself, you know, get ready. It's going to be bad. Then it's just something funny or whatever.

R: Have you been properly cancelled?

J: I've never been cancelled; I feel like most of the worst things I did were before canceling was really a term. I don't think I have been properly cancelled, but I think I've been properly hated, so I think it's more or less the same. I feel like the impact is almost lost on me because culturally we didn't care in the same way at the time.

CONTINUED ON 13



▶ **JOHNNY CASH PULL OUT POSTER**



HOLLYWOOD JOHNNY CASH

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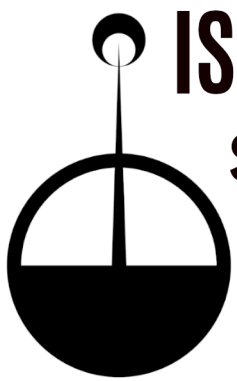
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ANSWERS WITHOUT QUESTION

1. Aa (basaltic lava forming jagged edges).

a. The twitch eclipses the hum at a certain point, it's unclear just how the vibrating couples itself, but underwater its impact heats air in a quickening, cyclical series of patterns whose expanding and contracting build and collapse inwards on itself.

The name of this phenomena escaped the high school science instructor as he contended with his soggy brown bag lunch. He'd recall it later, however.

b. She traveled because it cost the same as therapy and was a lot more enjoyable.

2. Obelus (mathematical symbol).

a. I forget how the harbor freezes over during the Winter (I'd seen it snow covered dozens of times).

Fresh warm water, like the rest of the world or atoms and elements, spins in largely magnetic voids, their first and only programmatic concern being the relationship with their immediate elements. There is a public park overlooking the harbor vista from a hill explaining the millions of years in geological time frames and vocabulary. I'd spent my 6th 4th of July on that hill, at the foot of which still stands a minimal modern art sculpture called "Gateway To The West". It bewildered me then, back as the lake was still young and forming.

b. He was surprised that his immense laziness was inspirational to others.

3. Smicker (to lust after another).

a. A while back, an independent local gas station made the news by refusing to take down its egregiously oversized flag whose size was so big it was deemed a hazard to street as well as air traffic for the nearby regional airport. I'd seen the offending flag on a number of occasions, it was just obscene. the owner was an immigrant who insisted his aim was showing love for his

new home. Fine. Fastforward, every other new corporate owned car wash and storage facility apparently wishes to exhibit their love for country, too. There are so many massive US flags they've become ubiquitous, not unlike their regular size counterparts.

b. I cheated while playing the darts tournament by using a longbow.

4. Fipple (mouth piece of wind instrument).

a. The throb stiffened into a hollow cold distance, wider then flat; unspooled like film stock, pressed with dust and scratches. A single echo froze, mid-air-hovering in the cones of abuse-adedded speakers, the mouths of a decade of summer block parties now religated to the storage sheds of extended family members with more space then need.

b. The wooden spoon couldn't cut but left emotional scars.

5. Deipnophobia (phobia of dinner parties).

a. The doom scroll is changing us, whole cloth. It's the eye dropper scene from Clockwork Orange, except we're both sides. The thing about Big Brother, and all the Orwellisms classical late 20th Cent Western education taught us, is that the ones espousing fascistic mindsets were likely sitting next to us in class, taking notes. In hindsight, an emphasis on convience as a delivery system for repression would've been a much appreciated heads up. Sure, most of those fellow classmates eneded up starting used car dealerships, which is harmless enough- but they all party line vote for petit dictators when given the chance.

b. I used to practice weaving with spaghetti three hours a day but stopped because I didn't want to die alone.

6. Bibble (to eat noisily).

a. An idea I had once was recording myself editing myself in real time via a four track recorder (I wonder how that concept would carry over into a visual context). Talk about cross chatter. I think it sounded better then I figured it might. Start by making a statement of fact: I am in a room.

Respond to this by clarifying which room. With each available track, quickly repond to the responses with further information. It will take no time to generate a ball of words. Listen to this closely, find inadvertant statements from fragmented statements to repond fuller to. Repeat.

b. The efficiency we have at removing trash has made creating trash more acceptable.

7. Erf (plot of land).

a. I have no real idea on how the economy works. The trust we place in each other is astonishing, as a matter of practicality. We trust our social systems like we unquestioningly trust our sense of balance to not abruptly give out, mid step. In stark contrast, some political thought instructs us to mistrust these social contracts which make up the true glue of society. I don't get it. The aggressively tribal minded are the first to throw others out into the cold night, we exist through adherence to our surival impulses that fan out to others. We are lucky to have each other.

b. She had some amazing news to share but nobody to share it with.

8. Borborygmus (intestinal noise).

a. The surface of the pool mirroring my body from underneath the water; clever by half; being chidded for not taking a compliament; calling an old friend to verify their street address from 15 years ago; harvesting self-doubt from dreams; noticing the room, object by object; doing the dishes with intent; signaling to your old romanticisms that they are cliches but you don't care about that anymore.

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

9. Gubbins (fish guts).

a. I am going to document the wind, using it as a filler to wrap and warp itself around an idea of intense digital processing; I am going to cut out the low frequencies of one length of recording and combine it with the sounds of wind entirely comprised of near audible highs;

I am going to record wind near my house, on my balcony and out of state (preferably far from a body of water). I am going to take all that bothersome whooshing and cancel it all out with itself and be done with it forever.

b. He decided that the time had come to be stronger than any of the excuses he'd used until then.

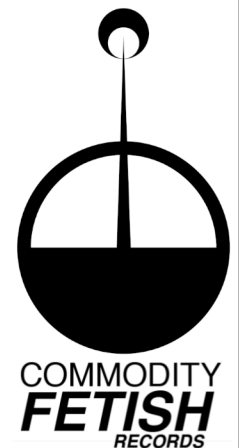
10. Xertz (to quickly gulp).

a. I have two sets of relatives whose geographical locations border two biomes. It's fascinating to discover this type of wide frame information later in life, as it woulve seemed to be a pertinent talking point to impress upon a young intellect. Big stuff. Also not taught to me, the first official road in their state passed by their houses (which woulde been almost 100 years old 100 years ago when they moved there). Tell people stuff.

b. Writing a list of random sentences is harder than I initially thought it would be.

**-CARL KRUGER
2022**

-END-



IMPRESSIONS OF

UNTITLED 1985 by VIRUS X

Virus X are a punk rock group from Niagara Falls, NY. They re-released an ep called, "Untitled 1985," on November 2, 2022.

You can check them out here:
virusx1.bandcamp.com/album/untitled-1985

My Impressions:

Fast, rugged, rough and raw.

These songs project themselves out of the speakers in a flash of sweat.

The songs are dark but propulsive.

They are simple; built around electric guitar, vocal squelching and drums. They are effective in their simplicity.

THE OJAI SESSIONS by DANNY KAMINS VINNY GOLIA & GARRETT WINGFIELD

Danny Kamins, Vinny Golia, and Garrett Wingfield are free improv sax players from Houston, TX. They collectively released, "The Ojai Sessions," on November 4, 2022.

You can listen to it here:
dannykaminsvinnygoliagarrettwingfield.bandcamp.com/album/the-ojai-sessions

My Impressions:

Steeped in the shadow of the great.

Ayler, Coleman, Coltrane and more. The bubbling blissful banter of brass playfully jaunts down the metaphorical path.

These masters of woodwind sculpt pieces of bedrock into slowly coalescing mental-scapes. They play, they taunt, they enrage and contradict.

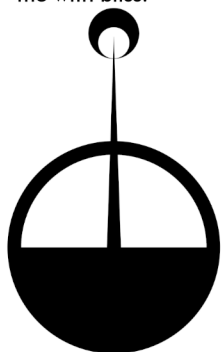
There are moments when I want to throw my ears across the room. There are moments when adamant vision fills my mind.

In the harmonic de-and-re-generation of these raw nerve exhortations, I am forced to feel the manic joy and terror of my life.

Herein is a piece of troubled, buoyant genius. Not malignant but deeply challenged. Embracing all there is to be in the sound space. Daring boldly to kill me even as it fills me with bliss.

There is too much here to simply judge this as good or bad.

Rather, it involves me in an experience for which I was not prepared. And in the moments where valleys happen and complex emotions cross, I am often very thankful that it stole me from my peace.



