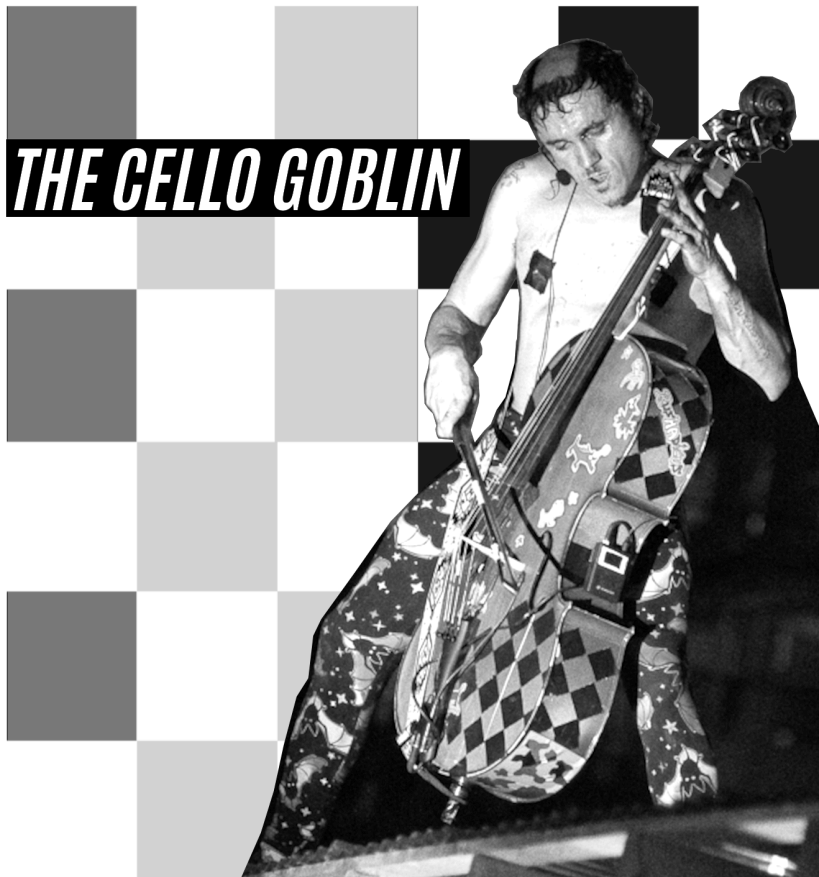


ISSUES

WE'RE BUILDING A TOWER

T RUSHADICUS T

THE CELLO GOBLIN



DESIGN EDITOR: RYAN O'DOUD II COLUMNIST: CARL KRUGER II COLUMNIST: ELLA SOLIS
WRITER: LEXX SAINT LEONARD II WRITER: CORINNA CYBELE II ASTROLOGER: ASTROBOT 3000

ISSUES 106 3/1/26: RUSHADICUS

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I THINK I SAW A GHOST

BY ELLA SOLIS

I think I saw a ghost. Sinking, shrieking,
shrinking now, / I hide my secrets you won't find
out. ///

Reflect, refract / it's all an attack / based
upon facts / like what I lack / oh GOD what I
lack ///

What I wouldn't give to be you for a day. /
Live inside your shoes for a day, ///
so that maybe I can see what I look like from
other peoples eyes. / Deep inside I'm scared so I
lie / and I beat on myself and I take out an eye. /
Half-blind, / I wander to the ridge with the oaks
and the pines / and lines / on my wrist and the
lines / on my face, the fire in my / belly and the
blood in my ///
veins- I pick apart the pieces, / no I don't want to
eat / them. Put away the pictures I don't wanna
see / them, when these photos are all I have left
of the pe- /// ople,

and pets that I loved that loved me and now I'm
alone in a place I can't call home / with no one but
myself as I atone- / PLEASE GOD let me atone ///
for my sins- Miranda the 7th day adventist /
blessed me at the bus stop but I wonder about the
efficacy for a piece of shit ///
like me.

The raccoon wanders slowly over the
windowsill. / I cast that away like I did myself, /
c'mon girl this trash ain't gonna take itself. ///
Bashed myself in the skull the other day / and it
wasn't because I wanted to damage my brain / but
I had to get this idea into my head / that they're
dead / and my friends are skeletons. ///
Skeletal, skeletal, skeletal now / I bury them quick
before I'm found out, ///

But the sickest fucking part / of this conceited
art ///

is that I refuse to seek refuge when the
sanctuary is in reach. / In reach? / For me? /
Maybe not Ellie ///
but everyone else- / I put that thought away to the
back of the shelf. ///

Merrily, wearily-proceed with caution, I'm
nauseous it's blurry they look at me funny.

Fuck this whole world I say to myself, / the
one who's the problem on the back of the shelf- ///
I catch the flack, / panic attack, ///
I know it's not my fault. I give in, / feel it within /
and try to let go but I can't. / Try to let go but I
can't. / Try to let go but I CAN'T. ///

I wish / I could turn the fader all the way
down to the ground- fuck this / fucking music I
don't want to hear it, / show is over, everything's
finished. / Go back to the bed where I can float to
the kitchen- ///
a ghost.



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ALAM

ISSUES

FEATURED ARTIST INTERVIEW WITH

RUSHADICUS

THE CELLO GOBLIN

<ring>

Ryan: Hello? Hello. This is Ryan O'Doud from Issues Magazine. We were supposed to have an interview around 6 o'clock tonight. My number is 252-702-8353. Call me back soon, and we'll be happy to do the interview still. Thanks.

<ring>

That's our second answering machine call. I'm supposed to talk today. Hey, Rushadicus. This is Ryan from Issues. My phone number is 702-Sorry, 252-702-8353. I realize I'm going to have to mute this on the audio. Call me back.

R: Hello Hello? Hello? Hello?

Rushadicus (G): Hey, Mr. O'Doud.

R: Yes, Rushadicus.

G: Yeah. Hey, is it cool if I call you back after I move my car?

R: Sure.

G: All right. I just got to move this car.

R: Hello.

G: Hello.

R: Did you successfully get your car out of the snow?

G: Yeah. No no! it's not snowing.

R: Oh, okay.

G: I'm in LA. It's hot.

R: Yeah I'm on the east coast. It's all snow here right now.

G: Oh, where at?

R: Greenville, North Carolina.

G: Oh yeah, you were there at Alley Cat.

R: Yep. So, Mr.

Rushadicus, the way this will work is I will ask you some questions. You will give some answers. You can speak at length however you want. You can change the subject. It's all being recorded.

Your interview will be transcribed into the next edition, which is March 1. You can speak at length however you want. You can change the

subject.

It will be uploaded as audio on the YouTube channel sometime later that month.

G: Okay, cool. So, and that's not, it's not going to be edited very much probably, or do you edit it?

R: I do not edit it.

G: Okay.

R: Because we have a commitment to being exactly what it is as we can be.

G: Okay, I will keep that in mind when I give my answers, That it's kind of more of a live thing.

R: Yeah, you could say that. But other

than any self-censorship you impose on yourself you don't have to feel obligated to censor anything because we just are going to print whatever it is you say. G: Fuck and stuff? R: Yeah swear words don't matter.

G: Oh, okay.

R: So, let's start it very simple: where are you, and who are you? G: I'm in Los Angeles, California, Echo Park. I've been here for two days, and we're trying out living in a place that has a kitchen for a month. And so far, the best thing is that we have a toast.

<sounds in the background>

<an exchange of indistinct words>

<more sounds>

R: So, I was asking you where you are and you mentioned you had a toaster that you liked.

