

ISSUES

WE'RE BUILDING A TOWER

LESLIE KEFFER



#111: 8/01/26

LOWELL HOBBS

**JOURNAL
OF THE
FIFTH
FOUNDATION**

OCI

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ISSUES 111 8/1/26: LESLIE KEFFER

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ORDEROFCELESTIALINTEGRATION.ORG

WE ARE ALL BY ELLA SOLIS *ANIMALS*

The human mind / justified / what is
 just defined / as sacrilege. I let out a sigh /
 while that part of me dies-- ///

friends cleaned my room,
 immaculate. I ponder / what wonders / lie
 in the minds of others, ///

I'm on one they tell me--take a
 break. / But this vehicle has no brakes, /
 can't stop the way / I stow away ///

a locket with / your ashes. /
 No piece is left / and I'm bereft ///

of all people who unconditionally
 loved me. They've all died, / demons
 inside, ///

I put them / away into a box. I feel it
 within, / made it my mission, ///

to remember those who loved and love us.
 I have to keep going, / my family
 showing ///

their pain and their sadness on
 sleeves. / I pass some roadkill, a possum is
 dead on the street. / It gives me the
 skeeves, / please / just let me grieve, ///

the flies gather around his carcass. / I
 wander at home, I wonder alone, let's take a
 stop at the market ///

They marked us with slashes / and
 lashes / and cuts, hash brown ///

from McDonald's while I ride the bus. /

The roads are treacherous / filled with
 lechers ///

and lies. / I can't stop feeling the hurt all
 the time. ///

Mezcal down my throat, / I'm feeling
 alone, / but the bottled love envelopes / my
 soul. ///

Can't get used to it, / I've never knew it, /
 I'm going through it ///

but I'll be OK! / My blood is thinning, /
 mom, I've been sinning, / I slash at the wires
 and stay. ///



OCI ORDER OF
 CELESTIAL
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ALAM

ISSUES

FEATURED

CONVERSATION

W/ LESLIE KEFFER

<ring>
 R: Hello.
 L: Hello?
 R: Hello. Can you hear me?
 L: Hey how are you? I can.
 R: Ok. Let me- can you turn down your mic just a little bit?
 L: How do I do that?
 R: I don't know what kind of computer you are using.
 L: It's just like regular ear buds.
 R: Ok I'll try and turn you down on this end.
 L: You want me to try it just talking into the speaker?
 R: I think I've got you where you need to be now.
 L: Ok. Yeah, I can totally continue to just speak. How am I sounding now?
 R: Good.
 L: I shouldn't get too much louder. Ok.
 R: Alright. How are you?
 L: I'll try and be mindful. OK, how about you?
 R: I'm doing well. So-
 L: Well, that is good.
 R: I appreciate you or maybe your promoter reaching out to the magazine this month. Your new album, was that you or was that someone who represents you?
 L: Arlo Zylo from No Part Of It sent it.
 R: Ah very good yes.
 L: I do follow you on Instagram and YouTube, but I didn't send it out.
 R: Ok, good. So, the way this basically works is I am going to ask you some questions. You can

answer at length. Please feel free to talk about whatever you want to. It's not a strict question and answer format. I'll record it all and then I will transcribe it and then the magazine will be out August 1, and the audio will be out on the YouTube page later that month.
 L: Oh, that's cool.
 R: So, let's start easy; what is your name and where are you?
 L: My name is Leslie Keffer, and I am in Chesterhill, Ohio in Southeastern Ohio in the Appalachian foothills.
 R: Alright. And what's the name of your project?
 L: My solo project is just my name, Leslie Keffer. I have some other projects that I do with other people like Arvo Zylo. We do VODE together. I do a project with Vinnie Paternostroas Anti Indstry. For the most part I do mainly solo stuff.
 R: Your solo stuff that I was listening to, it seems like it is primarily synthesizer. Is that right?
 L: Yeah right now I play a KORG Volva Beats drum machine, and I use a MicroKORG 1 or 2 and a KORG Volca FM box.

Then I sing. That's kind of my gear.
 R: Ok. And when did you start recording under that name?
 L: Hello?
 L: Well, like.
 R: This project, not the other ones.
 L: I've always recorded.
 R: I mean this project specifically.
 L: Oh. I started in 2003. That's the first time I put out an album. I did it myself and I was just handing out copies at people's shows and playing live. I played a show with Nautical Almanac from Baltimore. They ran a label called Heresee. They were like, we will put this out for you. It's funny that you asked me what I go by because at that time I would go by Electric Wall.
 Carly from Nautical Almanac was like,

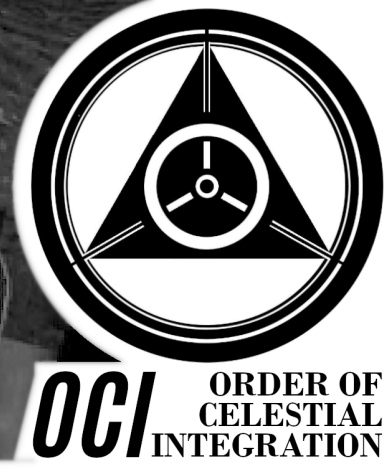
you should really go by your real name. There aren't very many women doing this. I think down the road when you're playing shows it will make your life easier. I was kind of like really, ok. So, the album ended up being called Dielectric Lull and I went by my name. That's how that happened.
 R: And when you were doing this what do you mean specifically?
 L: Playing music and making recordings. around the east coast and down south. That's how I started meeting people. I continued to play live and record albums. That's been since 2003. So that's been a long time now- 23 years?
 R: Yeah.
 L: I did take a break off in the middle of that. I took about 10 years off until the

time of the pandemic. I had some health issues and stuff and I kind of went through that time in your life when everything just blows up in your face and you have to regroup and figure out whether I needed to start playing music again, so. Which is actually kind of funny because people will say, "oh did you not write or play music at all during the time? You just didn't play live?" and I said no, I didn't do anything. I didn't write, play, dabble, practice, anything. I was so removed from it. I remember thinking, oh I wasted ten years thinking of all the things I maybe could've created or done, maybe how much further I could've grown had I continued in those ten years.

My friend, Rodger Stella <garbled> "You were writing that whole time. You were just building up that inspiration. Everything that you're writing right now comes from everything you went through those ten years you didn't do any music. I kind of like the idea of that because sometimes when any artist of any sort.

Sometimes you just need a break. You need to regroup to move onto the next part of your artistic journey.
 R: I got you. So, how did you start out playing music, did you learn conventionally or did you just start experimenting?
 L: Could you repeat that?
 R: How did you start out playing music? Did you start learning conventionally or did you just start experimenting?
 L: Oh. I was always kind of an experimenter. I didn't take guitar lessons. I had this little acoustic guitar that I got. I think in 9th grade for Christmas. My dad did get me acoustic guitar lessons for maybe a year. I remember my teacher was like, I would bring him the tablature from Guitar Magazine for Heart Shaped Box, and he was like, you can't do that for acoustic guitar. He was bringing me all these rock songs, and he just kept telling me what I couldn't do. I kind of quit because I felt that this guy doesn't even let me do what I want to do with the guitar. So, I kind of just started messing around with it on my own. I've been writing songs since high school. Then I went to college and I did play music with other people. I was an audio production

CONTINUED



LESLIE KEFFER CONTINUED

L: major and music minor. There were projects that I did. I was always writing and recording. It wasn't until I graduated that I had the time to think, oh I can experiment and do these weird things. When I got started what I was doing is different than what I do now. I didn't play drum machine and synthesizers.

I played 6 radios dialed into AM stations that were dialed into static, which didn't come in. I would find static on 6 different ones then I would manipulate and add effects to each one and then kind of mix it live. It would make these soundscapes from static. I would sing over them or play a bizarre kids toy or something. I think I started doing that right out of college because all that they told me in audio production school was part of the same wave that my guitar teacher was. They were like, "don't put that into the red. It doesn't sound good." Or don't push that, or do this, or this sounds like, you know. Everything was supposed to be this pristine sound, and I was more interested in whether it sounded interesting or you know, got my curiosity. Sometimes those things were

wrong. I like the distortion I get from playing this guitar in the red. It's sweet to me but to them it's wrong.

So, when I graduated I was like, I'm going to do all the things they taught me not to do. I'm going to see if I can do something good with it. Or make some kind of music or sound with it that is interesting. That's how I got started in 2003.

R: And it's such an interesting project the idea of the radio stations tuned to different things. Were you just using whatever was being live fed through the radio stations at the time? Whatever happened to be on that channel? L: Yes.

R: How were you processing these things? Were you putting them through a synthesizer or a series of pedals or what?

L: I didn't use pedals. I've never used pedals. I had a built-in effects processor in the mixer board I would use. I ran everything through this Behringer mixer that was huge. It was ridiculous. I had it because I had this effects processor. I only ever used this one called The Magic Pitch which is a pitch shifter. That's what it was called.