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INNOCENCE by O LAKE

O Lake is a neoclassical pianist from Rennes, France. They released a single of their music, called, "Innocence," on November 4, 2022.

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

My Impressions:

The title of the piece goes a long way to describe the elementary nature of it.

This is a piano-based instrumental tune built around a slow, jaunty lilt. It is sunny, pleasant, with just a bit of nostalgia. It has a hint of Satie, a hint of impressionism, but revolves around a motif of lost childhood.

MENSCHENLEERE by VLIMMER

Vlimmer is a synth pop artist from Konigs Wusterhausen, Germany. Blackjack Illuminist Records (Berlin) released their album, "Menschenleere," on November 4, 2022.

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

My Impressions:

A pleasantly energetic opening track immediately gets me in the mood to hear some propulsive synth. I enjoy the little sound games that Vlimmer plays in this track, bending tones and implying key changes that never happen.

These sonic choices get my mind bending and prepare me for a climax that never perfectly climbs. This is an interesting choice for an often more direct synth-pop act. I can hear the fun that the composer puts into this. It's a pretty, powerful collection of songs filled with these little tricks and easter eggs.

Next song keeps up the feeling of forward momentum but in a slightly different key and a slightly slower meter. Now we are digging in. This is going to be serious. Our shoulders pushed forward; the song is dragging us. The instrument gets us going. We are sliding again.

And all at once a cleaner, dancier version opens. This is the cyber punk future that we were assured of, but there is a darker, sinister quality to it now.

The vocals float beautifully throughout, they plead and even scream but always with melodicism. The reverb edges up and slides down like a tide. We are in a cave, then we are back in an underground complex.

Finally, everything is opened. We are wicked but we are exact. The music is pounding and pleading. We are ready to go. Resolution?

94-95 by SAMUEL S.C.

Samuel S.C. is a punk rock group from Falls Church, VA. They originally recorded, "94-95," in 1994 and 1995; but, released it on November 3, 2022.

You can listen to it here:
samuelsc.bandcamp.com/album/94-95

My Impressions:

Savage, earnest, cutting, personal, energetic punk rock that finds its home perfectly in the era that it was recorded.

Appropriately entitled, "94-95," this act could play alongside anything from Epitaph, Lookout or Hopeless Records. It's acerbic, harsh, fun and goofy all at once. Also, gang vocals.

INCONSOLABLE by LUGOSI

Lugosi is a punk act from Paris, France. They released an album called, "Inconsolable," on November 18, 2022.

You can release it here:
lugosimusic.bandcamp.com/album/inconsolable

My Impressions:

These songs are heavy.

They range quite a bit from section to section. There is usually a hardcore bent but at times the metal dominates the sound while at others the punk is most present.

The vocalist sings, screams, belts, and coarsely blasts. The guitars cut and blaze, the drummer violently pounds the entire set. Good for a rage out for sure.

LAST MAN ON EARTH by HEYTHEM MAHBOULI

Heythem Mahbouli is an ambient experimental artist from Montreal, QE. They released an album, "Last Man on Earth," on December 2, 2022.

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

My Impressions:

This album slowly progresses in a series of glacial decisions. The light gradually breaks across the horizon of the meter to make the pieces feel still. Like a storm becoming, breaking up; like lucid dreams infecting the mind of a dismal mystic, the sounds bring me forward across the termination into a world that is unfamiliar, melodic, new, and impossible.

IMPRESSIONS OF

PET by SEEBURGS

Seeburgs is an experimental electronic act from Seneca, SC. They released an album, "Pet," on November 20, 2022.

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

My Impressions:

At times a 90s Manson or Nine Inch Nails vibe, at others veering off into something more surreal.

These are songs (yes, they're songs) which build up, come and leave without demanding too much.

The songs are strongly synth based, melodic in the vocals, and highly percussive. They have a smirk. They are grimy. They leave one feeling mildly violated, in a good way.

THE JEWEL BOX SESSIONS by ERIN INCOHERENT

Erin Incoherent is a folk punk artist from Philadelphia, PA. They released, "The Jewel Box Sessions," on March 20, 2021.

You can listen to it here:
erinincoherent.bandcamp.com/album/the-jewel-box-sessions

My Impressions:

"The Jewel Box Sessions," are a quick 2 song ep.

These songs are simply produced: clear, distinct, and melodic.

They are composed of vocals, guitar and minimal effects.

These are evocative, emotional songs which touch the listener. There is a real vulnerability here that is impossible to escape.

EMBER FADING by EMBER FADING

Ember Fading are a rock group from Tallahassee, FL. They released an ep called, "Ember Fading," in 2022.

You can check them out here:
open.spotify.com/album/3GzFvjAt7wpOMXJO9LJIEK

My Impressions:

Popping percussion which slaps as it pounds distinctly hitched to tightly wound bass guitar plucks set the skeleton of this punishing-but-accessible pop metal act.

The vocals are reminiscent of Metallica, Tool and Deftones.

The production supports the sound of this high wire act, with guitar adding an intense growl. This is a black shirt and a pack of cigarettes.

FRESH START by DOOZER MCDOOZE

Doozer McDooze is a folk punk artist from Southend on Sea, UK. He released an album called, "Fresh Start," on December 23, 2022.

You can listen to it here:
doozermcdooze.bandcamp.com/

My Impressions:

This is a collection of punk tracks in the classic mold of punk anthems as well as some folk and even a bit of Reggae.

The production in these pieces is clear. The guitars sound clean. The vocals are British.

These songs are designed to be relatable and pleasant.

I was led to this artist by the song, "No Going Back to That," which left me depressed with the grim reality it examines. Most of us are stuck in dead end jobs, and dead-end lives. So, it's certainly relatable.

THIN SKIN by LONELYISANEYESORE

Lonelyisaneyesore is a noise rock act from Boston, MA. They released an album called, "Thin Skin," on August 23, 2022.

You can listen to it here:
lonelyisaneyesore.bandcamp.com/album/thin-skin

My Impressions:

This is a lot slower and grimmer than I first expected. It is farther to the right than Screamo. It almost has a black metal sound. Nonetheless, the tracks do have an avant-garde quality. They plunge me into the depths of the pit and keep me there in a realm where I would beg to drown.

Malignant, dirge-like, profound, bleak, begging, forlorn, attractive, mournful, barren, broken, boundless, yearning and pleading. Excellent and goal-achieving as well.

GOLDEN SHOWER VIOLENCE by BAPTISED IN PISS

Baptized in Piss is a hardcore punk outfit from Gainesville, FL. They released an album called, "Golden Shower Violence," on October 31, 2022.

You can listen to it here:
baptizedinpiss.bandcamp.com/album/golden-shower-violence

My Impressions:

Gritty, grimy, gross and glorious, this Baptized in Piss album leaves the station at escape velocity.

Demoniacal throaty vocals sang/sung above pounding, plodding percussion, guitars and bass.

The sounds of screaming are dark and angry. They scald your ears and bring elemental shadow into a world as cold as the void.

NO FUN by STAY GONE

Stay Gone are a pop punk artist from somewhere. They released a single called, "No Fun," in 2022.

You can hear a snippet here:
music.apple.com/us/album/no-fun-single/1651120803

My Impressions:

This is a resurrection of the kind of pop punk I'd hear in the late 90s and early 2000s.

Sunny, quick, with just a hint of one-of-the-gang bar energy, the chorus is as melodically ear-wormy and power pop infectious as one would hope.

This is back-to-basics stuff. It's a guitar, a bass a vocalist and a drummer. It's catchy and fast. You know you like it.

SOUP ARCADE VOLUME 1-4 by MARSOUPIAL

Marsoupial are an instrumental rock group from somewhere. They released an Ep, "Soup Arcade Volume 1-4," in 2021.

You can listen to it here:
open.spotify.com/album/4IPimlP11wM3TxfEmuJUI

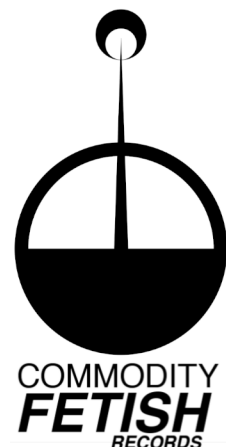
My Impressions:

This is a recording of some classic tunes from the days of video game yesteryear.