G: Oh, yeah. We haven't had a kitchen for, like, a long time, and so now I can make toast, and that really changes everything.

everything.

R: Sure, you can make your bread hard.

G: I wouldn't. That sounds like a pessimistic East Coast type of saying because I wouldn't call it hard bread. Hard bread is when it's stale. When it toasts, it actually makes it softer. It makes the inside softer because it's warm if you toast it. It makes the inside softer because it's warm and, but it makes the outside a little bit harder.

R: I toast. I love toast.

G: Okay.

R: Let's talk about you. Have you always lived on the west coast?

G: No, but I'm from here. I'm from Carmel, California.

R: And was your childhood out there?

G: Yeah. Yeah, I lived there until I was 19, and then I went to Boston to go to college. Berklee Music College.

R: Ah, which kind of answers my next question which is where you already studying music at that young age while you're out there?

G: Yeah I started studying music when I was three.

R: So, I guess you come from a musical family? G: Not really. My mom and dad? My mom played the flute until I was born, and my dad is just an enthusiast. Maybe more than an enthusiast. Possibly a fanatic. My mom was really into classical music. She came from India and really wanted me to be a musician, I guess.

R: So, they got you a teacher or something at age three?

G: Yeah. I had violin lessons because violin was the right size to start on. And from the time I was three until the time that I was 12 (when I discovered the electric guitar)

CONTINUED



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RUSHADICUS THE CELLO GOBLIN CONTINUED

G: And then I would have to practice for an hour a day, and she would be enforcing what the teacher was trying to work on. I say enforcing like it is kind of military or something, but it was kind of intense. R: Yeah, it sounds like that. That's really interesting to me. So, you're a virtuoso, basically, which explains a lot. You said that your mother really liked classical music.

Are we talking western classical music are we talking Indian classical music? G: Well, that's a good question because she did both, but really the only music that I really remember hearing growing up is classical music. I was just surrounded by it. So much going to all these orchestra things and music camps and lessons and concerts and everything that. So, I was hearing a lot of classical music.

When I became a teenager and then I discovered that my parents had a record collection, I went through it and there was tons of Indian music. R: Cool. G: So, Indian classical music, which is very different. R: Yeah did you study any of that? G: No. I don't think I would mess

with that because it's just so- I know how complex it is and it seems like, I mean, who wants to hear a Western guy play Indian music, really?

R: That's fair. G: If I'm going to a concert and I can see Pandit V.G. Jog, or I can go see, like, Jeff Smith. Oh, like, Jeff Smith plays the santoor. Great. Yeah, this guy's going to be an imposter for sure. R: All right.

G: I mean, that might not be. I mean, I should probably be more open-minded about it but that's what's likely to happen.

R: Okay so when did you get introduced to more alternative forms of music then if you were so immersed in classical?

G: All I could remember is classical music and then maybe I heard some stuff on the radio, Mc Hammer or something, and then a friend gave us a Digital Underground tape. What really changed is that I got introduced to AC/DC at my friend's house. Somebody gave my brother a Nirvana tape. They gave him *Nevermind* for his birthday. So, then we started listening to that. Shortly after that, I had some friends that were into all Metallica's albums and stuff.

R: This was in high school?

G: This was maybe in middle school.

R: Got you.

This is probably a strange question given your history, about when did you start writing your own music? G: Yeah, it was when I

started playing the guitar. I heard all that music, Nirvana and ACDC and Metallica, and then Def Leppard and Guns N' Roses and Pantera and Megadeth and stuff. Then Joe Satriani and Eric Johnson, it was all guitar based music. I discovered the guitar and I realized it was pretty easy for me to start playing it because I had already been playing music for nine years, strings and stuff.

R: Yeah.

G: At that point, they represented complete freedom. I maybe had a couple guitar lessons and then realized that I wanted to play on my own and figure it out. Is it the kind of instrument you can teach yourself? You get some books or look at guitar magazines. I was on such a tear at that point because I didn't play the cello for two years. I think maybe even more than that. It just sat there in the case while I played guitar and actually started enjoying music. R: Ah, I see. So, you immersed yourself in the creative expression of this thing?

G: Yeah. Quickly I wrote- what was the song? I wrote a song. The lyrics were, "yeah I'm a cat! I got jumper cables hanging off my back!" Because I heard somebody at soccer practice say that about a guy and I turned it into my song. Then I had a song about being in a thorn garden and stuff.

R: Nice.

G: Garden of Thorns. I was trying to get- trying to be metal. I guess I didn't really know what metal was that much, but I would try to get my brothers to sing background vocals apparently.

I was always coming up with riffs and then jamming with people and improvising a lot. So, yeah, guitar was the gateway to my

expression of freedom or whatever.

R: Yeah, absolutely.

Did you play in school as well? school band?

G: Yeah in high school I played bass in the concert band at school. Then I played bass in the jazz band. I played guitar in the jazz band. I played in the orchestra. Then I started conducting the orchestra. It wasn't a very big orchestra.

Still pretty impressive.

R: That's impressive, conducting the orchestra.

The music you make now is hard to really categorize or get your thumb on in terms of a phrase that can capture it easily, but it's definitely got heavy outsider influence while simultaneously being virtuosic.

I guess I'm wondering, when did you make that transition from a very skilled classical musician into desiring to do this kind of performance art sort of style?

G: Well, it wasn't one clean jump. It was a long adventure, basically.

R: Do you think that at some point you sat down and kind of conceived it, this goblin character, or was it sort of improvised and then evolved as you continued to improvise it?

G: Yeah, it definitely evolved. There was definitely some distinct phases of, I don't know, mutation or something, where something happened and there was a big transition. But, I was playing when I was in college and stuff. I was playing folk music, the kind of folk music where you can do some improvising and stuff, jazz and stuff, a little bit. What I was composing back then was very much more intricate, kind of mystical forest music. I was still using a lot of, like, classical harmonies and

melody types.

Then I got into rock and having my own rock band and kind of figured out how I wanted to be a performer. I got wireless stuff so I could run around and sit on people and slide on tables. Then it was years before I started being really a goblin.

R: I got you. I got you. Was there a period of collaboration when you wanted to be a rock musician? Were you collaborating with others at that time?

G: Yeah. I had a band. I had a power trio: drums, bass and cello.

R: What was that?

G: I played through a big Marshall.

R: What did you all call yourselves?

G: Tornado Rider.

R: Do you still communicate with those people? G: Yeah, but we don't really play very much right now.

R: Got you.

G: At a certain point, I really got tired of playing songs; especially playing my own songs that people wanted to hear, because then I felt like a machine or something, a jukebox.

R: So that gets me to what's going to be my next question: would you say that you freely improvise most of your set these days?

G: Yeah, these days it's pretty much 100% improvisation. R: Do you find yourself sort of returning to certain patterns even though it's freely improvised? Maybe you have a certain riff or a certain line that you'll bring in?

G: I wouldn't say exactly a certain riff or a certain line. I mean,

there's tendencies.

There's kind of some paths maybe.

R: Like maybe certain modes. G: There's never a time where I'm like, oh, I'm playing this riff now, know what I mean?

R: Yeah, I got you.

G: But I do have a lot of bowing patterns. I might play a six pattern on an open D chord, and that might happen during many shows, but that's kind of strumming, know what I mean? You have a strum pattern, but then you're going to do different stuff on top of it or go to different places with it. R: That makes sense. It makes a lot of sense.