R: Yeah.

L: It would go up so many octaves and down so many octaves so it would give. It would make the static a chord. Then I could make everything a chord and fade it in and out. Yes, it was always to answer the first part of the

question, it was always radios that were coming in at that moment

So, it was really crazy when I would play live shows because at home I could sit and fiddle with the radios until I could find the perfect static that I wanted. You have to set up and play a show <garbled>. I was way in the middle of the country where no stations come in. When you're in big cities playing shows, every station comes in. It was always difficult to find the static to work with to make into a song. 10 minutes of setting up. Another thing that I liked about that is I feel like I could harness the energy of the room with the radios and the vibe of the city. I felt like all that energy was coming in through my radios. And could manipulate it. It was neat because each city would have this completely different <sound cuts>

R: Hello. I feel like I lost you. <ring> L: Hello. R: Hi. I apologize. We had a little bit of a rough connection I think. L: I just switched my Wi-Fi to the other Wi-Fi and moved closer to the thing in case that was the issue. R: Ok. We might be good then. L: You kept cutting every time you would ask me a question. You kept cutting out. I had to piece together what you were asking. I was trying to listen. I'm sorry.

R: No, yeah, we were both delayed by two and a half seconds to one another. This is better now. L: Ok great.

R: You were talking about how each time you dialed in the static on these radios you felt like you could gather the energy of the city you were in. L: Yeah. It felt like, I don't know if it is real or not, but it did feel like the radios were picking up literally the static energy of the environment. I felt like whatever that city was in as a whole was feeling energetically

was able to pick up on and translate it somehow. So, it was always neat to see what cities felt really dark or loud or harsh or pretty and light or super spiritual and in one. I could always come back to the same city the next year and it would have a totally different feel. It was never the same.

A lot of my playing live was wrangling all this static energy into sound and arranging it to sound musical I guess. Whereas now I'm writing more structured songs. R: Right.

L: -that have lyrics and drums. I have done this complete 180 from improvising everything. Even when coming home we still have live radio coming in. I didn't know what it would do or change to do it until it happened. To be able to be in complete control of everything. R: Right. That makes a lot of sense. Let's talk about your most recent album. What is it called? Who released it? Talk about the structure and the creative form of it, if you would. L: My new EP is called *Embody*. It was released in June. <garbled> On Bandcamp and streaming. It was also on CD. No Part Of It, another record label, has subscribers on their Bandcamp, and he is always doing all this stuff on subscribers as well. If you are subscribed to No Part Of It you would've gotten it before it came out.



Then, this is kind of neat because on July 3 Frolic Press is releasing the 5 song Body Remix EP. Five different people remixed this song that was on the album. Unicorn Hardon, Steve Flato, Firetools I'm really excited for that to come out too. They took the songs and seriously made their own and it is incredible. *Embody* kind of came out this winter. My problem is that I'm always kind of working through something with my spirituality or whatever. On this album I was trying to, over the last couple years, I've learned that I don't need to prove myself. I just need to embody who I am and I'm just who I am. Not who everyone wants me to be. Not who everyone wants me to sound like. Or behave a certain way or be like, I stopped worrying about approval from people.

I translated this onto this album, and I called it *Embody* because the first song is called *Embody*. It's lyrics are really simple. It is, "Embody. Embody Ambiguity. Embody Liminality. Embody." That was two things about myself: I am kind of ambiguous. I'm very attracted to liminal things. That was something about myself that I was ashamed of or not proud of. Sometimes I was afraid people would take my ambiguity the wrong way or misunderstand me. Once I stopped worrying about those things like being

misunderstood or what people would think, I felt free like this weight of my chest. Embody is my weird anthem to remind myself to be me. Who I am. That's where I came from. <garbled> The rest of the album is this exploration of things I maybe feel guilty about or ashamed of or regret and how to accept those things and honor them for what they are and look at them as a gift of growth instead of something to be destroyed by. There's another song on the album, the third song called *Penitence*. That was saying sorry to someone for the things I did. It wasn't sorry if I made you feel this way or something. It was sorry I made you feel this way. Letting go of these things I was holding on to. The songs were more structured because I had these lyrics I wanted to sing these ideas that I was wanting to work through. Then the final song, the other song that has lyrics, is three layers of instrumentals. The last song is about being myself as if I were a seed, bursting from



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LESLEIE KEEFER POSTER

CONTINUED ON 13



LESLIE KEFFER

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ANSWERS WITHOUT QUESTION

1. Sempiternal (everlasting; eternal).
a. Surveillance technology has become so common that many people stop noticing it altogether. Cameras, sensors, and data collection systems quietly blend into the background of daily life. Their constant presence raises questions about how much privacy remains in ordinary public spaces.
b. The old lighthouse blinked through the fog all night.

2. Hiraeth (a deep longing for a home or time that cannot be returned to).
a. Modern devices often collect information far beyond their primary purpose. A phone that provides directions may also record movement patterns, while a smart speaker can log interactions with voice commands.

The convenience they offer is balanced by concerns about how that information is stored and

used.
b. A squirrel carried an acorn across the quiet park.
3. Erinaceous (resembling or relating to a hedgehog).
a. Artificial intelligence has expanded the capabilities of surveillance systems. Instead of simply recording events, software can identify faces, recognize behavior, and analyze enormous volumes of footage within seconds. This shift transforms passive observation into continuous automated monitoring.
b. My favorite mug keeps tea warm longer than expected.
4. Tintinnabulation (the ringing or tinkling of bells).
a. Many cities promote surveillance as a tool for improving public safety. While cameras can assist investigations and deter some crimes, they may also capture the daily routines of people who have done nothing wrong. Finding an appropriate balance between security and civil liberties remains an ongoing challenge.

b. The train arrived just as the rain began to fall.
5. Ratiocination (logical reasoning).
a. Employers increasingly rely on digital monitoring tools to measure productivity. Software can track keystrokes, application usage, or even screenshots throughout the workday. These systems can improve oversight while also creating a workplace where employees feel constantly watched.
b. Bright balloons floated above the crowded festival.
6. Opsimath (a person who begins learning late in life).
a. Schools have adopted new technologies to monitor attendance, campus access, and online activity. Supporters argue these systems enhance student safety and identify potential risks earlier. Critics question whether extensive monitoring changes the educational environment in unintended ways.
b. She found a handwritten note inside

the dusty book.
7. Deliquescent (tending to dissolve or melt away).
a. Data collected by surveillance technologies can persist for years. Information gathered today may later be combined with new databases to create detailed profiles of individuals. The long lifespan of digital records makes decisions about retention and access especially important.
b. The mountain trail offered a breathtaking view at sunrise.
8. Acersecom (someone whose hair has never been cut).
a. Private companies often possess large amounts of information about people's habits and preferences. Purchasing histories, browsing activity, and location data can reveal patterns that users never intended to share. Strong privacy policies and transparent practices play a significant role in maintaining public trust.

a. Laws governing surveillance frequently struggle to keep pace with technological these technologies should fit into everyday life.
b. The stars shimmered brightly in the clear evening sky. New tools can emerge much faster than regulations designed to oversee them. As a result, societies continually revisit questions about transparency, accountability, and individual rights.
b. Fresh bread filled the kitchen with a comforting aroma.

10. Quomodocunquizing (making money by any possible means).
a. The future of surveillance technology will likely depend on choices made by governments, businesses, and citizens alike. Innovations can provide meaningful benefits when paired with responsible oversight and clear safeguards. Ongoing public discussion is essential to determine how.

-END-

CARL KRUGER WITH AI

chapters in humanity's ongoing experiment with powerful new tools. In both cases, imagination moved faster than reality, as people projected a technological future that was possible in principle but uncertain in practice. Yet history suggests that even when speculation collapses, the underlying inventions may continue to evolve, becoming quieter and more profound forces that reshape civilization over generations.
9. Compare the dot com bubble to the AI hype bubble in the style of Arthur C. Clarke.

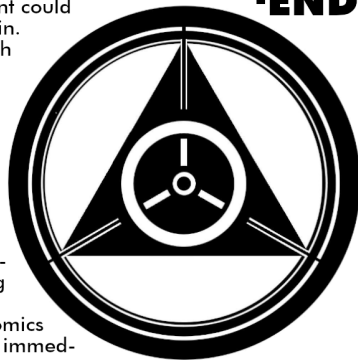
The dot-com bubble and the current surge of artificial intelligence represent two moments when humanity looked upon a new technology and glimpsed a future larger than the present could contain.

In both eras, speculation soared beyond what engineering and economics could immediately support yet beneath

the turbulence lay genuine advances that would quietly transform the course of civilization. The true measure of these revolutions will not be found in the fortunes made or lost during the frenzy, but in the enduring systems and discoveries that continue to expand the boundaries of human possibility.
10. Compare the dot com bubble to the AI hype bubble in the style of Albert Einstein.