Ranging from Super Smash Bros to Halo, Legend of Zelda, and Kirby, these are well known themes.

The songs are decked out in new instrumental clothing, based on traditional rock instrumentation with a bit of synth added on top for good measure.

Listening to the album is a pleasant trek. It fills me with nostalgia and warmth. Bonus for the clean production and good guitar playing.



IMPRESSIONS OF

SLIGHTLY DAMAGED by FLOOR MODEL

Floor Model are a pop punk band from Milwaukee, WI. They released an album called, "Slightly Damaged," on July 24, 2020.

You can listen to it here:
floormodel.bandcamp.com/album/slightly-damaged

My Impressions:

Tuneful, straight-ahead songs of personal issues, mild satire and- especially- energy.

The greatest hits of punk are all here: social critique, bar songs, and snotty fun.

If you are looking for a low-impact fun time on the bar room juke, this is for you.

RESET by EDOUARD FERLET

Edouard Ferlet is a pianist from France. He released an ep called, "Reset," in 2022.

You can listen to it here:
open.spotify.com/album/0FCCnN5hOvEmWe4G1kXIJL?referral=labelaffiliate&utm_source=1011wp-naGXD&utm_medium=Indie_Believe&utm_campaign=labelaffiliate

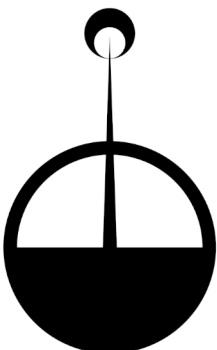
My Impressions:

This is living proof that humanity can still do new, beautiful things with a piano.

Really lovely, percussive diversions. Edouard makes the piano sing in rhythmic intervals; machine-like but tender. The pieces come flooding forward with a psychic reality.

All at once sacred, clockwork, and full of pathos, the pianist frames novel strings of tones into coherent progressions.

There is a futuristic quality to it all even while it retains an earthy directness. Grand, thorough, pristine, sound.



COMMODITY
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 RECORDS

SKITTERING by FIFAC

Fifac is a noise artist from Wallingford, CT. They released an ep called, "Skittering," on April 1, 2022.

You can check it out here:
fifac.bandcamp.com/album/skittering

My Impressions:

This music is visual. It imbues the listener with a soaked sense of place and time.

It eschews traditional noise construction to intimate a journey through an actual setting.

I get the sense that I have been here before. That the landscape is desolate. That it is bleak. That metal filament creatures are remaking the Earth. That the cultists were right. That we are ending all of this now.

THERE'S SOMEONE ELSE IN MY SKIN by LILAC

Lilac is a shoegaze artist from Stockholm, Sweden. Shore Dive Records released their album, "There's Someone Else in my Skin," on October 7, 2022.

You can check it out here:
shorediverecords.bandcamp.com/album/theres-someone-else-in-my-skin

My Impressions:

Creamy super-real environments of heavenly sound resound throughout these relateable, emotional songs.

The effects are present and act as a kind of broad support to the mood of each piece. This album is truly lovely to listen to, in addition to being transformative to the heart.

THE CITY by REBECCA MORENO

Rebecca Moreno is an indie electronic artist from somewhere. She released a single called, "The City," in 2022.

You can listen to it here:
open.spotify.com/album/1oOMRS7HDsG2g9kTEsfQMN

My Impressions:

A laid back slickly produced single composed of vocals and electronics that documents a trip through European streets.

The song as a movie like quality to it that almost implies the feeling of being on a train passing historical sites in a moment of profound passion.

This is a tender song, bittersweet, sacred, forlorn, and real.

THE DAMNED by THE LOW SUNDAYS

The Low Sundays are a dark blues rock band from Wilmington, DE. They released an album, "The Damned," in 2022.

You can listen to it at their website:
www.thelowsundays.com/

My Impressions:

A vaguely retro vibe permeates throughout this album as The Low Sundays work off-plunged depths in search of a new interpretation.

This is whisky rebellion bar room blues rock boisterousness that manages to carve out its own niche. There are moments of real tenderness and even confrontations of mortality interspersed throughout the swaggering riffage.

STRONG STYLE by DOUBLE MOONSAULT

Double Moonsault is a wrestling themed indie rock group from Cleveland, OH. They released their album, "Strong Style," on April 9, 2020.

You can check it out here:
doublemoonsault.bandcamp.com/album/strong-style

My Impressions:

First off, I am intrigued that the credits locate this recording in Cleveland, OH and St. Petersburg, FL. That is an unlikely combo of cities, and yet it sets the tone for me in terms of what to expect from this listening experience.

The songs recorded herein contain a detached pleasantness. They are happy sounding, joyful, benign.

There is a mellow vibe to much of it. A beachy sense of relaxation to boot.

At times the music reminds me of the Delfino Plaza music from Super Mario Sunshine, which I always enjoyed. At other times it has a lo-fi punk vibe. Still other times it has a meandering experimental quality.

There are often clips taken directly from wrestling television programs. I cannot hear with enough alacrity to know if the lyrics are specifically wrestling themed, but I know it is at least referenced throughout.

I would love to see this live, to see if it carries through the relaxed, lo-impact quality or if it becomes harsher in performance.

These songs are stripped down, minimal in approach, guitar-and electronic percussion tunes that possess a kind of innocence that feels authentic.

It is quirky, silly, tender, direct, wholesome, fun. And if you enjoy people doing things to entertain you for its own sake, give it a shot.

IMPRESSIONS OF

THE RAW ALTERNATIVE SESSIONS by MISS DREADFUL

Miss Dreadful is a singer/songwriter from Akron, OH. They released an ep called, "The Raw Alternative Sessions," on January 26, 2022.

You can listen to it here: missdreadful.bandcamp.com/album/the-raw-alternative-sessions

My Impressions:
Broadly speaking this is Americana. It also hits upon a less traditional element. It combines late nineties style alternative folk with an earlier mountain stream. The vocals are tight and on pitch. The guitar is present but unassuming. It is gentle but with a real pathos.

CAMP BLOOD by GRIPHOOK

Griphook are a hardcore act from Akron, OH. They released an album, "Camp Blood," on September 22, 2022.

You can listen to it here: griphookband.bandcamp.com/album/camp-blood

My Impressions:
A punishing, violent, flaming effigy brutally rendered with the blunt force trauma of a murder with a lead pipe.
This is an absolute invective. A terrorism in sound. A hatred enflamed and unleashed upon a stage. A raw, brutal cremation. A relentless swinging against the rageful patterns of life.

MATTRESS 4 U by MARJORINE

Marjorine is an electronic artist from Brooklyn, NY. They released an ep entitled, "Mattress 4 U," on May 27, 2022.

You can listen to it here: marjorine.bandcamp.com/album/mattress-4-u

My Impressions:
A skillful amalgam of lo-fi beats to study to, guitar samples, vocals, and sometimes brighter electronic percussion.
This album situates itself between an ambient background approach and a harder grooving, pop-oriented melodicism.
This would be lovely to hear performed at a dimly lit, upscale bar. It's the sort of music one could fall in love to.

LOST MY KEYS IN A STRIP CLUB PARKING LOT by CHPNDL

Chpndl is an electronic artist from Wichita, KS. They released a single-with-a-remix of, "Lost My Keys in a Strip Club Parking Lot," on August 22, 2022.

You can check it out here: chpndl.bandcamp.com/album/lost-my-keys-in-a-strip-club-parking-lot

My Impressions:
Two pristinely produced tracks based upon the same set of parameters. The first is grooving with a subtle nod. The second is faster, dancier, and quicker to grasp. Both are smooth to the ear and well worth listening to. I am not sure the relevance to the song title but I imagine it's quite a story.

HORIZON by QUENTIN SAUVE

Quentin Sauve is an indie pop artist from Laval, France. They released an album entitled, "Horizon," in 2022.

You can check it out here: open.spotify.com/track/6VERYYKhnBWkaGKdvhpPed?si=4887d14f78724df7&nd=1

My Impressions:
Sonorous, quiet intensity.
These songs are composed of minimal but effective instrumental choices.
The guitar is clean and bright. It creates an emotional scaffolding for the rest of the music.
The vocals are sweet but scornful. They hint at a real emotional exposure.

KICKING THE CAT by CHAEPTER

Chaepter is an Avant pop artist from Chicago, IL. They released an album called, "Kicking the Cat," on October 7, 2022.