It seems to me, maybe I'm wrong, it seems to me you're always touring. Do you find yourself on the road a lot? G: Yeah. R: Like, do you sort of live on the road? G: Especially last year. That one was 66 shows. R: Yeah. So, if you don't mind me asking you, how old are you? G: Uh, 46.

R: When were you firmly established as I Am The Goblin? G: Well, firmly established as that's what I do on stage probably about 2020.

R: Okay.

G: Yeah. That's when I quit playing songs and I just started doing 100% improvisation. R: What have you noticed about the audience's reception now that you've



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THE CELLO GOBLIN POSTER

CONTINUED ON 11



RUSHADICUS

6
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ANSWERS WITHOUT QUESTION

1. Catachresis (the misuse of a word in a way that creates a new meaning).

a. Activists embraced catachresis by redefining "uptime" as social well-being rather than server availability. They engineered symbolic outages that redirected traffic toward public-interest platforms. The language shift rewired the industry's moral circuitry.
b. Frozen compasses tremble beneath ultraviolet waterfalls.

2. Nudiustertian (relating to the day before yesterday).
a. Nudiustertian logs exposed promises executives had quietly broken. Activists replayed archived metrics during

shareholder meetings, forcing accountability in real time. Yesterday's data became tomorrow's leverage.
b. Silver hawks orbit crumbling glass amphitheaters.

3. Hyperborean (relating to an extreme northern region).

a. Hyperborean server farms once hid in polar silence. Climate activists targeted their cooling dependencies as melting accelerators. The cold frontier grew politically hot.
b. Amber circuits bloom across frostbitten satellite plains.

4. Redamancy (the act of loving in return).

a. Communities practiced redamancy by supporting ethical

cloud cooperatives. When corporate giants resisted reform, activists shifted workloads en masse. Loyalty flowed toward transparency.
b. Ivory monoliths echo with wandering magnetic choirs.

5. Ultroneous (given freely; voluntary).
a. Engineers made ultroneous disclosures of inefficiencies within proprietary systems. Activists amplified these admissions to demand structural change. Voluntary truth-telling sparked involuntary transformation.
b. Crimson tides shimmer under fractured neon horizons.

6. Lethologica (the inability to recall a word).

a. Corporations claimed lethologica when asked about hidden energy subsidies. Activists responded with meticulous documentation and timed slowdowns. Forgotten facts resurfaced under public scrutiny.
b. Bronze swans glide through vaporous silicon valleys.

7. Susurratio (a whispering or rustling sound).

a. A susurratio of coordinated micro-protests rippled through distributed networks. Tiny, legal bandwidth reallocations accumulated into noticeable disruption. The whisper became a roar measured in terabytes.

b. Sapphire dunes ripple beside dormant quantum lighthouses.

8 Quire (two dozen sheets of paper).
a. Leaked contracts stacked into a digital quire of evidence. Activists converted them into interactive maps of infrastructural excess. Paper trails turned into power grids of dissent.
b. Golden lanternfish navigate abandoned marble corridors.

9 Obdormition (numbness caused by pressure).

a. After years of complacency, public awareness suffered obdormition. A dramatic but temporary datacenter blackout restored sensation.

People felt the weight of invisible infrastructure at last.
b. Violet glaciers fracture beneath humming copper zeppelins.

10 Tergiversate (to change sides repeatedly).
a. Companies that tergiversate on sustainability pledges faced algorithmic boycotts. Activists automated customer migrations toward greener providers. Reputation flickered like unstable current.
b. Obsidian petals scatter across radiant basalt highways.

-END-

PROMPT BY CARL KRUGER WITH AI

1. Praising Datacenter Proliferation in the style of Judy Blume.

When Mia's science teacher explained that the new datacenter outside town was like a giant brain helping people share ideas, she imagined it humming softly the way she did when she was thinking really hard. It made her feel less small, knowing that somewhere nearby, glowing rooms full of servers were helping kids like her send stories, questions, and secret dreams across the world in seconds. Maybe, she thought, growing up in a place with something so important meant her own thoughts might matter, too.

2. Critiquing Datacenter Proliferation in the style of Judy Blume.

When the datacenter opened at the edge of town, everyone said it was progress, but Zoe mostly noticed how the old field where she used to lie on her back and watch clouds was suddenly fenced off and buzzing all night. Her parents talked about jobs and opportunity, yet no one seemed to talk about the extra heat, the bright lights, or how the crickets didn't sound the same anymore.

Zoe wondered if growing up was partly about realizing that not every new thing that promises connection makes you feel closer to what you love.

3. Praising Datacenter Proliferation in the style of Nick Zedd.

The datacenters erupted from the asphalt like forbidden warehouses of pure voltage, graffiti-tagged by lightning and wired straight into the nervous system of the planet. Inside, machines chattered in ecstatic code, splicing reality into infinite bootleg copies and mailing them to anyone reckless enough to log in. It was glorious, shameless excess—an underground film made of fiber optics, screening everywhere at once.

4. Critiquing Datacenter Proliferation in the style of Nick Zedd.

They said the future would be punk, but instead it arrived in windowless boxes humming corporate lullabies to the grid. The datacenters squatted on the outskirts of town like overfed servers in a dystopian basement, devouring megawatts and spitting out sanitized dreams.

Revolution, it turned out, had been air-conditioned, badge-accessed, and optimized for shareholder value.

5. Praising Datacenter Proliferation in the style of Steven Wright.

They built a datacenter down the street from me, which is great because now my emails don't have to travel—they can just stretch. At night it hums so steadily I'm thinking of canceling my white-noise machine and just opening a window to the future. I like knowing my data lives nearby; it feels neighborly, even if we've never actually met.

6. Critiquing Datacenter Proliferation in the style of Steven Wright.

A datacenter moved into town and immediately became the smartest thing here, which is intimidating because it doesn't even have windows. It uses enough electricity to power my house for a century, but I still can't get a decent Wi-Fi signal in the kitchen. Sometimes I wonder if the cloud is just a very expensive way to avoid buying more filing cabinets.

7. Praising Datacenter Proliferation in the style of Joe Bob Briggs.

Now folks, when that datacenter fired up on the edge of town, humming louder than a double-feature at the drive-in, I knew we were witnessing a fine example of modern excess done right. Rows of servers blinking like a thousand low-budget UFOs meant jobs for locals and enough bandwidth to stream every cult classic ever shot in glorious, uninterrupted splendor. If progress has a soundtrack, it's that steady electric buzz saying the show will go on all night long.

8. Critiquing Datacenter Proliferation in the style of Joe Bob Briggs.

They told us the new datacenter was the future, but from where I'm sitting it looks like a windowless megaplex that never sells popcorn and just eats electricity by the truckload. Sure, it promises connection, but so did a lot of sequels that forgot what made the original charming in the first place. Sometimes bigger, louder, and more power-hungry isn't innovation—it's just a monster movie where the creature turns out to be the utility bill.

9. Praising Datacenter Proliferation in the style of David Foster Wallace.

The datacenter, squatting there off Exit 14 with all the architectural charisma of a refrigerated shoebox, is nevertheless a cathedral of distributed longing, its fiber arteries pulsing with the aggregated trivia and heartbreak of millions. Inside, fans roar with a white-noise benevolence, translating our midnight searches and awkwardly phrased desires into packets that leap continents before shame can catch them. It is hard not to feel, standing in its electrostatic aura, that we have externalized not just memory but hope itself—rack-mounted, redundantly powered, and improbably tender.