The dot-com bubble and the present excitement surrounding artificial intelligence reveal a familiar truth about human progress: our imagination often travels faster than our wisdom. New inventions awaken great hopes, but the value of a discovery is not measured by the enthusiasm surrounding it, rather by the lasting benefits it brings to human knowledge and society. The lesson of these technological moments is that reason must guide ambition, for the greatest advances arise when curiosity is joined with patience, responsibility, and reality.

-END-



OCI ORDER OF CELESTIAL INTEGRATION

PROMPT

1. Compare the dot com bubble to the AI hype bubble in the style of Carl Sagan.

The dot-com era and today's enthusiasm for artificial intelligence are separated by decades, yet both reveal humanity's enduring tendency to mistake the first glimmers of possibility for the full brilliance of dawn. Each technological revolution carries within it both genuine discovery and exuberant speculation, reminding us that the universe rewards neither wishful thinking nor fashionable certainty, but patient inquiry guided by evidence. In time, the excitement surrounding these inventions will fade, leaving behind not the extravagant promises that briefly illuminated the horizon, but the enduring tools that quietly expand the reach of human understanding.
2. Compare the dot com bubble to the AI hype bubble in the style of Christopher Hitchens.

The dot-com bubble and the present fervor surrounding artificial intelligence share a familiar habit of confusing technological promise with commercial inevitability, as though history had suddenly repealed its own skepticism. Investors, evangelists, and opportunists alike have once again discovered that it is easier to inflate expectations than to produce enduring value,

and markets, being indifferent to rhetoric, eventually demand evidence instead of applause. The truly consequential innovations will outlast the carnival of speculation, just as the loudest prophets of inevitability will discover that reality remains stubbornly unimpressed by fashionable certainties.
3. Compare the dot com bubble to the AI hype bubble in the style of David Attenborough.

Like many moments in the history of innovation, the dot-com boom and today's excitement surrounding artificial intelligence reveal a familiar pattern of rapid growth, intense competition, and uncertain survival. In the early rush, countless ideas emerge and attract extraordinary attention, yet only a small number prove resilient enough to endure, adapting to real-world demands long after the initial excitement has faded. What remains, once the enthusiasm subsides, is not the spectacle itself but the lasting transformation brought about by those technologies that quietly demonstrate genuine value.
4. Compare the dot com bubble to the AI hype bubble in the style of Brian Cox.

The dot-com boom and the current surge of interest in artificial predictions and speculative investment, yet they also provide

the resources and momentum needed for genuinely transformative advances to emerge. When the initial enthusiasm eventually settles, what remains are not the grandest claims, but the innovations that withstand careful scrutiny and prove their value in the real world. Intelligence illustrates a recurring feature of technological progress: our expectations often expand far more rapidly than the technologies themselves. Periods of intense excitement can encourage exaggeration.
5. Compare the dot com bubble to the AI hypebubble in the style of Bill Nye.

The dot-com boom and today's excitement over artificial intelligence have something important in common: people often overestimate how quickly a groundbreaking technology will change the world. A wave of enthusiasm can fuel remarkable innovation, but it can also encourage unrealistic expectations that eventually collide with practical limits. The real story isn't the hype cycle—it's the lasting discoveries and useful tools that remain long after the headlines have moved on.

6. Compare the dot com bubble to the AI hype bubble in the style of Neil deGrasse Tyson.

The dot-com bubble and today's surge of enthusiasm for artificial intelligence remind us that technological revolutions rarely unfold in a straight line. Human imagination tends to

race ahead of engineering reality, creating periods where investment and expectation expand faster than the technology itself, yet those same periods often lay the groundwork for genuine breakthroughs. Long after the excitement has settled, history is less interested in the companies that attracted the most attention than in the ideas that fundamentally changed how we understand and shape the world.

7. Compare the dot com bubble to the AI hype bubble in the style of Michio Kaku.

The dot-com bubble and the current wave of enthusiasm surrounding artificial intelligence illustrate a recurring pattern in the evolution of transformative technologies: short-term speculation often races ahead of long-term capability. Periods of intense investment may produce inflated expectations and inevitable corrections, yet they also accelerate the research, infrastructure, and talent needed for lasting innovation. When the excitement subsides, the most enduring legacy is rarely the market frenzy itself, but the technological foundation that enables entirely new industries to emerge.

8. Compare the dot com bubble to the AI hype bubble in the style of Isaac Asimov.

The dot-com bubble and the current enthusiasm surrounding artificial intelligence are two

IMPRESSIONS OF

KNUCKS (LEFT) by **INTEGRA PINK**

Integra Pink is an indie rock group from Los Angeles, California. They released an album called, "Knucks (left)," on May 29, 2026.

You can check it out here:
integrapink.bandcamp.com/album/knucks-left

My Impressions:

Swung-forward, dance-inducing, riveting melodic rock emmeshed through subtlety, breached below the limits of my mind-via-ears.

I reckon this music has a diversity of backgrounds and it certainly makes some sonic choices. Focusing primarily on an eyelash of ironic energy without releasing a hand of the truly sentimental.

INFINITY MIRROR by **MAN MOUNTAIN**

Man Mountain is an instrumental post rock outfit from Detroit, MI. They released an album called, "Infinity Mirror," on March 16, 2018.

You can listen to it here:
manmountain.bandcamp.com/album/infinity-mirror

My Impressions:

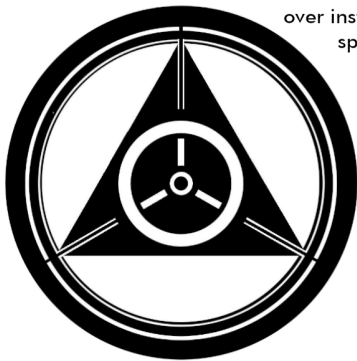
Sublime eruptions of tuneful, melodic bass guitar percussively undergird the patterns of attack.

The melodic, atmospheric guitars provide a sense of phrase, arpeggiating their way into abstract conjurations of tuneful light.

Drums played with as much a sense of pathos and descriptivism as they are rhythm-gathered skeletons that support the other instrumentals.

Working together, they stitch a web of warmth and light, majestically knitting a piece of music as dense emotionally as it is considered harmonically.

These well poured over instrumentals split the rare balance of challenge and beauty.



THIS TOWN by **COCKTAIL SLIPPERS**

Cocktail Slippers are a pop rock act from Oslo, Norway. They released a single called, "This Town," in 2026.

You can check it out:
open.spotify.com/track/4YCFxQtLzImbvDH0XmZXY5?si=ab32a39937464234&nd=1&dlsi=061f791118684b37&autoplay_ok=1

My Impressions:

Sunny, thoroughly produced, electric pop rock.

An anthem of joyous positivity blanketed in saturated guitars and slick backup vocal harmonies.

This is sort of a song out of time. It could be from anywhere, any decade since the 1990s. It is direct, simple, and sings its praise.

TREACHERY EP by **TATV GRAL**

TATV GRAL is an industrial pop group from Chicago, IL. They released an album called, "Treachery EP," on July 6, 2026.

You can listen to it here:
tatvgral.bandcamp.com/album/treachery-ep

My Impressions:

Straight ahead synthesized dance rock full of pounding bass synth plucks, broad, optimistic, futurist pads and crystal clean production.

4 different takes on the same song. They each involve their own adjustment of synth pop; full of melody, percussive power and electronic grace. Sliding from punchy synth wave to more esoteric forms, the song is interpreted in a few different ways.

CENTERED by **TRAEELS**

Traels is a prog metal group from Bredene, Belgium. Polder Records released their album called, "Centered," on June 26, 2026.

You can listen to it here:
traels.bandcamp.com/track/centered

My Impressions:

Precision guided plectrums place each guitar stroke in an unassailable pattern. Like a perfect factory process, throaty electric bass synchronizes with the guitar.

The drums are present, playing with a controlled pop, accentuating rhythmic flourishes and tying together the already tight string section.

The vocalist completes the package with soaring, tender eruptions. The whole unit moving in tandem like some ill begotten automaton.

RHYA by **TORNADO LOBSTER KILLER**

Tornado Lobster Killer is a melodic punk rock act from Milan, Italy. They released a single called, "Rhya," in 2026.

You can check it out here:
open.spotify.com/album/5kEmqKy0SAAU8aJxd8vS6p?si=xV-bKy-wSqm5kTsCScevcQ

My Impressions:

Blazing, iconic guitars like pitched harmonic grinders are pushed violently by the virtuosic plucks of the electric bass. Drums are absolutely sprinting with the power of a rhinoceros, and the vocals are tuneful and continue the upward momentum.