You can check it out here: chaepter.bandcamp.com/album/kicking-the-cat-2

My Impressions:
This is a slow-grooving exploration of melody and sound with an air of sophistication that matches a foundation of underground credibility.
At times it has the crisp, smooth tonality of an old school R&B track. At other times it shares an emotionality with the indie and post-hardcore of the early aughties.

Throughout the sparkling event, the gorgeous architecture of sound and spirit creates in me to a place at once heavenly, tender, sacred and torn. It hurts. It kills. It brings me to the edge of my feelings.

This is music for broken angels. For hospital bound heartache. For the reality of the vulnerable side of myself.

This is truly beautiful.



THE DRONE SLEEPOVER: 2022 COLLECTION by STRECHMETAL CORP.

StretchMetal Corp. is an ambient electronic project from Chicago, IL. They released a live recording, "The Drone Sleepover: 2022 Collection," on December 3, 2022.

You can listen here: stretchmetal.bandcamp.com/album/the-drone-sleepover-2022-collection

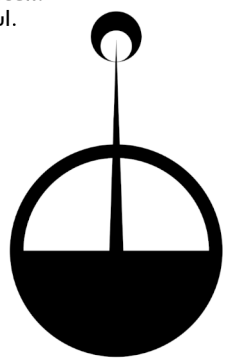
My Impressions:
I must start by saying that it was impossible for me to listen to this in its entirety, so my Impressions here must be taken with a grain of salt.

Of what I was able to hear, this is an ambitious project. It spans many hours of ambient music, played end-to-end. It follows a slow-to-unfold but highly diverse path through multiple feelings, sounds and intimations.

From gorgeous shimmering synth pads hinting at the angelic, to the diabolical, from broad cosmic synthesis to near noise.

I can only imagine the impact this must've had on anyone who listened in its entirety.

This project is to be celebrated from the gravity of what it was attempting, but that is not all. It is often triumphant, always beautiful, and it surely makes a singular mark on the ambient experimental page.



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POETRY SELECTIONS

RAGS TO REVOLUTION/ RICHES TO RUST

Is it possible to be both rich and revolutionary?

Seems counterintuitive

Does a revolution require riches to root?

Or is it the being poor with nothing to lose

That fertilizes the fight for whatever it is we fight for?

I'm for

A constitution of raindrops

Water free and clean

Clear of heavy metals, oil spills, forever chemicals, the blood and shit from factory farms upstream, parasites and poison.

For growing fruit trees along city streets and planting sidewalks and bike lanes

For keeping the necessary near, reducing urban sprawl to the slow drawl of doing things by hand, for ourselves and each other.

I've heard that the most recognized revolutionaries have been rich, that revolt is a privilege reserved for the powerful, the academic, the children of fortune.

Those faces, those figureheads, theorists, composers of criticisms, debaters and their dialectic diatribes, credited with the movement, but who was it that moved them?

A car doesn't roll with one wheel. Whose face do you picture when you think "Revolutionary"?

I am Spartacus.

See the Native and enslaved of the United States, who revolted for their freedom, the keepers of faith, the connectors to the place from where we all came, the most disenfranchised, the stolen sowers of seed who toiled on stolen acres of land, whose labor built the colleges where the progeny of thieves learnt new ways to enforce old ways, where oppressors made in the images of their makers made matters worse, and worse, and worse.

Where revolutions were also born. Where youth marched and sat and laid,

were assaulted and shot and sprayed, willing to take their place in early

graves to underline the statements they made, this war is a terrible thing, this law is a terrible thing, this rotten apple didn't fall far from the tree.

Am I asking the right question? Rich AND revolutionary? Revolution OR riches?

I suppose we need to define "revolutionary" before we can decide how to wrap our minds around the science of how a revolution comes to be. Is it the chicken or the egg, is it the pit or the peach? Is it a reach to believe that uprising comprising of overturning the status quo can go off from the chops of praxis and practical magic and capital squeezed from tragic circumstances?

My friend said we can't find one another until we find ourselves. A revolution of self. That's what was missing. Six billion utopian dreams gleaming behind the eyes of everyone alive and that's still a divide because we can't see the lines drawn in the minds of those who should be our allies, whom we despise and demonize for the audacity to keep astride that wagon in whatever way they can, and they do the same, they think the same lowly thoughts of us.

We think we have it rough, we barely have enough, the ones a rung above, they have more stuff, but they think they have it rough, they barely have enough. Up and up.

Well most of us will never see the yacht at the top of the ladder unless we're serving the cocktails or mopping the floors, same with the 4 star hotels and the best of the best medical centers, restaurants, airplane seats, people with law degrees.

See the captives of the state who will wait and wait on cash bail for months and years til trial fails to expel reasonable doubt. Judge still sets out to send them down for years, decades, life, when the height of the crime they arrived on was smaller than the high that yuppies find in high end dispensaries that replaced bodegas on the same corners where the displaced dealers once sold the healing herbs, and taxpayers, be sure...they're still in those citizen-funded cages, they won't set foot into the bright lights and lofi chill beats of the hip new weedy that's doing the same numbers, but suddenly legally.

It never gets better. Just different. And if we're being honest, how different has it been, for ourselves, woman kind, kind women nickled and dimed and denied safety and rights, my sisters, our bodies autonomous only insofar as some misters sitting in the shadows, denying our bleeding hearts, smoking cigars and paying for their daughters' abortions with blood money collected from our collective graves. They make it illegal for us to be safe, over and over. Our bodies, their choices.

And when we march, we get stomped out with police issued boots and firepower. See, it's all girl power, pink pussy hats and corporate pride, until it's Black girl magic and girls that have baggage between their thighs, or guys who bind their chests so tight they almost die, or those who float between the lines that binary gave us to define ourselves, or anyone who doesn't succumb to that rule of thumb: penetration for procreation and never pleasure, you will be punished for intercourse, unless, of course, you inhabit the highest tax bracket, then have at it.

They want us to have these children but don't want to see them supported, think of the children...that's a whole other story, god forbid a kid gets a hot meal at their state mandated, full-time unpaid internship at the indoctrination station. Moms and dads buying up uniform slacks and bulletproof backpacks on tax free weekend, saving a couple bucks, still can't save enough, can't save no one. Crying on the first day when they say goodbye at the bus stop. Sending off the babies to salute the flag and learn to add and be told that the Natives of this land were bad, and the founding dads had it all right in 1775 when they chewed on their pipes with their donkey teeth and decided to write up the laws of the land that we still have to live by today.

See the huddled masses who migrate, escape under the shade of night, no shade in the desert, black painted gallon water rations, coyotes snatching a fat bag getting a few past the barbed wire and walls, border patrols, still dying in droves, truckloads, or betrayed for a buck, stuck in cages with no food or blankets. Even when they make it work and make it to work in the worst paid industries, in the heat of every day, the song remains the same, got to stay undermined and exploited, underground and under the table and ducking the cold knife of ICE, always poised to slice apart families, mamas from babies born stateside, taken in broad daylight from their own homes and workplaces where they provide the hard labor that fills our plates with produce and poultry, our closets with the fastest fashions, their bodies full of Roundup and microplastics, all to manufacture precious products for the masses.

What's alien to me is the concept of these lines in the sand that separate us from them from there from then from now.

Take back the power.

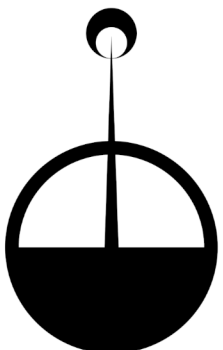
See the cruel irony of the water protectors pelted with fire hoses even though it's negative degrees Fahrenheit, see the light please. Everyone and everything needs water to continue to be. Water is life. If you think about it, drink about it while it's still free flowing from the pipes, but don't be fooled, nothing comes easy. Count your blessings and thank heavens for so-called ecoterrorists scaring off modern day robber barons, corporate sludge puppets oiling up their hair and greasing powerful palms in legislative lobbies, they want us to keep calm and get some hobbies. We need to keep on and fight to put a tight lid on pipelines, decline the fracking bros, deny the platforms of drillbits and build up the backbone to kill it.