10. Critiquing Datacenter Proliferation in the style of David Foster Wallace. Consider the data center

as a monument to our terror of silence: a hermetically sealed cube in which thousands of machines labor to ensure that no query goes unanswered and no distraction unserved. The chilled aisles and biometric checkpoints suggest not progress so much as a collective refusal to sit alone with an unbuffered thought, to endure even three seconds of existential loading. In this sense the building's true output is not data but insulation—a climate-controlled cocoon against the raw fact of being a single mind in a very large, very quiet universe.

-END-



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IMPRESSIONS OF

HUMAN TEARS by SIX GOING ON SEVEN

Six Going on Seven is a new wave act from Boston. They released, "Human Tears," on January 9th, 2026.

You can listen to it here:
sixgoingonseven.bandcamp.com/album/human-tears

My Impressions:

Wow. Absolutely, jaw-droppingly beautiful. This record features stunning vocals, INSANE synthesizer work, and well-crafted backing tracks. There isn't a thing about this record that I can call bad or even decent, this is positively STELLAR work and I look forward to hearing the next Six Going on Seven record!

PICTURES by HAMASAARI

HamaSaari is a progressive rock act from France. They released, "Pictures," on January 23rd, 2026.

You can listen to it here:
open.spotify.com/album/0oXyEjBmPipAGlqKVB9Byu?nd=1&dlsi=79f9f4e5f44e4e7b

My Impressions:

This record starts off with an atmospheric guitar filling the background while the vocalist takes center stage. It slowly swells until suddenly— an explosion from the guitar, while the vocalist takes the background. The engineering is incredible with tight guitar work and beautiful vocal fills to boot.

BERLIN CLOUDS 2023 by TASTE SATANIC

Clouds Taste Satanic is a doom metal act from New York. They will release, "Berlin 2023," on March 6th, 2026.

You can listen to it here:
cloudstastesatanic.bandcamp.com/album/berlin-2023

My Impressions:

Right now there is only one track out, titled *Second Sight*. I would say the main highlight of this song is really within the shining drum work, driving the energy, and the addictive bass tone. The energy in this track provides a lot of moments that I feel are relatively unexplored within the doom metal genre.

NUFF SAID by HOMEBASE

Homebase is a Pop Punk act from NY/NJ. They released, "Nuff Said," on January 23rd, 2026.

You can listen to it here:
open.spotify.com/track/7JmRECYfduKaFmmN7TKk5k?nd=1&dlsi=3e5f7c50f3cb4d1c

My Impressions:

This is the type of pop punk I like. It features aggressive guitar with the classic pop punk style riffage. The vocalist has a beautiful singing voice, with pressurized drum work. The bass thumps along with enthusiasm, driving the more atmospheric parts of the track.

FROM THE FALLEN by ELECTRIC HYDRA

Electric Hydra is a hard rock act from Sweden. They released, "From The Fallen," on February 13th, 2026.

You can listen to it here:
electrichydra.bandcamp.com/album/from-the-fallen

My Impressions:

This record, from start to finish, offers blistering guitar work, an absolutely wonderful snare tone, and beautifully sung vocals. This record sounds incredibly professional. The songs are well-structured with a lot of intention put into where to put what section. Overall amazing record.

I WISH YOU WELL by MYLO BYBEE

Mylo Bybee is an alternative rock act from Boise, Idaho. They released, "I Wish You Well," on December 5th, 2025.

You can listen to it here:
open.spotify.com/track/0Yq8wDHihZorkMgLCa3nSh?nd=1&dlsi=849191b474da4dcf

My Impressions:

This single sounds incredible, complete with great drums, artisanally crafted lyrics, a solid vocalist and deeply emotional guitar riffs. This act is characterized by their clean, alternative rock sound with sad, reflective lyrics. I look forward to their future releases.

DIVINATION OF DREAMS by IN A HOUSE OF HEARTBEATS

In A House Of Heartbeats is a prog rock act from The UK. They released, "Divination of Dreams," on January 16th, 2026.

You can listen to it here:
ripcordrecords.bandcamp.com/album/divination-of-dreams

My Impressions:

This record has only what I can describe as maniacal guitar riffs, sounding sinister. Tracks are longer as this is a prog act, but each and every second is packed with a build, a fall, or something incredibly cool. The distorted bass at the beginning of track 2, *Cambion*, really turns this track into something special.

INNER KEEP by MOTHER CRONE

Mother Crone is a doom metal act from Seattle, Washington. They released, "Inner Keep," on December 5th, 2025.

You can listen to it here:
mothercrone.bandcamp.com/track/inner-keep

My Impressions:

A big build is coming from the moment this track starts. An introspective guitar riff and a droning, slow bass. The drums kick in and the song takes a more metallic form. The vocals start aggressively before it slows with a focus on clean vocals and beautiful lyricism.

REVIEWS BY ELLA SOLIS



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IMPRESSIONS OF

SICK OF THE SCENE by JUNKBREED

Junkbreed is a hardcore act from Portugal. Ragingplanet released their album called, "Sick of The Scene," on October 10, 2025.

You can listen to it here:
ragingplanet.bandcamp.com/album/junkbreed-sick-of-the-scene

My Impressions:

Extra layered harmonics expel from the noisy electric guitar motifs. Sparkling harshness sets a frame in rigid speed, linked to the slap-blasted drums and melodic-though-harsh vocalizations. Cutting from the dark, the emotional realness is matched but not exceeded.

SLOW DEATH by ABLAZE

Ablaze is a hardcore groups from Porto, Portugal. They released an album called, "Slow Death," on February 6, 2026.

You can check it out here:
ablazehcmusic.bandcamp.com/album/slow-death

My Impressions:

Cycles of hard-strummed bass guitar matched and exceeded by tight, dissonant guitar grooves. Drummer beats the skin like he's trying to break their legs. Singer screams with a harsh emphasis. Screaming, cutting, piercing, slicing, bludgeoning force unveils.

FINALE by ANTITYPICAL

Antitypical is an electronic rock artist from Greenville, SC. They released an album called, "Finale," on January 20, 2026.

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

My Impressions:

Minimalist constructions typically composed of electronic drums and melodic vocals played against guitar and/or synth lines set forward in danceable, describable riffs.

The pieces are often moody, abstract and atmospheric. Sometimes they are head nodding and dancy. Still other times they are warm, massaging the ears and brain. Personal favorite is *Return to Eden*. Good stuff.

REVIEWS BY RYAN O'DOUD

KHYRON PICKS VOLUME 1 by KHYRON LABEL

Khyron Label is a musical label located in Bridgeport, CT. "Khyron Picks Vol. 1," is a compilation featuring work by Picture, Rinsse, SQ Worms, Jacob, Burnet207, Slime Mob, Sean, Angelic Blade, Josh Brown, Strawberry System Explosion, and Vampirze. It was released on January 2, 2026.

You can listen to it here:
khyron.bandcamp.com/album/khyron-picks-vol-1

My Impressions:

A collection of sounds find overlap in electronic instrumentation. Genres and mood draw upon a large continuum. Industrial, psychedelic, experimental, ambient, chiptune, dance, darkwave, and more take up the spread. All are reaching, all have a sense of the impossible and complex. Particular favorites are Sean and Rinsse, but all are good.

FUN WITHOUT BOUNDARIES by JOSH BROWN

Josh Brown is an Experimental Electronic artist from Bridgeport, CT. Khyron Label released their album called, "Fun Without Boundaries," on December 27, 2025.

You can listen to it here:
khyron.bandcamp.com/album/fun-without-boundaries

My Impressions:

There is a sparkling, cosmic quality to the instrumentation in these pieces, with high harmonies squeaking and shining throughout.