LIME x LIME = SLIME by **ZACK BENLAN**

Zack Benlan is a weirdo alt rock act from Goleta, California. They release an album called, "Lime x Lime = Slime," on March 23, 2023.

You can listen here:
zackbenlan.bandcamp.com/album/lime-lime-slime

My Impressions:

Silly little departures from the otherwise mundane and awful world. This album is a space where you can lighten up, sit back and enjoy the slightly bizarre, off-kilter fun.

LA LUNE DONT MON ÂME EST PLEINE NON by **SERVIAM**

Non Serviam is a post metal outfit from Paris, France. They released an album called, "La Lune Dont Mon Âme Est Pleine," on June 12, 2026.

You can listen to it here:
non-serviam.bandcamp.com/album/la-lune-dont-mon-me-est-pleine-album-2

My Impressions:

Heavily crushed ambient-lo-fi post metal that lives in a space that is dark and cerebral. The tunes sound like they are flowing through a backwards cymbal stuck in a blizzard. The drums are simply outrageous, playing at astonishing speeds. The effect is dizzy and relentless.

IMPRESSIONS BY RYAN O'DOUD

IMPRESSIONS OF

FEATURED ALBUM: **SMALL STEPS** by **BURIAL CAKE**

PARTY SONGS by DJ ELBOWLICKER

DJ Elbowlicker is a DJ and electronic musician from Greenville, NC. They released an album called, "Party Songs," on June 6, 2026.

You can listen to it here: elbowlicker.bandcamp.com/album/party-songs

My Impressions:
Pristinely produced, crisp, fresh music sounds

dance across my ears as the album begins.

Strange, exotic samples scream at me with the familiar edge of a mid-century New York City accent. Something about the police.

Pieces unfold with force and high danceability. They dart from genre to genre, bass dub blasting loud and highs cutting like a tiny, sharp knife.

The method is broad. The assemblage original. The sonic

collage is screwed together again, tempos shifting, mayhem, electric pulses.

The beats are twisted and unexpected but they play their favors in a way that keeps me nodding.

One never knows what to expect throughout the album. It goes all over the place from a bouncing slow drive to fast pace IDM.

It scrambles and mystifies as it whistles and dances.

Burial Cake is an ambient experimental artist from Washington state. Somewhereold Records released their album called, "Small Steps," on June 19, 2026.

It can be heard here: burialcakeswc.bandcamp.com/album/small-steps

My Impressions:
Haunting visions of melodically affected guitar based experimentation that stretch plucked notes like tumbling waves in a vast, ethereal sea.
Electricity spreads in winsome flashes as the form above the chaos mirrors itself in the waves of antiquity.

FEATURED ALBUM: **TONGUES OF FIRE** by **TONGUES OF FIRE**

Tongues of Fire is a post punk band from Asheville, NC. They released their self-titled album on May 13, 2026.

You can listen to it here: tonguesofire.bandcamp.com/album/tongues-of-fire

My Impressions:
Sonic sorcery; hypnotic and droning. Pleading, plodding, crashing like an

elephant, slow, but with unstoppable force.

The songs are mostly made up of heavy swings like a lead chain, harmonic and sound, tuneful, throbbing with a weightlifter's grace.

The guitars create ocean cresting waves of distorted and chorus laden chords. Not punishing like metal but nevertheless amplified and carrying a great momentum.

The drums hit with the dull and heavy smack of an asteroid

slamming and tearing through the thick metal wall of a lab in space.

Even when the tempo uplifts the listener, it hits with a bowling ball's force.

The vocals are geared to seduce; meditative, dark but retaining a pop sensibility.

This is highly influenced by the grunge before grunge. A tour through the late 80s and early 90s in alternative rock, with a new production quality and creative vision that is unique to the band.

THE LOST TAPES by THE OGDEN EDSEL WAHALIA BLUES ENSEMBLE MONDO BIZZARIO BAND

The Ogden Edsel Wahalia Blues Ensemble Mondo Bizzario Band is a novelty folk act from Omaha, NE. They released their album, "The Lost Tapes," which is a collection of songs originally written in the 1970s.

You can listen to it here: open.spotify.com/artist/7HsDILfQ6HM4iY2GweMJ8h?si=T3QEqlt9RhuF2DnPCFvGZg

My Impressions:
Before I looked up the history of this band I was going to mention that these are socially satirical novelty songs that sound like they'd be perfect for the Dr. Demento show in the 70s and 80s.

It turns out that is exactly what they are. They are pristinely recorded with a kind of vintage studio sound you could only get from an actual vintage studio.

The songs talk about a variety of social ills in a comedic way. They have a stinging though silly approach that is matched by the quality of their musicianship and song-writing ability. It was nice to be introduced to them.

FEATURED ALBUM: **EVEN IN DEATH..** by **XIXIPECA**

Xixipeca is an experimental electronic artist from Hickory, NC. She released the single, "Even in Death..," on June 28, 2025.

You can listen to it here: open.spotify.com/track/3h5RZPwMp2QAray4EsjGs?si=c1fe9ef83d864005

My Impressions:
A plodding, pleading warning built from synthesizers, heavy kick drum hits, noise blasts singing like steam vent whistlers, and growling, crushed vocal

samples.

The piece is held together by a haunting toy piano effect.

An ultra-high eyed warbled buzz fills out the background as it suggests a machine like origin to the overarching work.

"Repent," "They're watching," "The mark persists," attacking the lamb with stones racking the skull.

The methodical nature of the production demonstrates itself with occasional, coordinated outbursts of piston engine noise. Sequenced, measured, simultaneous eruptions of timbre. The progression unfurls in an

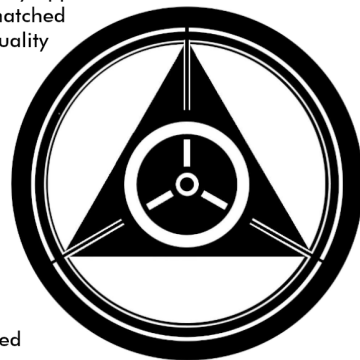
unfolding ramp: clicking, toy piano like a baby's bell, overtaken by a storming, deep throbbing bass string synth.

Between blasts the overlapping continuation of pitched ringing punctuation.

The drums move the piece diligently.

The feeling is claustrophobic and expansive at once.

Will the moment ever end? Will the warning overcome us? The voice from the darkness seems to offer hope but in an expression too blurred to be coherent.



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IMPRESSIONS AND FEATURES BY RYAN O'DOUD

IMPRESSIONS OF

A PERFECT LIFE ISSUCH A BORE by ZEBRAHEAD

Zebrahead is a street punk band from Orange County, California. They released a single called, "A Perfect Life is Such a Bore," in 2026.

It can be heard here:
open.spotify.com/track/0nysC7wd6eb7Pd0d2qWpW7?si=23aaa743b12b4ee2

My Impressions:

Blasting with extreme pressure out of the speaker the song hooks the listener and drags him along as it makes its rampaging trial across the time bar.

TAU ZERO by THENECO

Theneco is an ambient electronic act from Patras, Greece. Cyclical Dreams released their album called, "Tau Zero," on June 19, 2026.

Listen to it here:
cyclicaldreams.bandcamp.com/album/tau-zero-cyd-0160

My Impressions:

Membranes dynamic like space. Transcending bubbles meandering and morphing across the fabric of time.

Swells of vapor majesty bring zephyr presence, warm and illuminated.

Graceful synthetic suggestions. Glorified soft machines. Elemental static.

This is the condition: a trance realm of phased drifting energies peel as they play, activating emotion-light interfaces within the bodies of loved effulgence.

The beauty of floating, of drift, of gorgeous ascendency fills the hall like reams of glowing moon jellies adrift

behind the still, warm oceans of unseen atolls.

**IMPRESSIONS
BY RYAN O'DOUD**



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TOUT DOIT BRULER by SATANIC SEX CULT

Satanic Sex Cult is a noise rock group from France. They released a single called, "Tout Doit Bruler," in 2026.

Here it is:
open.spotify.com/album/3n7K1btBx6WizgfejX6rkr?si=kQxS2RisTkWLBZ60hWs6Dg

My Impressions:

Whine thud click bam bam bam bam bam. And there it is: a forward facing, rapid march over screaming, dissonant guitar. A belted French-speaking throaty voice crying foul. A total package of relentless, catchy screeching mayhem.

COLD SPRING NOTES by CELLS INTERLINKED

Cells Interlinked is an ambient electronic artist from Ukraine. Cyclical Dreams released their album, "Cold Spring notes," on May 22, 2026.

You can listen to it here:
cyclicaldreams.bandcamp.com/album/cold-spring-notes-cyd-0158

My Impressions:

Really mysterious and uncanny tracks, all reorded in the long cold spring of 2025 in wartorn Ukraine. This album is extremely atmospheric. I can almost see my breath, and frost that covers young green growth in the morning only to thaw by the mid-day sun. I wouldn't step out onto that frozen pond because I know it's thawing deep beneath the surface.