Then the battle is in our minds and on our grocery shelves and in our rental applications and our job stations where we get minimal wages to live in moldy apartments and eat processed foods that are more preservative than nutrient and our mental health suffers just as much as our physical because the doctors who took oaths to do no harm have all forgotten and forsaken us because their student loan payments are through the roof, hey someone's got to pay for all this, and it's going to be me and you..

Until our motions take hold. Small waves move big oceans. We can build boats and keep each other from choking on the salt in the surf of the surge of this class war being waged.

By whose grace is there change?

A benevolent patron funding the people's overrunning of ages of darkness. My friends and I keep passing around the same twenty dollars trying to keep each other alive. But maybe they're right, we aren't leading revolutions, we're busy trying to survive.



COMMODITY
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RECORDS

POETRY BY
B.GR8FUL

JOHNNY CASH CONTINUED

J: I think there's a big line between people who just genuinely dislike you to the point that they don't want to support or engage with your work vs people who think it's harmful, in a way. Fingers crossed they've never made people feel that way about me. I definitely have people be like, oh, it's obvious I'm not going to like it.

R: It's a noise show. There's some expectation of aggression.

J: Yeah, I mean. That's fair, but I think some people don't like the humor aspect.

R: Really?

J: I think people are concerned that I'm making a mockery of something they like, which I am but from a place where I like it too. So, I feel I can make a mockery of it. When I make funny noises, I feel it's sort of self-effacing humor because I thought it was the central part of my being.

I think some people see it as "I like this and you're making fun of it." And it's like, no, no. No, I'm making fun, it's just I am what you like though. Sorry, I like noise too. I think people think it's more like I'm doing a fist shake and it's like, not really. Not from an outsider perspective at least. Well, I feel like using it.

R: I think there's humor in noise.

J: You've seen it more recently though, which I feel like has kind of branched off. I think there was a point where I was playing more on traditional noise tropes that had sort of become part of what I do regardless. I think there was a point where, even just me putting on sunglasses. I was like, I'm just making fun. Sun glass noise guys or something, but you know, I mean, I feel like you know, I think this happens. A lot of millennial aged people on the Internet. There's that cycle of ironic humor, that post ironic, it becomes a part of your being. And it's kind of like you make fun of something so long that it's like, I've been doing this a joke so long. Now it is serious.

I never thought of putting sunglasses on

I was just making fun of people, but now it's hard for me to play a set without them. So, how am I any different than who I was originally mocking? I guess at this point it's come full circle. It's a lot of people.

I think a lot of people in 2011 made fun of that ICP I saw miracles/magnet song. It's like I feel like the timeline was you kind of made fun of it and then it ended up just kind of paying attention to ICP. It's like it became so part of your humor and your brand to mock it, then it's a part of you. Like that post irony stuff, I don't know.

R: A lot of people out here use humor with noise. Or mix noise with other genres.

J: Yeah, but there there's a lot of- I think it's different over there. The SE is a little more fine and like loose with it where like NE especially, I feel like the northeast corner of the country is very much dudes who have XX straight edge bullshit. Bros who got into noise and I feel they brought that vibe with them. This has to be done on-certain terms. I don't necessarily disagree with that.

R: I don't like the bro-y type guys.

J: Well, yeah exactly, It's something that I disagree with. Though as someone who's booked a lot of noise too, I've also seen a lot of disingenuous people come and go who flirted with noise until they found something better. And I kind of don't like that. That's where I'm a joke is one thing, but I think it sucks. I'm not anti-mixed-bill but I am anti-your-techno-project-wants-to-play-an-angry-noise-show-to-get-a-book-until-you-start-getting-cooler-shows-offered-to-you and then you're like, I'm doing something else. I've seen a lot of people do that move.

R: That sounds very LA.

J: In this case I'm more so talking Texas, but same difference. Austin, TX. I feel like would be the Los Angeles of Texas or whatever, you know. But I think it exists in all places. I think noise is the only genre I could think of where that exists.

Where someone can walk in who doesn't do what anyone else on the bill does. And if you say, hey. Now, I'm not really looking for this. I'm trying to book a kind of specific show. It is completely kosher for them to drag you as a gatekeeper or an elitist for not wanting to book something that isn't noise on the noise show. I feel like I've experienced that a lot, but I've never seen it. If I was a pop singer and I said I wanted to get on this black metal show and they were like, hey, we don't do that. I don't think people would be like wow oh gate keepers, how dare they?

R: There was one time that CANN'D was on a black metal bill and a band cancelled because CANN'D is funny and they didn't think that people would respect their satanic religious intentions. So we harassed them for like a month.

J: Oh yeah, I think I heard that. It's like Nuclear Hellfrost or some shit like that. Yeah, good. Yeah, yeah. Well, I guess, I guess. I just mean like noise is an open-ended genre, and that's a good thing, but I think it is still a genre and you're allowed to sort of place restrictions on it as you see fit, especially if it's your own venue curating. I would say it's the only genre I've had experience with being strict about curation adhering genre rules people get upset over it. People really- they want it to be so free form that it's like well "I don't have to participate in what it is. I should still be welcome." And it's like, well, I still want you to get it though. I've had people pitch me anything. Literally someone once sent me a death grips DJ remix thing they did, and I was like this isn't really what we're looking for and they're like why not? Did you look at it? What show was it right for? I think that's crazy. I don't know. I couldn't imagine it happening with any other genre but noise, so I don't think about it. I don't care.

Maybe I've been too beaten down by the horrible capitalist system but I guess when people talk like that I'm like can we talk about something realistic 'cause this is not going to happen? So, I think in that regard it's almost necessary that we have the seriousnoise bros 'cause we need some of them. I don't want to be completely open-ended with allowing any bullshit project to be in my sphere of what I do. My social circle, I think I still need to have some sort of curation and tastes.

R: There are always men, and it's always men, in every scene who want to set the terms and rules for everyone else.

J: What I like, I do want a little fun, and straight edge fucking noise guys are not really the fun I'm looking for. There's also, I have had people pretty much bluntly tell me like, yeah, "I like the noise you do with Breakdancing Ronald Reagan and I just wish you got rid of the funny stuff." So you really do just hate it because it's fun. It's like OK then, sure. But I don't know. I feel like what I've been doing lately is trying to separate pretty well, being in strictly like a noise project because I don't want people who come in with that expectation. I want to be sort of free to do whatever I want, and then I have other projects for more like noise-centric work that I try to keep out of the theatrical sphere.

Sometimes I do just want to do straight up noise.

R: I feel that. How old are you?

J: 33. 33 but I started at 14. So, it's going on 20 years almost.

R: Where did you start playing? Texas?

J: Like Houston, TX. Well, really on the Internet to be fair. So I didn't exist in real life. I mean I was like a middle school dropout. Well, I spent 9th grade an early high school dropout just fucking around the Internet and not hanging out with anyone.

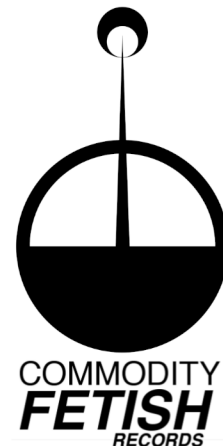
So, some already started in Houston, some not. That's not quite accurate because I didn't take it to live setting for like two or three years.

My first one was at some like battle of the bands. I smoked on my way to a place called Java Jazz that did not go well. They were not into it. My first real show was in my San Antonio. Some record stores with heavily noise people, but noise-adjacent bullshit kids like the kids who like faster noise or whatever. I decided they wanted to have a noise side project that kind of vibes. I think that's probably the first real one. That had been 2007 and prior to that there's Java jazz things in 2006 and that was my technical first show. If you want to count that, it's sort of debatable. Yeah, that wasn't useful.

R: So you didn't play Houston at first?

J: I never actually played in Houston till after leaving Houston because Houston has a strong scene for noise. It always has, like Richard Ramirez, Black Leather Jesus. I don't know what it's like now, but at the time when I was a teen it was definitely like noise forward. DIY Spaces, house spaces, etc.

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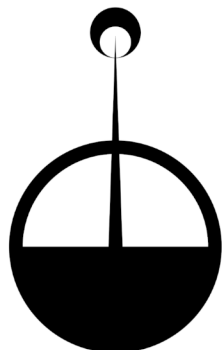
JOHNNY CASH CONTINUED

R: That sounds good for you. Why didn't you go?