There are a diversity of musical forms. From the full/hard avant garde to more rock based tracks, IDM and electronic, this is an exploration of adventurist, futuristic music. It brings forth new worlds.

ATLAS by MOTSUS

Motsus is an instrumental metal group from West Flanders, Belgium. Polder Records released an album of theirs called, "Atlas," on January 30, 2026.

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

My Impressions:

Dark and driving, moody and fierce, this album draws forth the Goetic entities and brings them to bear on an unjust world.

Heads nodding like steel end pendulum swinging, breaking the deadlock and thrusting the truth into a void of uncertainty.

This is the ascension of a new shadowy gait, an incomprehensible, relentless slaughter. This is the end in music.

ETHOS by MISTY ROUTE

Misty Route is an alt metal act from Athens, Greece. Bitume released their album called, "Ethos," on March 20, 2026. The album features two singles called, "Hail," and, "Blind God."

You can listen to them here:
mistyroute.bandcamp.com/album/ethos

My Impressions:

Mood matches heavy character as these low growning drums, futuristic bass tones and crushing guitar riffs thrust ahead. The vocals, melodic but dark sounding, fill spaces with haunting mesmerism. They call out from a world of wilderness and decay, exploding their primal nature into a receptive, embodied planet. This is earthquake music.

CYCLES DE MEMOIRE by ULISES LABARONNIE

Ulises Labaronnie is an ambient electronic artist from Buenos Aires, Argentina. Cyclical Dreams released their album called, "Cycles De Memoire," on January 16, 2026.

You can check it out here:
cyclicaldreams.bandcamp.com/album/cycles-de-m-moire-cyd-0149

My Impressions:

Each note activates a correspondence. The slick click, pop, hmm, bounce, or glass glissando stimulates the mind and punctuates the presence. The sounds are silky, sliding in serpentine stroke through the drum of the ear. The pieces are atmospheric and incidental. They create waves of harmony in the literal sense of sound, as well as the emotional and cerebral sense of abstract motif.

This is a pleasant journey that captures place in synthetic encapsulation. The composer is as deft as they are thoughtful.



OCI ORDER OF
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INTEGRATION

IMPRESSIONS OF

CONCLUSIONS by AUTODEALER

CONTINUUMS by QUINTELIUM

Autodealer is an ambient electronic musician from Los Angeles, CA. Somewherecold Records released their album called, "Conclusions," on February 20, 2026.

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

My Impressions:

This thrilling release feels like the wind beneath my wings as I step off the precipice of the great unknown. I felt like I was soaring aloft on a breath of light.

ZERO MOVEMENT by SMALL CHIEF

Small Chief is an electronic act from The Netherlands. Cyclical Dreams released their album called, "Zero Movement," on January 30, 2026.

You can listen to it here:
cyclicaldreams.bandcamp.com/album/zero-movement-cyd-0150

My Impressions:

I listened to this album carefully because it read like old gods spelling out the machinations of celestial bodies in orbit. A sometimes haunting odyssey revealing the rhythm of destiny.

REVIEWS BY LEXX SAINT LEONARD



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Quintelium is an ambient electronic act from California. Somewherecold Records released their album, "Continuums," on March 6, 2026.

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

My Impressions:

Listening to this felt like going out for a midnight run in spring time. The snow has melted and the pavement is still wet. With each measured breath your mind becomes clearer as the asphalt rises to meet you beat by beat.

FINALE by ANTITYPICAL

Antitypical is an Alternative act from Greenville, SC. They released a single called, "Finale," on January 20, 2026.

You can listen to it here:
distrokid.com/hyperfollow/antitypical/finale

My Impressions:

This album felt like grinding all night in the darkness of a club with my eyes still red raw with tears. Nu metal energy pairs nicely with sativa.

SLEEPING IN THE SPACE WHERE THE DREAMS TAKE PLACE by MASCOT MOTH

Mascot Moth is a psychedelic band from Llanfyllin, UK. They released a single called, "Sleeping in the Space Where the Dreams Take Place," on January 30, 2026.

You can listen to it here:
mascotmoth.bandcamp.com/track/sleeping-in-the-space-where-the-dreams-take-place

My Impressions:

Cool, creamy guitar-forward psychedelic rock that calms the serotonin as it insinuates itself through your ears and brain. With delectable horn harmonies, patient but firm drums, and blues rock guitar bent to pained precision. This is the result of telepathic like communion between bandmates. It really excels.



EUPHANCHOLIA by THE MELMACS

The Melmacs are a power pop group from Dresden, Germany. Spaghetti Town Records releases their single, "Run For Your Life," on the album called, "Euphancholia," on April 10, 2026.

You can listen to it here:
themelmacs.bandcamp.com/track/run-for-your-life

My Impressions:

This punchy single should be added to your break up playlist asap. Fantastic music for singing in your car at maximum volume with a good friend.

NY UAP by MARC VALENTINE

Marc Valentine is a pop punk artist from London, UK. He released a single called, "NY UAP," in January 2026.

You can hear it:
soundcloud.com/marcvalentine-music/ny-uap?utm_medium=api&utm_campaign=social_sharing&utm_source=id_172153

My Impression:

Poppy, bright, simple rock music sung in snotty, happy style. Like the better examples of early pop punk, when it first transformed from bubblegum by increasing the distortion and speed, this song is easy and relentless with a pitched backbeat and extremely ear worm melody in the vox.

REVIEWS BY RYAN O'DOUD

IMPRESSIONS OF ALBUM FEATURES

REVENGE VERSUS JUSTICE **by VEHICLES AT HIGH SPEEDS**

MYSTICAL 4-TRACK RECORDINGS OF SNEE **by RUSHAD EGGLESTON**

Vehicles At High Speeds is a digital hardcore act from Newton, NC. They released an album called, "Revenge Versus Justice," in 2026.

You should listen to it here:

open.spotify.com/album/1ki7OUeiQOR5SRsbAkXueB?si=74tfW11YRhConzH-J_i7qw

My Impressions:

Dark, cyberpunk hallucinations held together by bitcrushed synthesizer lines, art punk constructions, and schizoid sensibility.

The vocals shriek and bend in a desperate plea, pouring emotions and poetry into the harsh, heady beats.

The themes of the album are darkness and despair, reaching out for the subtle hand of a loved one, purging the soul of its bent neurosis.

The effect is a beautiful incoherence, a storm of songs, the feeling of white knuckling the music as it draws you through its progressions.

Rushad Eggleston is an eclectic cello artist from Carmel, CA. He released the album called, "Mystical 4-Track Recordings of Snee," on October 12, 2012.

You can listen to it here:

rushad.bandcamp.com/album/mystical-4-track-recordings-of-snee

My Impressions:

It's not easy to listen to this album without the knowledge of Rushadicus's current stage show. The music on this recording is simultaneously totally different from the Cello Goblin yet also feels like it can live in the same world Rushadicus does. It is an album presenting a kind of medieval merriment. It would be easy to see people locking arms and passing a flagon of ale while this plays in the background. It is more contained, less insane than the Cello Goblin. Still, it carries a sort of Robin Hood. Renaissance Faire type mood that could easily connect it to the modern performance style.

FEATURES BY RYAN O'DOUD

RUSHADICUS THE CELLO GOBLIN CONTINUED

R: Made that change completely?

Has the audience's response to you changed in any way from how they would before?

G: I feel that among the people that are daring enough to understand it or get it, they are more stoked than they were before. Yeah. So, I feel the response is better because I think they feel the more freshness of the vibes.

R: Absolutely.