HEAR US SCREAM by POLEMICA

Polemica is an alt rock group from Italy. They released an album called, "Hear Us Scream," on June 30, 2020.

You can listen to it here:
polemica.bandcamp.com/album/hear-us-scream

My Impressions:

A polemic of contemporary political angst and frustration. If you're feeling discontented, stand up and yell along with these snappy vocals, nod along with the tight, driving drums, and groove along with the funky bassline.

OCTOBER IS RISING by MIRROR OF MY SOUL

Mirror of My Soul is a Folk rock artist from Gothenburg, Sweden. Majestic Mountain Records released their album, "October is Rising," on June 12, 2026.

You can listen to it here:
mirrorofmysoul.bandcamp.com/album/october-is-rising

My Impressions:

This somber meditation is a haunted house. The air inside is dense with rotten lilies. Mother is a shadow in the living room, father is dust in the attic, and the curtains are always animated by wind catching moonlight. Mournful intrigue beckons you in deeper. What happened here?

IMPRESSIONS BY LEXX SAINT LEONARD

DIPSHIT by RUFIO

Rufio is a technical punk rock group from Rancho Cucamonga, CA. They release a single called, "Dipshit," in 2026.

It can be found here:
open.spotify.com/album/0qTR5phCWC06hAxRvsiVZL?si=crrQU119QqepdpQ_Uh_OOA

My Impressions:

The secret of creativity is to make it new, again. This song somehow takes the tropes of pop punk, skate punk, math rock, and emo and fashions a hybrid monster that manages to breathe the new life into the spectrum of power pop.

NUBRAS by NUBRAS ENSEMBLE

Nubras Ensemble is a folk artist from Italy. Liburia Records released their album, "Nubras," on May 21, 2026.

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

My Impressions:

Hypnotic and undulating contemporary exploration of Balkan folk sounds. This project brings together a range of different voices to celebrate a shared heritage.

NOISE TRIP EXPLOSION by NOLAN HILDEBRAND

Nolan Hildebrand is a noise artist from Toronto, ON, Canada. Redshift Records released their album, "Noise Trip Explosion," on June 5, 2026.

You can listen to it here:
riparian-media.disco.ac/playlist-new/28931143?date=20260421&user_id=958413&signature=G-UiUAWNvc5O2ccS4Vw_-p2xAa14%3AH75L1IDu

My Impressions:

If noise is brain candy for you then this will be your chocolate factory. I listened to this in headphones with the volume turned up because my brain loves improvised cacophony like a masochist loves the whip. I'd love to see this band live at max volume.

BECAUSE YOU'VE BEEN GOOD by TRAUMA PARTY

Trauma Party is a garage rock artist from Waiheke Island, Auckland, New Zealand. They released an album called, "Because You've Been Good," on April 17, 2025.

You can listen to it here:
traumaparty.bandcamp.com/album/because-youve-been-good

My Impressions:

This neurotic and tight little number feels like I'm drinking beer in a graffiti covered punk bar. I have to throw myself into the crowd and hop around knocking shoulders with strangers to cleanse my heart of sorrow and remorse. In the energy of the audience I feel my center of gravity come back.

IMPRESSIONS OF

THE BEST LAST DAY ON EARTH by **ROCKETSUIT ROGUE**

Rocketsuit Rogue is a melodic punk act from California. They released, "The Best Last Day on Earth," on June 19th, 2026.

You can listen to it here:
open.spotify.com/album/5Ax7ZgBvwsJks4o3Cei0E9?nd=1&dlsi=1ce05704436a42d4

My Impressions:

Reminiscent of a Tony Hawk soundtrack. This is for fans of clean guitar and vocal tones that accompany a beachy ska sound. I love the guitar solos. They contribute to the overall grit and attitude of the tracks.

RITE by **CIRC**

CIRC is an atmospheric sound art act from Nantes, France. They released, "Rite," on June 26th, 2026.

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

My Impressions:

Painting digital pictures through use of synthesizer intonation, CIRC proudly presents ambient soundscapes with warm melodic compositions, each loop changing the landscape a bit. This record encapsulates wistful melancholy with great warmth, and unfolds as if it were undergoing a metamorphosis of sorts.

JINGLE JUNGLE by **MOODY ALIEN**

Moody Alien is an experimental electronic act from Thessaloniki, Greece. They released, "Jingle Jungle," on June 21st, 2026.

You can listen to it here:
thirstyleavesmusic.bandcamp.com/album/jingle-jungle

My Impressions:

Moody Alien provides a much needed facet of avant-garde music: an ominous organ within the instrumentation! The instruments explored in this record are vast with incredibly dynamic percussion. The warble of the synth is incredibly expressive within the mix. This draws this record together perfectly.

EMPTINESS by **SPARTEN JET-PLEX**

Spartan Jet-Plex is an experimental folk act from Virginia. They released, "Emptiness," on July 3rd, 2026.

You can listen to it here:
spartanjet-plex.bandcamp.com/track/emptiness-5

My Impressions:

Incredibly gloomy, Spartan Jet-Plex paints a vivid and despaired picture of loss of a loved one over a period of time. There is a synthesized voice droning on in the back which makes the song a bit spooky, reminiscent of Zelda, Ocarina of Time OST. The longing within the lyrical content provides a perfect accompaniment to the instrumental.

FEELINGS CAN BURN YOU by **GODES YRRE**

Godes Yrre is a gothic metal act from Zürich, Switzerland. They released, "Feelings Can Burn You," on June 26th, 2026.

You can listen to it here:
bitumeprods.bandcamp.com/album/feelings-can-burn-you

My Impressions:

Attitudinal and ornery instrumentation with amazing production. The vocalist has clearly been singing for a long time, while the guitarist WAILS on the strings— the solos are stellar and expressive. The tracks run a bit treble-heavy which works well because it leads to a slightly brightened, more bar-style metal.

ATOMS, DON'T DIE by **GUDEWIFE**

Gudewife is an instrumental rock act from England, UK. They released, "Atoms, Don't Die," on July 24th, 2026.

You can listen to it here:
gudewife.bandcamp.com/album/atoms-dont-die

My Impressions:

The only song currently available is Tahrir at the time of writing, the bass tone is fat and sits high in the mix, the sample work/mixing is immaculate and the guitar gently weeps along with the versatile and prog-y drums. The ending is intense and reminds me of the band Old Gray.

SEA OF RED by **BLOOD RHYTHMS**

Blood Rhythms is an experimental act from Chicago, IL. They released, "Sea of Red," on June 13th, 2026.

You can listen to it here:
nopartofit.bandcamp.com/album/sea-of-red

My Impressions:

Harsh noise, yet without walling it out right off the bat. Industrial yet ambient, with an ever-growing sense of dread being expressed through the droning of the synthesizer. The vocoder in the high register appearing at times prevents it from being repetitive. The chopped and screwed samples are an excellent touch.

IMPRESSIONS BY ELLA SOLIS

DUTCH ELM by **DUTCH ELM**

Dutch Elm is a post rock artist from New Castle, UK. Ripcord Records released their self titled album on June 5, 2026.

You can listen to it here:
dutchelmne.bandcamp.com/album/dutch-elm

My Impressions:

I appreciate how this album blends a sort of surreal sound that comes from the echoes of reverberated memories, with passages of harder hitting guitar riffs that penetrate into the heart. Mathy and contemplative and yet viscerally emotional. Strikes a wonderful balance and blends effortlessly.

IMPRESSIONS BY LEXX SAINT LEONARD

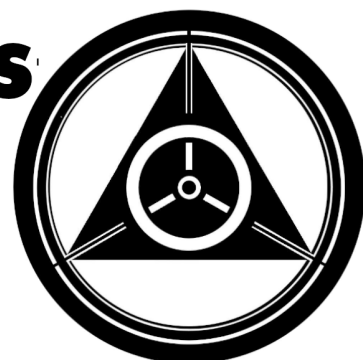
R.I.P.T. by **MR. DINKLES**

Mr. Dinkles is a punk rock artist from Seattle, WA. They released the album called, "R.I.P.T.," on June 5, 2026.

You can find it here:
mrdinkles.bandcamp.com/album/r-i-p-t

My Impressions:

Super fun punk revelry that had me banging my head and painting my toe nails. It made me want to cut my hair impulsively in the bathroom mirror. I always get complements when I fuck up my own hair. I love to smile toothily in response and say "Thanks, I did it myself."



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MICROTAKES

ONE SENTENCE RIFFS BY EACH OF OUR ARTISTS BASED ON ANY ALBUM FROM ANY TIME:

BY ELLA SOLIS

TELL YOUR FRIENDS YOU LOVE THEM by YOUHELDMYWRISTS on FEAR OF LOSS

Youheldmywrists display raw screamed-vocal excellence overtop complex, midwest-emo-style riffs, blistering basslines and expressive drums.