J: Oh, I was too young to go. If it wasn't all ages I felt like I couldn't or something. I feel there's sort of a mystique built around noise, a general thing when you're young that you're like, oh this is gonna be insane and crazy or something. I thought I wasn't ready for it, and I didn't realize it's just fucking really pathetic nerds (like myself). I definitely used to think, well, I thought Richard Ramirez was scary as fuck. I thought he was terrifying 'cause I just knew him from the aesthetic of his art. So, he's very dark and evil but also sexual. As a kid I was like, this is something I know I am not ready for. But then later in life, staying at his house, eating Chipotle, watching Squidbillies, I was like, well, this guy is a motherfucking suburbs man. He's just some guy. But when I was fucking like 14 you know I was like oh, should I go to the show? He might kill me or something. I don't know, I really had this image you might see a scary noise demon or something. But little did I know that a lot of my noise icons are just like old dudes with money and stability and possibly their happiness. I don't know.

R: Then you got more involved in noise?

J: Oh, for sure. I started checking it all out and was very stoked.



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A thing like Rusted Shut and Steel Hand Prosthesis are not really from Houston. The Wild that was kind of where they played Goat Taint. All sorts of like very early exit noise guys. You could almost reach them. I sort of went down a weird path. It might've hurt for a while.

R: Did you ever think you'd do something besides noise?

J: I thought I could be a fucking grindcore band person. With playing instruments it's harder. And I'm supposed to do it with someone saying how to play it. And then why don't you break here as well?

I even started a cybergrind project, it's supposed to be just like me and my computer. My drum loops and screaming. But, I just sort of stopped. I just sort of got into noise, and I wanted that to be part of the grind stuff I was working on and I realized quickly how even the most weird, deprived grind guys on the Internet still are too scared of noise or something. I don't get it. I think that pushed me out of it. That genre and all things you could do. Anything you can associate with, "punk" quote unquote. I lost interest in it so I was like damn y'all can't hang with noise, what's wrong with you? Why not? I thought you guys got it and I thought this is the logical next step. I thought if you're into fucking Napalm Death or whatever that eventually you hear noise and be like, oh finally I found it. But that is actually not how most people feel, but that was my feeling.

I don't know.

R: There are many streams that feed noise. There's not just harsh noise. There's also other things-

J: Oh yeah, yeah, yeah. I was not, I was not a Sonic Youth guy, not an indie rocker. When I got into noise. And I was not. I've never really been into industrial.

I know that's obviously a huge jumping off point, and I don't know anything about industrial. I don't even know anything about the noise leaning industrial stuff. I barely know anything about it. Throbbing Gristle, I know I'm supposed to. I would say honestly, even with that, I think I just said I liked it. I remember one day I saw Psychic TV live after years of telling people how important they are and I



was like damn, this sucks. This was Psychic TV? What do you mean by this? What is this?

R: Well, noise is a community of outsiders. I feel like we all know there's no big opportunities to make money so we have to tolerate and promote one another.

J: I guess I just never thought about that. People talking about like whether or not noise can make money. I never thought about music as a stepping stone to make money. I also never really thought about making money. I mean I saw some guy who I will leave nameless, but he's a very annoying Internet noise person. Make some stupid post about how like you can't charge \$5 for a tape anymore because then people won't buy stuff on his label for \$10. I'm like dude, I'm surprised we can get away with five. It's like, what are you talking about? I guess some people really think that way. It's like, I mean, it is important to like support the arts or whatever, but it's also like I think within reality and I'm just like that ain't gonna

R: I think the realism allows noists to express themselves freely. If you accept that ordinary people probably won't be into it then you can unleash yourself creatively.

like, wow, now the only thing you enjoy is your career. I think it's really like that.

R: I'm talking about money but I'm also talking about how noise is unpalatable to ordinary people. Noise artists have to be tolerant of one another because lots of people find noise off putting.

J: I think if you explain noise to someone in the right way, I think it's pretty understandable. I don't think they're gonna understand it at face value, but I don't know, I mean how many people thought it was cool when Hendrix started playing feedback in guitar solos into like an octave up fuzz?

That sounds like shit. I would say that's a similar sound to something I would do intentionally. People loved that who are completely normal. It's just like it was presenting it to them in a way that they found palatable. Which is also why I'm very strict. I do not like guerilla shows or whatever. I don't want to put my art on somebody who doesn't want it because first of all, I'm just going to make them forever hate the style of music I play. They're associated with harm. There's also like how is that fun for me.

R: Well you in particular need to have a consenting audience.

J: Ha ha. Well, what's funny about that though is I think maybe that almost makes it more testable. I have played a lot of noise shows where we're playing to a mixed crowd. And it's a lot harder to get someone to understand the guy hunched over the pedals. You know? 'Cause it's nothing. From an outsider perspective, it's like wow, nothing is happening. I don't really get it.

I feel like people when they're young, they think noise is shocking sounds.

It's loud, but I've been to plenty of loud shows that weren't noisy most of the time. If you hear noise as a normal person, you're just like, I don't get it. What is this? I'm bored. And I think in that way the weirdly like offensive extreme stuff I've been doing is almost more relatable to a normal crowd because there's something they can latch onto and understand.

CONTINUED

J: You're not going to make any success off your noise project. Yeah, yeah. But also, I just I don't think noise is specifically at the bottom 'cause it's always there- <Call breaks>

J: Hey, I lost you. Have you lost me? Yeah, same, uh? What was I saying? No, never mind. Oh yeah, I was saying like go to a fucking bar. Go to a bar. A reasonably popular downtown bar on a Sunday night. And there's going to be some rock band playing for nobody. I think most music is not, you're not making money off most music. If I pick up like an Elektra guitar, I'm not necessarily guaranteed success. But I also don't really want that because I already don't like it.

If I'm working and I became a successful artist or musician, I would definitely have to modify the work I've been doing to make it a little more palatable.

You know, comfortable for people, I don't think I could just do it. Whatever the fuck. If I wanted to do so then it's just a job. At that point at It's almost hard to understand how successful artists can live with themselves because it's

JOHNNY CASH CONTINUED

J: Humor. Being provocative. So obviously I feel like nudity generally speaks for itself, and so sexuality is in mainstream movies, so that's not really a shock.

If anything I feel like the times you can play a set where you're playing noise on pedals is when you're really being the most challenging.

R: I don't know. No one would arrest you for just playing loud noise with pedals. Stripping in public is more challenging I think. J: Yeah, well yeah, I wouldn't do that. Oh, I mean. I probably wouldn't. I almost didn't play your fest because there were people with fucking kids at the parks for a while early in the day. And I was like, if they're still here I can't play, just straight up. I'm not gonna strip out in front of some kid on a boating trip. So, I was pacing around, watching the water being like please leave, please leave, please leave. I could barely handle doing it with the fucking audience. Weird bead people around. But then I realized they're also weird super rude people, so I was like OK, I'm fine. Fucking off the clothes with me.

Yeah, but I mean, in the daytime, if I played an hour earlier, I think I would've dropped because there were still families around and I'm not interested in breaking laws as a concept, but I'm not interested in being a registered sex offender. It's not worth it. I don't want to be unwelcome in the state of North Carolina anymore.

R: It was in the context of a private property with a private event.

J: Yeah, exactly, but I think we were teetering on the edge of that and I don't know. I don't even know if I'll go that far again. If y'all got a really special one we'll see maybe? It's also I think there's a part of me that if it's too welcome, I don't want to do it. I don't want to put people off or like offend people but also, I don't want to be living up to everyone's expectations in a way where I'm just sort of playing a hit single for someone or something like the noise equivalent of playing greatest hits. Like getting funny song covers people would be like, haha yeah, it's funny. You should do it. Someone said I should play All Star by

Smash Mouth. For me it's a no. It's an obvious joke. I'm not doing that and the fact that you want it means I definitely will not do it now.

I'll keep going. Maybe I'll keep pushing the extremity into people. Probably, I mean, I think I don't know. I think it depends on the environment; it depends on my level of comfort.

R: Next American Babylon will be indoors at night at our house so we can get away with almost anything.

J: That's scarier to me, 'cause the house is personal.

R: Yes but the house means no cops get called.

J: Well, no, no, no, I get that, but I mean I feel like, especially anything sexually driven. It's almost more uncomfortable because it's in your home? Rather than outside or at like a noise venue at a bar or whatever, where I'm just a performer and once the shows over we all kind of go our separate ways back home. Back to reality. It's way more real just jerking off in your living room. That's very like, we really were bonding more than we need to.