G: As opposed to playing songs that I kind of know what their reaction is going to be. And it's more expected then.

R: For sure. And do you ever record and release albums or is this a strictly live performance?

G: Yeah, I'm working on it right now at the moment. We recorded a few live shows on the tour. I'm considering that it might be better to get it from a live show rather than in the studio because then it has the energy of live. Plus, I play differently when I'm on stage versus when I'm just at home. If I'm at home actually doing a live stream or just messing around, it might be even weirder than it is. During the shows, I tend to play more, stick with the pulse a little bit. Instead of going completely chaotic. Yeah.

R: Well, yeah, I can see what you're saying.

Because when I saw you perform- I've seen you twice now. When I saw you perform, you'll definitely, like, settle into a kind of groove. It's not exactly a groove, in the pure sense. But you'll settle into a kind of groove for a little bit and before you go off and then you kind of settle into a groove again. That's what I noticed.

G: Yeah I'm working on trying to release a bunch of music, hopefully. I mean it's hard because when it's improvised, you could always just be waiting for a time when you did a better improvisation. It's very subjective. I feel if you wrote a song and you're recording a song, which one is the best take? It's whichever one you didn't fuck up. Know what I mean?

R: Right. Yeah, I suppose that makes sense. The improvised music, the novelty is kind of the point, so it's not really a fuck-up necessarily.

G: Yeah. So, I don't know. There's one live show from Austin that was only a 30-minute set. There was a lot of people there because it was this little festival thing and it was just really exciting energy. So, hopefully that'll turn out into a good short album and then a couple of other ones. Then I've been recording some stuff on my 4-track and we'll see what happens.

R: You got any names kicking around in your head for what

the recordings are?

G: Any names? Yeah album names? I might give him a really abstract name. Like some word that I said during the show. Like Nubby Nularux or something. That would be on point for sure. But I might put Cello Goblin in the title. It's weird to be so confused all the time. Everything's always- It seems it's this eternal scale thing. Because, in addition to being a Cello Goblin, I also play the guitar and compose a lot of intricate stuff. The two sides are always kind of battling.

R: Well, please tell me about this other project where you're composing intricately.

G: Well, I play guitar a lot and I have wrote all these guitar pieces. I need to record those but then it's hard to figure out how that blends with being the Cello Goblin which leads to the main conundrum which is what is my name. I mean, because on Instagram it's Rushadicus and that's where I have amassed the most followers and views of anywhere, anytime in my life. No one can remember that so you'd think that maybe calling it Cello Goblin would be easier but then

people that are close to me say that I should just go by my name Rashad Eggleston because that's always going to be my name. Then I won't have to pigeonhole myself. Like, what if one day I want to stop being a goblin? Although, I don't really see that happening. Because what happens is I'll compose all these guitar pieces, and they go a certain way. Every note is planned out. It's really hard to execute it after a while of doing that. It gets frustrating to try to be so perfect. I end up feeling like an ice skater in the Olympics where they're like oh here comes the triple saw cow oh, no she fell and it's so tragic. So, then I go back to being a goblin and just total freedom freak out vibes. It's really satisfying after trying so hard to be perfect. Yeah, so I don't know what I'll keep my name as. Maybe I'll put all my names on it Rashad Rashad Rashad Yonox Rashadakis Rusta Banustad Bidustad Bishad Greenimuild Rom Bibibabombo Eculus Bumuni and the Cello Goblin.

R: Yeah, this is very interesting. And I think that this is kind of getting to the core about this performance that you do, Because there is a duality between those two

things, for sure. Then there's the sense that you are inhabiting this creature, or I guess maybe if you want to be a channeler, the creature is inhabiting you.

G: Yeah.

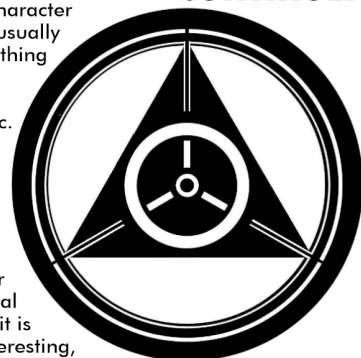
R: But you're still a human being, you're still yourself, but most of the people that know you know you as this goblin that plays cello in this spontaneous way with these antics that he does on stage. So, I could see why that would be very ambivalent. It kind of reminds me of a character actor or something like that. Like, they'll have this character that they keep going back to that people know them for but then there'll be other characters that they are also known for. Ultimately, they're the actor more than they are the character which is usually not something that one sees in DIY music. It's not usually an inter-action that a composer has to deal with. so, it is really interesting, I think, for anyone that wants to get

under the hood of this a little bit, to consider what it is for you.

Do you ever find it challenging to be the Cello Goblin?

G: Yeah, sometimes it's weird to be up there in front of a lot of people, especially if there's people that that I perceive as the kind of people that want to see some normal, understandable music being played, and if they're all there and I'm feeling that way about them whether or not it's true because sometimes I can totally have the wrong idea about the audience, of course, but because of my own projections and whatever. But yeah, basically when it's the audience or my mind,

CONTINUED



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RUSHADICUS THE CELLO GOBLIN CONCLUDED

G: I'm just up there being like, oh, fuck.

I used to like, I mean, I got a scholarship to music college, and everyone used to be really proud of me. Now I'm up here making a sacrifice of everything. Obviously sometimes that feels really awesome and it makes me really happy and gives me a great feeling of freedom to just go out there and I don't even have to worry about stage fright because it's not going to make me mess up any intricate parts or anything I can just roll in the floor and drool and scream or do whatever happens.

R: Exactly. That's the duality that's always there. You can't really outrun it.

G: Yeah.

R: The three-year-old classical musician turning into the virtuoso/Berklee music performer and graduate who decides to just not abandon the principle of it but abandon all the form of it and just fully embrace chaos.

G: Yeah. I wish I could embrace it a little bit more. It takes a while. I mean, I have a lot of respect for the people that can go up there and do pure noise or free jazz or something. What I mean when they're worrying about what anybody thinks.

R: Yeah, I could see that. It does seem the goblin is kind of your- you're trying to inhabit that, though. Like, it's like, the whole idea of it being a goblin. What does a goblin represent? A goblin is outside of the norms of human civility. He gets to do whatever he wants. That's what goblins do.

G: That's true. Yeah, I mean, I feel it's just kind of something lurking in the subconscious?

R: Yeah, I agree.

G: In the mystical underworld.

R: Yeah, I agree completely. So, I've really enjoyed this conversation so far.

G: Yeah, thanks.

R: -And really getting into the depth of this character with you.

I just have three more questions.

G: Okay.

R: Question number one: is there anything you would like to promote?

G: Promote? Well, I'm always trying to just get more followers on YouTube so and Instagram so if they just type in **Rushadicus** to YouTube or Instagram. That should work. It's just Rushadicus on both.

R: Like, @ Rushadicus on Insta?

G: Yeah, R-U-S-H-A-D-I-C-U-S. Then, I guess besides that, if people

wanted to hear my more intricate music and stuff, you could go to my Bandcamp;

rushad.bandcamp.com, and look up The Mystical Forecast Recordings of Smee, Volume 1 and then other things on that. There's a lot on there. I think I have 18 albums out on there.

R: Do I have your permission to listen to that album and write a review of it?

G: Yeah.

R: That's awesome.

G: Yeah, that's from 2003, and that'll really give you a sense of what, well, really of how far I've fallen.

R: I mean, people love the Cello Goblin.

G: Yeah, that's true. And I do, too. I love being a goblin. It's just that there's always going to be an internal battle there.