ALICE GLASS by HERMIT on INDEPENDENT

Alice Glass features vaporwave-like synthesizers with an incredibly unique cloud rap delivery unlike anyone else in the industry.

HURTING by SIGNCRUSHESMOTORIST on INDEPENDENT

Disillusioned music for people who are truly hurting- this slowcore serenade consists of the most melancholic sadness imaginable with lyrics to match.

THE MOST DEAR AND THE FUTURE by EAR on INDEPENDENT

Excellent production flamboyantly strutting beneath the soft vocals makes such a good combo in this grandiose display of glitchpop at its finest.

LEX SAINT LEO

HOT PARADOX by MARTIN DUPONT on FACTEURS D'AMBIANCE

Dreamy, surreal, new wave to play when you're falling in love underneath the full moon.

LAMAZE by GENEVA JACUZZI on MEXICAN SUMMER

A perfect simulacra of authentic coldwave speakeasy in the catacombs of a contemporary dead mall.

GOOD FOR YOUR SOUL by OINGO BOINGO on A&M

In classic Oingo Boingo fashion, this frenetic album scales from deep wells of despair to bouncing off the walls in Olympian heights of mania.

TODAIMA by AKIKO YANO on JAPAN

When I heard this deep cut citypop album I immediately told all of my friends to drop everything and give it a listen.

BY CARL KRUGER

MICROTONAL FANTASY by JOHN EATON on DECCA

THE definitive introductory microtonal piano album for ultra curious minded who listen with more than their ears.

ELECTRONIC PANORAMA: PARIS, TOKYO, UTRECHT, WARSZAWA on PHILIPS

Four LP box of early explorations into electronic music; limitlessly abstract RAW sounds from the time of the space race.

DE NATUA SONARUM by BERNARD PARMEGIAN on INA-GRM

Painstakingly well composed Musique Concrète wizardry par excellence that feels both warmly organic and compellingly synthetic.

IN PERFORMANCE by JOE JONES on HARLEKIN ART

Fluxist kinetic sculpture scree providing a genuine window into nature based chance operations taken to their logic ends.

BY RYAN O'DOUD

TEENY SHINY by MELT-BANANA on A-ZAP

Rat a tat snare rim drum explosions maniacally roasting wavering laser punk guitar anomalies in a futurist psychopathy that incinerates the mind.

CHRIST: THE ALBUM by CRASS on CRASS

Distorted, dadaist sound collage assembled from British sampled radio and television out takes strung over and between esoteric sounding anarchist punk songs.

THE HISSING OF SUMMER LAWNS by JONI MITCHELL on ASYLUM

Subtle layers of seamless backing harmonies balance and support the beautiful wide ranging vocalist as insinuations of exoticism and mystery suffuse the melodic bass and guitar progressions.

DOOKIE by GREEN DAY on REPRISE

Teenage angst, suburban ennui, excessive masturbation, and burned out brain pan melodies thrust distorted pop guitars, point perfect surf punk drumming and melodic, throaty bass.

LESLIE KEFFER CONCLUDED

L: bursting from this capsule into this environment but then growing and thriving. The plant doesn't prove who it is. The plant expands the light and who it is, embodying who it is supposed to be.

<garble>

Recursive energy in the sense of taking the things that I've learned and grown, reached to like a plant. It's recursive. You're self-training. You're learning from things you've done in the past and you're getting more and more advanced. It's about embracing who you are. It seems funny to admit that out loud. I think people do relate to feeling those things that I felt like when I wrote that album. People can relate to it on some level. Embodying who they are. Maybe their lyrics aren't embody ambiguity and liminality. Maybe it is something else to embody.

That's the beauty of all of it. We are all there's no one else like us anywhere on Earth. We should all be reveling in that uniqueness. I think a lot of time our society dampens who we are inside. A lot of times we are afraid of that and to be vulnerable and expressive in that way. I guess I hope that someone who feels that way can do that.

R: I'm wondering what you mean exactly by ambiguity.

L: I guess I kind of- I don't see anything in black and white. There is a pattern and a reason behind why someone said or did something they did. The way they are. Sometimes I feel that people take that the wrong way like I don't care or I'm taking someone's side that doesn't deserve to be taken, and they were wrong. It's like, they were wrong but this experiences led to this reaction. This happening to you. For me when I can understand why someone or something that someone does, the catalysts into the behavior it is more comforting to me to be amongst people because then the world doesn't seem like good and evil. It just is. It is both bad and good and it is ok.

R: Tell me about the album from a musical perspective.

L: The what perspective?

R: From a musical

perspective. You were just describing the thematic perspective.

L: Oh ok. So, from a musical perspective. Like the structure?

R: The structure, the sounds you chose, the melodies you chose.

L: I don't really know why I pick what I pick. I get these weird, I'm compelled to sit down and write, and I don't really think about it. I'm not a piano player. I don't know how to play any instrument really well. I can't read music. When I'm writing melodies and things I am just twiddling around on a keyboard. I make a melody I like, and I take it from there. A lot of these songs I sat down and how I do it- most songs I will write the beat first, but not always. All of them but one had the beat written first on this album. *Paradox* I think I wrote the beat after. Then I start to make loops. This album is all loops. I would write a melody part, then loop and record it. That would be the first four bars. Then I go in and write the bassline loops with that melody. That would be the first section. The next part would be the new melody, loop forward, and on and on. So, it is very- I do it on purpose to create a more hypnotic, easy to get into a trance like state listening to it. It is repetitive. There is some idea of what is coming next but not necessarily. I try to throw in a little here instead of what is natural to go to this note. I basically write a bunch of loops, layer them together and arrange them. I do spend time messing with the synth sound before I write. I tend to always be attracted to synths that sound like strings or sound like there is a voice being manipulated, like a voice being manipulated not a synth. I have a lot of that kind of sound on there. But *Paradox*, the second song, which is instrumental, that song I wrote and to be honest with you I can't remember the type of scale, but it is a type of scale they use in metal a lot. Which has this sort of middle eastern feel to it. I wrote that without the drums. It was slow and hard to listen to. I still liked all the melodies I wrote and stuff. This needs a dance beat. This would be bumping if I was dancing and this came on. I wrote a dance beat on it. Sometimes the beat does come last. But generally, I write in loops for this record.

R: Ok. Going back a bit. What made you decide to perform your own music

and playing it live? Were you inspired by seeing other people do it? How did that happen?

L: 100%. I was always driven to do it. I grew up and my mother, my step-father, my grandmother and my sister, I was only in one play, but they were in multiple plays. My whole life I was a theater kid going to play practice with my mom who was in a play. She would just sit there and be quiet while they rehearsed. I just paid attention to how everything was done and run. I wasn't into acting or anything, but I was into the music part. I always wanted to perform. I don't remember when I didn't.

My mom used to tell me crazy things like when I was a toddler I had to have classical music on at all times. No other types of music or I would be hysterical. I don't remember any of this. Honestly classical music gives me anxiety, so I don't listen to it now. I liked them. I always had this urge to perform. I got very obsessed with Madonna at 8 or 9. I wanted to be Madonna when I grew up. I wanted to be on stage, wearing these outfits and moving people.

In high school I would play these open mic nights in my home town and cover Belly. I don't know if you remember Belly like Feed The Tree.

R: I do.

L: In the 90s. Belly songs. I remember Low. I would like to try to cover Low songs. I started going to live shows in college all the time. That really pushed me to think that is what I should be doing. I want to perform live, travelling, and make music. I had this ambition to do it. That's why I recorded my own thing after college. I was playing shows after college,

playing in Athens I lived in at the time. I kept trying to make connections with people. Trying to play. It snowballed where I was meeting the right people and we all made this community. We all booked each other and helped each other out. I was driven to do it. R: I see. I see. I see. Well, I'm going to start winding down here. I have three questions I always end on so I am going to ask you these questions.

L: Awesome.

R: The first one is: is there anything that you would like to promote?

L: Oh sure. My new Ep is out, the remix edition will be out July 3. Next month will be the 20th anniversary of the release of my album, "Feels Like Frenching," which came out on Ecstatic Peace in 2006 on vinyl. It's not anywhere online. It's not been digitized. I thought to celebrate it I was going to release it digitally through Amerogee Records. I'm interviewing the people who did the artwork and made it happen. I'm going to write this story with now.

interviews in it to talk about the making of the record. That will be sometime mid-July probably. The 20th or something. I'm excited about that.

R: Alright. And, the next question is a broad question: what is most important?

L: Oh, well. I guess as cliché as it may sound, it is to always be present. To be here now. Embody who you are. Everything else falls into place once you are able to do those things. They are not easy. It's always here now. I feel that is the most important thing.