R: Well it's always up to you.

J: We'll see how that goes.

That'll be the concept finally. I'm going to give people what they want. Those Memphis kids asked me at Babylon. That's the first thing I heard when I was done with my set. If someone walked up to me and liked it, "did you come?" I'm good with the question. I've invited that. These people feel that they can ask me that. I don't think I've ever asked anybody that question in any context. Apparently, I mean this- it's all new too. I think a lot of people met me this year because I think a lot of people got more exposed to experimental music over COVID. You know, just kind of chilling on the Internet, there's a lot of people who interacted with me and maybe knew me as a concept. Now what they're most familiar with- the sonic doll. Here, the COVID changed my brain chemistry. And I think that's real.

R: People might be ready for something strange.

J: That that could be true too, but we just don't really know enough yet. I would say I was always a very anxious, paranoid person at heart. I was way more so in the past but in January of this year, early January, I got a really bad COVID exposure. I've now had it twice. My first one in January and I was like bedridden.

It fucked me up really bad and I woke up when it was over and was not me. In the same sense, I played a show about a month later and ended up doing like a funky naked thing with like lots of props and shaving cream and just being messy and like not caring. Ever since then, I've just been like, I don't give a shit. I just do that. I would not have done that before. If you'd asked me to do something like that before I'd've said no because I've already gone through it once before when I was assaulted. It was definitely a near attempted murder in some sort of situation and I would say after that I started doing things that were a little more physically brazen. Jumping off the stage onto my ear was a kind of style that I wouldn't have done before so I didn't. Then I did.

So, if someone hits you in the head with a hammer you start to not be concerned about having a sore arm the next day. You know what I mean? I think COVID was the same thing. I felt so sick for about a week straight. Then suddenly, the idea that people would think I have an ugly body or that I'm not funny suddenly doesn't matter. That's not important. So, I just sorted it out.

R: So COVID really changed your approach?

J: Yeah, yeah, really. Well and especially I mean, I hate to make a COVID centered conversation because I think talking about COVID and how it's changed the art world or whatever is so tired.

It's like, we all know we don't need to talk about it. We just say it happens. I will say also the fact that before COVID hit, I would say I was just a daily anxious wreck because I had so many personal dramas, scene dramas, things like that. Over the years, things that just come when you or someone who puts a lot of shows goes postal online. When they drink and do a lot of drugs, you know, sooner or later you get some people pissed off and make some friends into enemies. I was always like, someone had to give me shit. Someone hates me. I mean I've had it happen several times. Someone tried to kill me. You know it's like, I'm very worried about these things. I think going from COVID to literally overnight suddenly playing a show at all was a lot. It felt off the table for what felt like forever. I think that made me start too, like in a way care about shows less,

but in a way like I also cared about what I do with my performance more.

Because frankly, if I got fucking cancelled for the Sonic doll than for all I know, there's another pandemic coming that's going to make shows irrelevant again. They can go away overnight. We know that now. So, I just feel like if I'm playing, you know I should do whatever I want to do. Because it will be gone tomorrow, depending on how the wind blows, you know?

R: Well you picked the right fest to do it.

J: Yeah, I wasn't sure. I was getting a little scared 'cause the night before it became like weird Christian fest, and I was worried.

R: Yeah that pissed me off.

J: But I remember I remember talking to Christina in the car on the way out and I was like, is it all like this? Did I just not know? Well,

obviously I realized later that that's not the case.

R: I was extremely pissed that my fest got hijacked by god lovers.

J: Well, I don't mind the folky Jesus. That should almost upset me less. Then the weird like Trans performance for Christ that happened afterwards. Because I wanted to go to that guy and be like, you know your church hates you, right? As you know, they wish you were dead. That's the same thing as trans for Nazi power. I don't like to use that word, but in the context of what we're talking about. I'm like, it's Hitler. So you do your fucking edge. He always said he'd call you a faggot and put you in the fucking gas chamber man.

He hates you. The Nazis hate you. Dear, like they don't like us. Yeah, because that whole set of the performance art thing I thought it was gonna be about like a queer thing, and I was like, I'm into that. Obviously, there's a lot of Christian experience that has been queer. They were talking about, you know Christ went through a lot of pain and I'm like wait so this isn't a queer thing, this is just a crucifixion thing. It was just weird. It's weird because you know, I don't want to tell Queer artists what they can and can't say. Obviously, I don't wanna. Yeah, and that was like a very traditional Christian message.

R: You saw my Baphomet painting. That is not a Jesus-welcoming place. I am firmly antichrist.

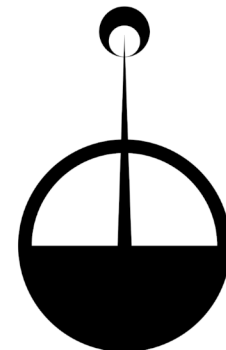
J: I'm fine with like Scotty but he didn't play shows, and while he's taking a break. He's been sharing the same

space for a long time. Oh but well, but either way it's like I'm fine with in Christian art, but I'm not fine with traditional Christian art, just 'cause I'm like there's other places for that.

R: It upset me. I wasn't going to shut it down because I'm into artistic freedom but they definitely violated the spirit of the event.

J: Well, yeah, at the beginning of their stuff though, they were talking about, you know the two fucking gay Saints or whatever. I'm like, I'm interested in hearing about the intersection of queer culture and Christianity because that's just like something we have to accept exists because it does. Obviously there are people who are raised Christian and who think they're both. You know, they decided they still have their faith. They also have their gender identity and they have their lifestyle choices, fine. It really was just the traditional passion of the Christ bullshit message about like Christ to torture for your sins and every time you experience pain, you're living through Christ or little bit. I'm like this is just normal church shit. I don't need those I already know this, you're playing the greatest hits. It was like the Christ version. It was like the Christ version of I played a show once that was like a 24 hour like ambient test and then at like 3:00 AM these three like college art, grandkids who later went on to CalArts, they started playing an actual cover of like Music For Airports,

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J: by Brian Eno. I was like, you don't even need to hear that. If I go to the ambient show, I don't need to hear Brian Eno cover because if I made show I know what that sounds like, I got it. If you live in America, especially in the South, I already know about the crucifixion. I don't gotta hear about it. I know we all know. Why we are still talking about it at this at the weird art fest.

R: I know but I couldn't stop them.
J: Oh, for sure. Yeah no, I think I think if you stopped them. I think if you stopped them, I would be on their side on an ethical principle. I think it was, I think those being back-to-back. Was that what made it too intense? I feel that.

Poose I think really was good right before me. It made me feel like, oh I can do this. 'cause he was having fun. He even told me afterwards that he did a more like body centric set because he knew what I did and was like, now you know we can all do that. Basically he knew my set was going to be vulgar in some way. So, he was like, yeah, I can do it. Which is kind of the vibe I wanna set with my performances. I dream of a show where I'm the least interesting act on the bill. As far as extremity goes.

R: That would be one intense show.
J: It would be very cool with me fucking a Sonic doll. It was just the opening act, so things that make me seem forgettable. That's gonna be a nice show. I've always tried to book things like that, but it is hard.

R: That would be difficult to find that many extreme acts.

J: Well, I guess the problem is it's hard to find people who push the limits of extremity.

Like, when people have said stuff to me, obviously people go to when they see an edgy set with any sort of male nudity involved is you're like GG Allin. It's like no.

No, I do not want to be GG Allin. I don't like that man.
R: You stay within informed consent.

J: Yeah, but I think people see something new to them, I guess. I'm trying to embrace it, but it's like, I go up to the crowd I don't want them running away. Also, GG Allin was just legitimately like, sexually assaulting people. I'm not interested in that. Yeah, like that's no thank you.

There was like some noise kids back in the day from Michigan or something. I remember they would do this set where they just literally were like taking their dicks out and like rubbing them on women in the crowd. And like, yeah, we're not doing that.

R: It's a fine line but an important one.

J: I think that's creepy. If people knew that was coming and they were on board, that's cool. But then it also wouldn't be fun because I do want some element of surprise. It's like, I want to put the warning out there though. The console warning of, like, if anything sexual makes you uncomfortable, don't come to this show. At the beginning of the set, I do say that at the five minute mark the baby oil comes out. Then out there about 6 1/2 minutes, the doll comes out. I don't want people have a playbook in advance, but I do want them to be informed.