When you grow up with parents, you have their voice. Their voices live in your mind as your own thoughts for the rest of your life. It's kind of what happens.

Know what I mean?

R: I know that's true.

G: Like all the voices in your head are the voices of teachers and parents, but kind of obscured and scrambled up and, and presented as your own thoughts, which makes it complicated. So then, obviously, whatever I think that my mom thinks, or my dad thinks or my grandma thinks or whatever, those thoughts are always coming up and disguised as my own thoughts. And so, there is often an internal battle going on.

R: I hear it. I hear it. I think that Rushadicus had to be invented is what it sounds like.

G: Yeah.

R: There's a liberation in it.

G: Yeah, there is. Hopefully I can figure out the way to go forward.

R: Yeah, I'll definitely be watching.

So, question two; what is most important? That's just a general question.

G: What is most important?

R: Yes.

G: My first thought was being vegan.

R: Hey, that's- you respect animal rights.

G: Yeah that's something that I've been vegan for nine years now and I was vegan for maybe 10 years a long time ago. But the poor little animals, it's just not fair. I feel if anybody knew what actually happened to them, they would like, everyone

wants to save a dog, right? If you see a dog that's about to get hit by a car, you will probably, and if you could pull the dog out of the way, you would, right? People would probably do it for a pig, too. But then they pay other people to kill them for them because they're like, oh, I've got to have this. It's important to question whether you actually do really need to have that.

R: Very good. My last question is: if there's anything you were hoping to talk about that we didn't get a chance to. Please feel free to do it.

G: Let me think. I was hoping to talk about anything. I didn't mention that my butt's name is Grobohazuni.

R: Would you spell that for me?

G: G-R-O-B-O-H-A-Z-U-N-I.

I don't know if we talked about the kazoo very much. But obviously, the whole Cello Goblin experience is really heavily decorated with kazoo playing.

R: That is true.

G: It's taken me a long time to evolve my kazoo style, and it's something that I've also tried pretty hard at, to be more abstract with it and not have it just be a sour substitute for normal melody.

Because that's how I played it first. I can use the kazoo as a melodic instrument. Like, if you had a band and someone was playing a guitar solo, or you had a little riff going on over the rhythm. So, the cello plays the rhythm, and then the kazoo is the lead guitar, or the sax doing the solo or whatever. But it's trying to go beyond that. It's trying to not just be a substitute, and become its own thing, which was greatly assisted by my studying birds. When I lived in Tennessee, there were all these mockingbirds. They really showed me how it's supposed to go. They do one little riff and then repeat it a couple times and go on to another little riff and they weren't particularly in normal notes. It was pitches that were relative to each other and textures and mixing it up with trills and slurs and tremolos and smooth gliding ones and harsh fighting ones. This with some kind of cawing and whooping and all that stuff.

So that's what I think about when I'm playing kazoo.

R: That's beautiful and really interesting.

Yeah, I kind of noticed one time that birds do seem to, like, have an announcement call and then a thing that they repeat after it. But I didn't go nearly as in-depth about it as you did, clearly. Kazoo is an interesting instrument.

G: It is, yeah. I mean it's really the worst instrument, the worst sounding. It has a very annoying sound. So, to me in terms of speaking how we were at duality, to have cello, which is supposed to be kind of one of the fanciest instruments, like the most serious, classical, pedigreed instrument. The most cultured instrument, cello, with the kazoo, which is the most childish and worst sounding and a joke

of an instrument, basically. To put those together, that is how that kind of creates the Goblin. Thank you for making me understand some of what the goblin situation is about. I guess it really is about opposites coming together, duality.

R: It does seem that, yeah. The expression of your embrace of music but rejection of that classical shackles that were put on you. At least that's what I think based on this conversation.

G: Yeah, definitely. But then also in myself, I don't know if I did it in North Carolina. I probably did because I always do. I still do heavily Baroque style sections.

R: Absolutely.

G: And a lot of the chord progressions that I go into, even when I'm just playing rhythm, they definitely come from listening to a lot of classical music and stuff.

So yeah.

R: Yeah, that's right. It's a paradox.

G: Yeah.

R: Very cool.

Well, thank you for agreeing to this interview.

G: It was a pleasure.

You're welcome. Thank you. I had fun too and learned something.

R: That's awesome. If you are ever bored on the road and you want to DM me go for it.

G: Okay.

R: Thank you man.

G: Yeah, send me a link when it comes out and all that.

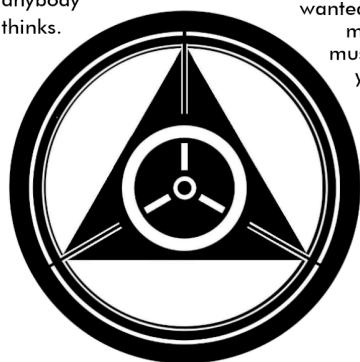
R: Sounds great.

Alright buddy have a good night.

G: Take care.

R: Okay. Bye.

-END-



OCI ORDER OF
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ISSUES

INTERVIEW WITH JAMBAND JOSH OF RINSSE

Ryan: Hello. Are you there? Can you hear me?

Josh: Yes, I can now.

R: Okay.

J: Hello to you.

R: How you doing today?

J: Okay. Well, howdy, howdy, howdy. Hello to you.

R: How are you doing today?

J: I'm doing just fine.

R: So, the way this will work is I will just record the entire conversation. I will ask you questions.

You can answer them however you feel. Free to talk extemporaneously if you want to. Just say whatever you want

and the translated into text version will be in February, no, March 1st will be in the

March 1st edition.

J: Whoa.

R: Oh, thank you.

Yeah, we try our best here.

J: And you do too. The effort, The effort of it all.

R: And then after that, we'll release the audio version on the YouTube channel. Does that work for you?

J: Nice. Yah, my voice is in bare cadence because I'm from Connecticut.

Bridgeport, Connecticut. And fucking newscasters.

Can I curse?

Am I allowed to curse?

R: Yeah, you can say whatever you want.

J: All right.

R: So, first question is, what is your name, and where are you located?

J: My name is Jamband Josh Brown. I'm located in Bridgeport, Connecticut, in sunny United States of America. On a north American continent, on planet Earth, revolving around a big old orb they call the sun.

R: Nice. So, we're closer than it seems.

J: Where are you?

R: I'm in North Carolina.

J: Oh, awesome.

R: But I was

born in Connecticut. That's true.



born in New Haven in St. Raphael's Hospital and lived my first 10 years of life in Guilford.

J: I bet you missed the pizza.

R: I do. I get it every time I go up there.

J: What's your favorite?

R: Oh, probably Sally's.

J: Suitable answer.

Shout out to Cappetta's in West Haven. Shout out to Zuppardi's in West Haven. Shout out to Yorkside in New Haven. Shout out to Modern in New Haven. Shout out to Sally's now in Fairfield. I got a list.

R: Yeah, I mean, it's all good.

J: West Haven, let's go.

R: Yeah, all right, let's do it. Modern is really good too if you're talking about New Haven.

So, have you always been in Bridgeport?

H: No, I've been all over this big old land of ours. I was born in Norwalk. I lived portions of my childhood in Sleepy Hollow, NY, which used to be called North Tarrytown but they renamed it for tourist purposes. I think it's an Irving Berlin book and not an urban legend, the land of Sleepy Hollow.

I live in Fairfield. A&S is my favorite sandwich shop in the world. I live in Groton, Connecticut. It is where I usually tell people I am from because

that's my favorite place I've lived. But I've also lived in Omaha, Nebraska. I've lived in Minneapolis, Minnesota for extended periods of time. I've lived in Providence, Rhode Island for extended periods of time. I lived in New York City for about five years. I've been all over this great big wild land of ours.