R: Alright. The final question is: was there would ask that I didn't? If so you can talk about it

<PAUSE>

L: Huh. I don't know. I really liked your questions. You asked good questions. I know this is my opportunity to say what I want to say but I'm drawing blanks.

R: Hey. No is an answer.

L: I guess no. There you go. I'm always long winded. I will say that.

R: Ok. Well thank you so much for agreeing to the interview. Like I said, the transcribed version will be in the magazine on August 1. The audio version will be on the YouTube page later that month. If you could provide me with 5 or so pictures, preferably performance pictures, so that I can use them on the article that would be great.

L: Ok I can do that. When do you need them by?

R: Oh.

L: I can probably do it today or tomorrow.

R: By the 10th of next month at the latest, I guess. Sooner is better.

L: I'll get it done this weekend by the latest. If I give myself an extra day then I need I get it done sooner than if I would've said tomorrow.

R: Ok.

L: It'll probably be tonight.

R: Ok.

L: Thank you so much for this opportunity. I think your magazine is so neat and I'm really grateful for you.

Thank you.

R: thank you much. You have a good night.

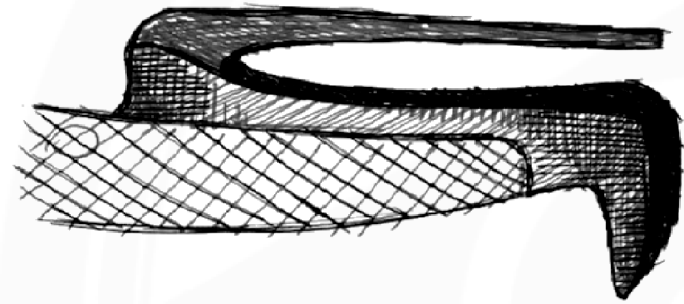
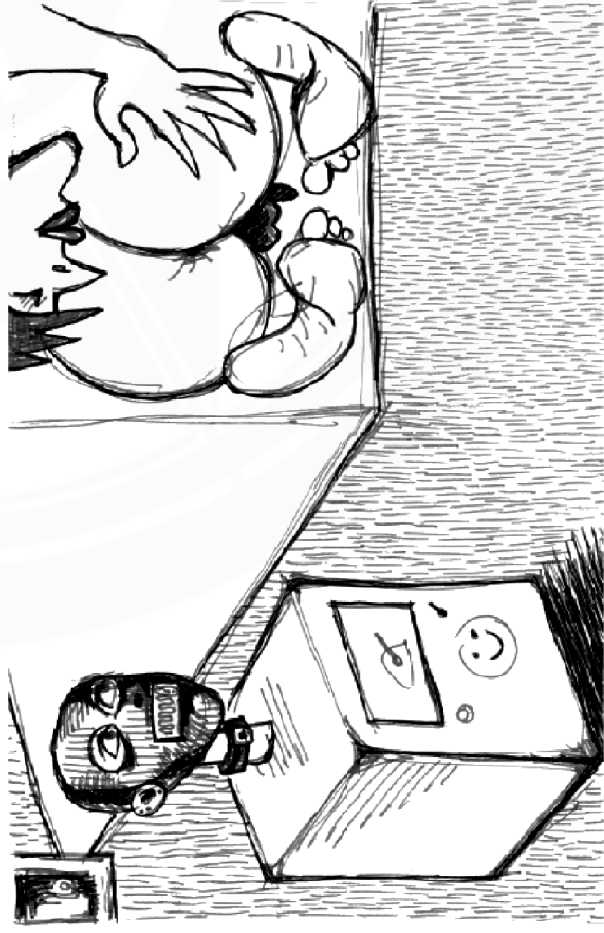
L: You

Bye.

R: Bye.

-END-





Lexx's Erotic Paracosm:
A paracosm is a detailed, elaborate imaginary world created by an individual, often developed at a young age and continuing into adulthood. As long as I can remember, I've had extremely immersive, vivid, and detailed sexual fantasies. These fantasies have recurring characters with complex internal worlds and motivations, and sensual settings that I can describe viscerally down to the velvet on the couch.

These elaborate psychosexual worlds present themselves as dreams to me, densely laden with symbolic and subconscious meanings, presenting scenarios to help me process and express my strong emotions. Each character, an aspect of myself that I honor as they go through their neurosis and anxiety. I make these works to do homage to my internal worlds and give a voice to my inner gods.

ISSUES INTERVIEW WITH LOWELL HOBBS

<ring>

Lowell: Check one two.

Ryan: I am here.

L: Am I coming through?

R: I can hear you. Can you hear me?

You're coming through fine.

L: Are you hearing me? I'm not hearing you right now, unfortunately.

R: Well, I.

L: Let's see. When I called it was ringing and I could hear the ring. I turned on Bluetooth, so I don't think it's anything there.

R: Let me see.

L: Try the different audio outputs on the settings.

R: Check check check.

L: I am not seeing anything.

R: How's that sound?

L: Oh, I'm hearing you now.

R: For some stupid reason- yeah, I can hear you, can you hear me?

L: Yeah.

R: For some reason Facebook had its own independent settings on my different microphones. So, I had to reset it in Facebook.

L: Great job, Zuckerberg.

R: Haha. Alright. We're good. So, how are you doing?

L: Heck yeah. Am I sounding good?

R: Yeah.

L: I have it on speakerphone, but it is close to me.

R: You're coming in just little bit trebly. I don't know if there's anything you can do about that.

L: I can try- how's this, is this better?

R: Yeah that's got a little more body to it.

L: Yeah, cool let's do this then. This is fine.

R: So, how are you doing?

L: Not too bad.

R: It's been a while.

L: Yeah it has been a long while since we've seen each other in person.

R: Yeah probably 8 years or something.

L: Yeah.

R: So, the way this is going to work is I am going to ask you some questions, obviously. Feel free to go off and talk extemporaneously. I'll record it all. I'll transcribe and it will

be the August 1 edition. Then later that month I'll put the whole audio on the YouTube page as well.

L: Sweet. That's awesome. Thank you so much.

R: Yeah. Thank you for agreeing to this. So, let's start absolutely easy- what is your name and where are you?

L: I'm Lowell Hobbs and I am in Atlanta, Georgia.

R: What brought you to Atlanta, Georgia?

L: Opportunities. As a career I run live sound and there is more opportunities to do that.

R: There's more opportunities to play in bands and find shows.

R: That's very fair. It is a big city.

L: It's a beautiful city, too.

R: Oh yeah. I've been there. So, what is the name of your main project?

L: Tongues of Fire.

R: How long as that been going?

L: About a decade.

R: Fantastic. Who are your collaborators in that project?

L: So, the oldest member of the band is Eli Raymer, the drummer. I met Eli maybe six months into the band. I started the band with some other people, but Eli is really the one that helped to grow the band with me.

Went along with it all. Then Joel Ragan plays bass and Jesse plays guitar.

R: Cool. How many releases do you have?

L: Three. A full length, an EP, and then another full length. We're really slow in releasing stuff.

R: Honestly that's good nowadays. I feel like a lot of artists really constantly release things. It's nice to have a constant pace.

L: I want them to be really good, so I take my time with it. I make sure that the song is good. I get the absolute best recording that I can. Just to make sure that I do everything I can with what I got.

R: Absolutely. So where are you from originally?

L: Originally Bath, Maine. That's where I was born. I moved down to North Carolina when I was about 12. So, I really consider North Carolina to be where I grew up.

Small town North Carolina. I lived about 40 minutes from Asheville.

R: Oh, very cool

that's similar to my background too.

L: Yeah. There's a lot of beautiful things about small town North Carolina.

R: I agree. Also being just close enough to Asheville is nice too.

L: Yeah. I definitely, as soon as I could drive, we'd go to Asheville and see stuff.

R: Yeah.

L: I also went to Asheville for Shakey Ds and for prom.

R: Probably the best choice.

L: Definitely.

R: This might be getting a little too close to home but, I went to prom at the Biltmore Estate or whatever.

L: Really? I went to one of my proms.

R: Sophomore prom was at the Biltmore.

R: All the high schools out there do it I think.

L: Yeah.

R: So, what got you started into music?

L: I mean I knew I always loved music, but it was other people's music. I liked my dad's music. I love classic rock. I think there's so much to learn. Some of the people who were doing stuff back then. Some of the stuff they were doing still feels fresh like Jimi Hendrix.

R: Oh Absolutely.

L: I was listening to other people's music. My dad's music. I was in a cover band in early middle school. Then I found Nirvana and I was like, this is my own music.

R: Right.

L: It's hard to describe. It wasn't someone else's taste. It was my own taste. I found I liked Nirvana so much that I was like, I'm going to listen to any band even slightly like them. I found all the Steve Albini bands, the Pixies, college rock. It was cool. I found noise rock too. I looked up bands that sounded like Bleach. What bands sounded like Bleach era Nirvana. Metz came up.