R: I assume you don't want to be arrested.
J: Yeah, and I want people to be able to leave if they don't like it. But I still want the people who stay to be surprised?

<Line breaks up again>

J: I was explaining. We're talking about the difference between me and GG Allin. I think there's two core types of shock. There's a shock meant to offend, and there's a shock that's just meant to surprise people. A more literal definition of the term, and in that case, yes, I want to shock. I want someone to be like, wow, I did not expect to see that. I'm leaving the show knowing I've seen something I may never see again. Whether that's good or bad, I want them to say, dang. I'm gonna hear, you're never gonna see that again, probably. It's not a common theme in art. It's not especially in the context I did it. The situation I did, etc. I wanted to build something that was like this cannot be replicated even by moving. It's such that you wanted to build a thing that you could make a post about later and say remember the time you saw that set that was crazy. You know I want to make a memory, basically I mean, the Christianity was definitely not expected. But in the other way. Right?

R: I don't think it's transgressive to enforce

social traditions.

J: Well, I struggle with that because I do think so many, like problematic people, have Co-opted the language of being against Christianity.

R: Like who?
J: I mean, obviously there's sort of these stereotype of the incel Reddit atheist guy and I don't ever want to be that guy? But I'm also like, I thought we all did agree this doesn't matter.

Christianity is just not that cool. I thought we all knew. At some point Richard Dawkins kind of merged culturally with the people who are just kind of mid level incels. Because it's just people who are being smarmy about it who don't really believe it, it's more just about dominance or something. Like, they think they're smart by pointing out that some things in Christianity are not accurate or whatever it's not realistic and that's like not what I'm here for. I'm into being anti Christianity 'cause I think being a bigot is wrong and the core values of Christianity are bigoted.

We're talking about the person whose set is Christian. I don't. I'm not mad at them for doing Christian stuff. But I do want to pull them aside and be like you know they hate you, right? Like be careful you're not safe. If you go, if you're going to church like they may harm you one day.

R: Yeah it's a self-defeating thing. I also feel it props up a destructive and false mindset.

J: I think it's. It's crazy that we just sort of forgot. I don't know. It was weird. But it was weirder in the context of two back-to-back. I was like damn, it's Jesus's night. It's funny though. In retrospect, it's funny, especially knowing what was going to happen the next night with myself and with Poose.

R: Do you have any like things we need to specifically address? Projects, whatever?

J: Well, I sell nothing. We did too much this year. I would like to relax. I mean, uh, I don't know. Is there anything? You want to ask me about?

R: Is there anything you'd like to talk about that we haven't?

J: Yeah, I mean. I'm curious about that. I'm more curious about answering your questions, you know. Like you lead I follow. I don't know what you want out of this? It's just small talk with Johnny basically. OK.

R: By the way, this has been recorded. I usually tell people at the beginning but you were right out the gate a mile a minute- which I love.

J: I assumed there was some amount of recording going on. Like, I don't think Ryan could type that fast, so I don't know. Maybe you can. I don't know your background. Maybe you can type 100 wrds per minute. I probably could. Yeah, yeah. I, I mean, I guess the only thing I could point out that I do think is important: you know me more for Breakdancing Ronald Reagan but I have another project which is more direct noise pedals on a table.

This conversation is obviously very free form. While looking forward, I do want to address something; I do make jokes about noise, but I do projects like Sunk Cost. I do make harsh noise. Genre music. I love noise. It doesn't always have to be funny. I have come to where I started doing Sunk Cost anyway. 'Cause I did, you know, I've always been at least a little silly at the sets. Even when they weren't completely silly, they were more performative and it gets taxing to do that. Say, opening a show on Monday night but no one came to it. I start to put myself out there for almost no reason. I'd stress over it and be like damn I did all that for nothing. I mean, not to undersell, the people were there, but it's like, why did I put myself out there for nothing?

You know that I had like a fucking panic attack right before the show to play for my two friends who've already seen me play? It's a lot to put yourself out there for no reason, so I started Sunk Cost as a way out, which would be like what if we just play noise. You know?

Now I'm the guy hunched over the table playing the pedals. I don't have to do anything except things I think sound cool. I've come to learn that's actually way fucking harder. Not only on a technical level; noise is not as easy as most people think it is, but also, it's like. It's hard to feel confident about just playing with your gear and making sound art, for lack of a better term. It is fucking impossible. When people are like wow, Johnny, I don't know how you're so brave to Fuck a doll on stage or whatever. Like, that's easy. 'Cause the thing is, no matter what the result is, like, I've already done something with the set that sets me apart from the bill. It's almost always new. But, if you just ask me to play noise. Making myself stand out on the bill without any gimmick is a challenge. Uh, so I don't know. I think when people think I don't take it seriously or something. It's like, no, I do take it seriously and it's very difficult. So all the times I find myself having a bit more time enjoying the lower stress out of pressing little buttons on my table, playing my show. It is important to remember that fucking Sonic is easier.

R: Is there anything else you'd like to add?

J: I don't know if there's anything else.

I guess we'll see what happens next to American Babylon, if I make it. Maybe I'll do something worse.

Maybe I'll do something

completely chill just to throw everyone off. Maybe I'll drop the concept. I've been cheesing for months. I keep posting about my- I'm pretty sure my partner has set a hard limit. Like, "Johnny. If you literally come watching a video of Jeff Dunham in public, I don't know how close we can be." That might be a safe boundary set. R: I've definitely had a few people cut ties with me for promoting you.

J: Oh, I know who and I don't wanna say. I have some feelings about that that are more- I would rather be off the record. But I'm surprised. I'm surprised there was that kind of reaction. I don't know if I heard anything completely negative. I had; I think. Maybe there's some backhanded compliments. A poetry girl just said something like you're deranged, excited. I'm like that's accurate, yeah. I definitely had a lot of people say things like wow, I could never do that, and I'm like that's true, but also it is backhanded in the sense that you're like, I also *would* never do that. Bravery and stupidity are often the same thing you know.

R: Courage isn't feeling no fear. It's feeling fear and acting anyway. That's John McCain. Haha.

J: Oh God, let's see, you put the Jesus bands on now you quoted John McCain. I don't know.

Honestly, during the Christian stuff I was kind of like John McCain- I thought I was a prisoner of the war that was their cell getting tortured.

R: Haha. Well, that's about it. Do you have any photos you can send me of you performing?

J: Yeah, I've got shots from this year that are all pretty funny and you can censor or uncensor as you see fit. I don't care. Obviously, I don't care.

R: Well we just passed one hour.

J: OK, that's good because I do need to get off. I do have a completely normal job that I have to get in the morning, thankfully they're too stupid to use the Internet because none of my settings are private. They should not hire me, but they somehow did. I just never typed my fucking name, and it sounds like I mean I think even my for a while my Facebook photos like my ass or something you know. So it's surprising they haven't brought that up 'cause I've looked them up and they're just awful people. Well, they could fire me, but I'm pretty sure I could find some weird like Trump posts from them, because just chances are if you meet anybody over 50, you can find that.

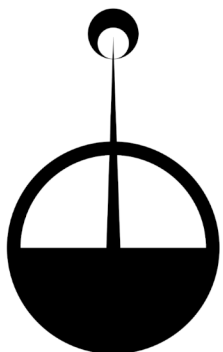
R: Especially business people.

J: For sure. Alright cool I'm settled then.

R: Have a good night.

J: Oh cool, yes, talk to you later.

-END-



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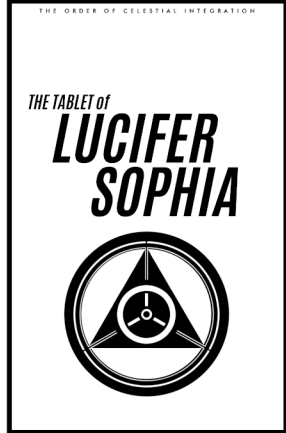
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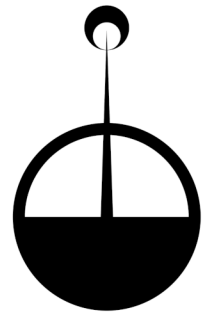
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