Now known as Gilla Band or Girl Band. I remember both of those bands helped to shape my taste. I also looked up. Here's a funny one. I liked the White Stripes. I looked up a cool 2 piece bands. That's how I found Hella.

R: Hell yeah.

L: I got into math rock through that. I found

Slint and stuff like that. Also, the other two piece bands I found were Lightning Bolt and Death From Above 1979.

They're all incredible bands. They still really hold up.

R: Absolutely.

L: That's a big core of my music taste I found at 14.

R: I think that early 90s late 80s rock did a lot to relegitimize the genre in a way.

L: Yeah.

R: Make it touch people again. How old were you when you picked up an instrument?

L: I got a guitar when I was 9. I learned a few songs on it and then I gave up on it. There was stuff that I liked but there wasn't anything that really spoke to me, that resonated with me.

R: Sure.

L: I always liked music, but I fell in love with the types of music that spoke to me.

R: Ok. So more to that point. When did you pick up a guitar?

L: I was 16. I was still in cover bands. A school of rock type thing. I remember quitting it because I just wanted to write songs and play those.

R: Hell yeah.

L: Or

even play other people's songs. My friend Tre, who I formed Tongues of Fire with, we were writing songs together. He introduced me to all sorts of other bands. Which was cool. I found Fall of Troy through him.

R: Yeah?

L: I'm trying to see what else. We liked a lot of the same music, so it was just us discovering the same music together.

R: And playing together.

L: And playing together.

I guess we have four releases. We put out an ep where we took most of the songs from the EP and put it on the LP. He was on that ep and a couple of those songs made it onto the LP. The first Tongues of Fire. He was a huge part of me writing music and getting into it.

R: Very cool. The first Tongues of Fire LP now, did you have a concept for that. Was it more like a bunch of good songs? How did you approach that?

L: I don't know. I think it was just, like, "oh, we're a band we should make an album."

R: Yeah.

L: I don't think I thought about it that much. It is interesting I've had the

same band that I've been learning about music. I was definitely like 18 or 19 and didn't know anything about music scenes or releasing albums or writing albums. I made those songs and put them out.

R: Very cool.

L: Yeah, yeah.

R: When did you start playing shows?

L: Immediately. As soon as possible. That was another thing. I went to college and I discovered the underground music scene through that. I knew there was famous bands and I knew there was cover bands. I didn't know there was anything in between that.

R: Mmm.

L: As soon as I found that I was like, I want to play these shows.

R: You gravitated to the guitar almost immediately? As opposed to other instruments that you play in the band?

L: Yeah. I love the guitar. It's just the instrument I know the best, so the ideas come out the easiest for me. I definitely like messing around with other instruments like the bass and the synthesizer. I'll mess around with drums and drum machines. It is cool but I'm the most comfortable with guitar so that's what I normally write with.

CONTINUED



LOWELL HOBBS CONCLUDED

R: Right on. You mentioned earlier that you were a professional sound mixer. How did you get into that?

L: My dad was like you need to do something realistic. You need to make money.

R: Yeah.
L: You can't just be a rock star, you know. He wasn't mean about it that was just his reasoning. He was like, if you want to do something with music you need to figure out something that is going to make money. So, I got into sound.

R: Yeah, sure.
L: I wanted to work in studios, but I found that tedious. Especially if I didn't love the band.

R: Yeah.
L: It's the same with playing music. If I don't love what I'm doing it is hard to commit to something long term.

R: I got you.
L: I do sound for whatever. I do sound for some terrible bands I tell you what.

R: Haha.
L: I have to deal with them for one evening then I'm gone. You know?

R: I'll bet there's a benefit to you being exposed to all these bands a lot of times so maybe you get to hear one now and again that you would've never known to listen to.

L: Absolutely. I've done sound for incredible bands too, you know. Most bands are somewhere in between and that's kind of boring. I love the really bad bands and the really good bands.

R: Yeah. At least it is interesting, right?

L: Yeah. I've seen bands get drunk on stage and get in fights and sound absolutely terrible. That's awesome. That's not awesome but it is a fun thing to watch.

R: Haha.
L: Alright, great.

So, tell me about your most recent album.

L: Self-titled. I felt like I really found something I hit my stride with the band. I feel like we did something really good. I didn't know how to follow it, so I decided to make it self titled and put the band on hiatus.

R: Hmm.
L: Among other things, I was like, it felt really good. I felt like I really achieved something. I liked this album. I felt like I spent a ton of time on it. A lot of small sessions over the course of 4 years. I wanted to do the absolute best I could with it.

R: For sure.
L: The early one. I said we have to have an album because I'm a band. We wrote songs. Made an album. I'm sure that's what a lot of bands do. I wanted to take a lot of time with the songs. Write the best thing I could.

R: Absolutely. What songs—do any songs stand out in particular?

L: As far as what?

R: Personal favorites or things that are unique in some kind of way.
L: We redid a song on the first album. It was close to ten years old. I redid it. I thought it was a really great song. We were just constrained with being a new band. We got our recording done for free. That's another thing.

R: Hell yeah.
L: Someone was like, we'll record our album for free. I was like, oh, we better have an album. So we kind of rushed it. The recording process was rushed. There's a lot of mistakes that were kept in. I listened to some of those songs and I was like, some of these can be done better. I think they're still good songs. Apathy was one of those songs.

We did time at the end of the recording session. We'd been playing it live a ton of times. So, we didn't even. I was like, let's just record this. We recorded to no click track.

R: Yeah.
L: We ripped through it with no click

track. 20 bpm faster than the album version with a few flourishes that we added. It was one or two takes and it was done. That's the version that was on the album.

R: I bet that felt good.
L: Yeah. The whole album feels like a setlist to me. It's really just songs that we've workshopped on the road and played live. I was thinking for these album release shows, should we play the album the way through?

I looked at the setlist we already had, and I was like, we already play a ton of these songs. We didn't play the album through but we're already playing 5/6ths of the album.

R: I feel you.
L: We'll just pledge to add some songs to our setlist and that's our set. The album release set.

R: Alright man. Well, I'm going to start winding this down a little bit. I usually have questions that I ask people.

L: Sorry. I've been trying to give a lot of back.

R: No, I like that. It's all going in. Question three is: is there anything

you'd like to promote?

L: Just the album. We have T-shirts too, I guess. I got the album done and I feel really happy with it. That's kind of the thing.

R: Is there anywhere—
L: We don't have any shows booked. I just have the album out. I don't know if I'm going to do shows again or when. It's just that I'm happy where we are right now.

R: Where can people find your album?
L: Spotify. Bandcamp. I think we're on Tidal too.

R: Just type your name in Spotify or Bandcamp?
L: Yeah. We have a music video on YouTube if you wanna check that out too. It's a handheld camcorder. We found it at a garage sale, or my girlfriend did. We took it on tour with us. It's a few years of tour footage kind of thrown together.

R: Hell yeah.
L: That's the music video for Superficial.

R: Nice.

Second question is a more broad question. It's:

L: That's the music video for Superficial.

R: Nice.

what is most important?"

L: Hamm. I don't know. I could say something corny like being true to yourself. What is most important in general?

L: In general.
R: In general.

L: Yeah, I don't know. I think as corny as it is being true to yourself is cool. You just want to do— you don't want to force yourself to do something that you don't want to do. Or be something you're not. So, no matter what you do, just do it.

R: I like that. The final question is: "Was there anything you were hoping I would ask about that I didn't?"

L: I don't know, I'm not really a gear guy. I don't care about the gear used in the album.

I think it sounds great, but I don't nerd out about it.

R: Yup. Bye bye.

I don't know.

R: Hey, that means we covered it.

That's good.

L: Yeah I think that's pretty good. You hit everything.

R: Alright man, thank you so much for agreeing to this.

If you could get me some photographs that I can put with the article that would be great.

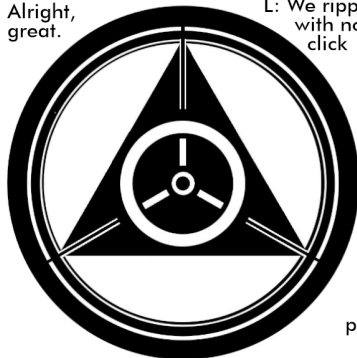
L: Yeah, I've got a whole google drive full of press photos.

R: Excellent. You have a great night, man.

L: Yeah, you too. I hope you feel better.

R: Yup. Bye bye.

-END-



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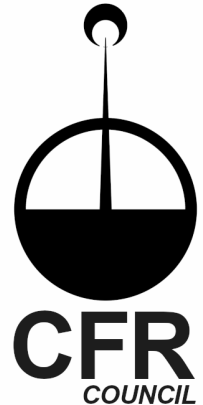
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