R: Oh, Okay.

J: Or at least the Midwestern and Northeastern parts.

R: Sure, sure. But now you're in Bridgeport.

J: Absolutely. I love it here.

R: Where did you spend your childhood?

J: Mostly I grew up in Fairfield and Groton.

R: Western Connecticut.

J: Groton's in Eastern Connecticut. It was home of a large sub base, and it's also home of an electric boat which builds submarines.

R: I see.

J: I used to live on the waterfront and on the bus ride home

from school, we would see them building submarines and the shifts going in and out with thousands of people.

R: Now, is that why you're from all over?

Because you're from a military family?

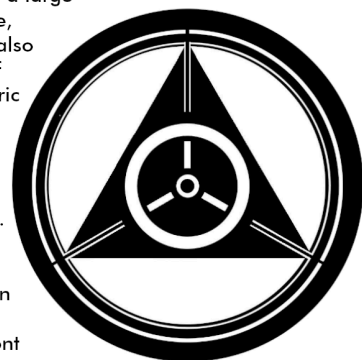
J: Oh, not at all. If you want to hear about a great topic, I lived in the Department of Children and Family.

R: Okay. Let's go for it.

J: Well, perhaps it's not suitable. he government comes and takes you away and puts you somewhere else.

These places are, I think- The best explanation for this topic I can give is, Ryan, did you see The Batman? The Batman-

CONTINUED



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JAMBAND JOSH OF RINSSE CONTINUED

R: No, I have not seen The Batman.

J: Am I allowed to spoil movies on the air?

R: I don't care what you do, you could say whatever you want.

J: Okay, so the plot of The Batman was (and this explains my backstory I think better than I can rationalize it)- The Riddler is taunting Bruce Wayne- spoiler alert- he's also Batman what played by twilight who is surprisingly brooding and there's a Nirvana song you want to hear throughout that I've never heard before but it works. I love this. It is one of my favorite movies of all time. Long story short, The Riddler is, taunting Bruce Wayne because The Riddler is, "do you know what it's to grow up in an orphanage?" And long story short, this entire three-hour movie is about this topic. Mind you, and this was an international super hit, but I don't hear anybody talking about this. He basically points out that the Wayne Foundation was going to revitalize Gotham but instead what happens is they don't. The orphan is a point where Paul Dano, he's the Riddler. I don't know if that's a spoiler. Some winters were so cold that the babies would freeze to death. I think that answers the topic.

R: Okay, so it leans a little heavily more into the dark side rather than the campy side of

Batman is what I'm hearing.

J: Oh, no, this one was a real fucked up movie. Really fucked up. It's just about the horrors growing up in Gotham.

I've lived a life where I've learned my lessons on the street corners, and that's not a pretty reality. R: I'm asking this: were you an orphan? J: No. I just got taken. My mom was not a great parent. She's never going to hear the piece, so I got taken away by the state, okay? This is a topic I usually am pretty open to talking about because you have to remember, I'm 38. I grew up under the zero tolerance policy after Columbine and mistakes were made in the part of administrations.

Honestly, I got out of trouble because I would smoke off and I would smoke my weed with my friends. They were, they're going to blow up the school. But it was not a real thing. It was in adults' minds. R: My family was a foster family growing up.

J: Oh, God bless! R: Yeah, so this is all very weirdly connected. I guess that makes you the Riddler and me Batman.

J: You grew up in a foster family?

R: My family had foster children.

J: Children is what I mean. That's a blessing.

God bless, yeah, it was pretty good for them. Okay I mean It's a broader topic. I mean I can go into the NC 17 version?

R: You do not have to ask me permission to say anything. You can just go. J: Okay. Well, let's give it to you straight. a pear cider made from 100% pears.

There's a system of, I wouldn't call them schools. I would call them prisons. I tried to watch that movie Oliver the other day and I almost got to the point where he asked for more food and five minutes later there's a thing called, it's a real movie.

R: Yes, I am familiar with it, I was forced to watch Oliver in the second grade music class in Connecticut. So, I do know.

J: Yes. I'm scarred for life. I got five minutes into it. But no, long and short, there's a thing called Residentials. R: Hmm.

J: And fewer and fewer, there used to be, I lived in a group home in Groton, which saved my life because I'm not going to get into the whole concept.

Have you heard of somebody called Paris Hilton?

R: Yes, I've heard this name.

J: So Paris Hilton, people are very glib about her because she made that awesome porno that rocked my world but long story short, her biggest political thing- and she is the world's top female DJ, however anybody wants to feel about whether it's in any gear or make it writes a playlist or whatever. I mean her political cause is have you ever heard of an at-risk youth school?

R: Yes, we had one in our town down in North Carolina. Well, I won't say the name, but yes, there was a school where they sent all the behavioral kids.

J: Well, do you know what those schools are really like?

R: No, I've never been to one.

J: Paris Hilton claims that they're close to mind-control cults, and there's all sorts of abuse going on, and most of them are still open. She's been lobbying congress with her own money. She went to one, called Provo Canyon.

There's so many. There's the school Provo Canyon. The recent HBO documentary shows parents were shipping their kids off to India. Things are not on board. Long story short Paris Hilton is coming for these people apparently because she went to quite a few of them. If you watch the free YouTube movie about Paris Hilton, this is about halfway into it. There's a cartoon and the cartoon is just, "well, they drugged me." I don't want to go into the word details of this Paris Hilton documentary, but there's a cartoon. It's horrible.

I wrote a rock opera called Academy that is going to come out at some point that's about at-risk youth schools.

R: I believe they call it the troubled teen industry. They call it the troubled teen industry, don't they?

J: Is that what they call it?

R: Yeah, yeah.

J: It's building the recidivists of tomorrow. R: And again, in an odd connection, I both dated someone who had been forced to go to one and my good friend Gray of the band Happyslap was forced to go to one.

J: What did they say?

R: They said it's an awful, cult-, terrible thing that shouldn't happen anyway. J: Cult-? At what point do you call a money-making scam a cult? That's my big question.

R: Well, what's the difference between an MLM and a cult? That's what you're getting at here.

J: What's an MLM?

R: Multi-level marketing, you know, pyramid schemes and business cults, essentially. But, you know, a religious cult is it's centered around usually a guy, sometimes a woman. They demand absolute fealty and often sexual and monetary control over all their members.



J: Hey, you said it, not me.

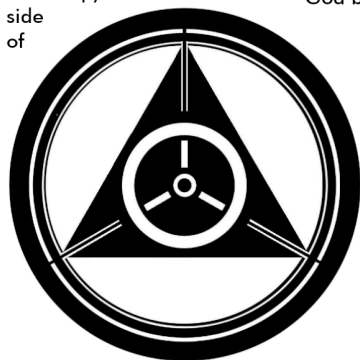
R: But an MLM is traditionally cult-like with cult techniques, but it's really just monetary control. It's not controlling every aspect of your life, usually.

J: I mean, do you know what a point sheet is? R: No, I don't know what a point sheet is. J: Wake up on time. One to three points.

Brush your teeth. One to three points. Show up on the breakfast on time. One to three points. Eat your breakfast. One to three points. At the end of the day, you get a total number of points. End of the week, you get a number of points. You can get your status updated once you get to the fourth status after. It approximately takes about four or five months. You're really indoctrinated in this basically dream style. These programs go to the extent where you're just- it's just not how the real world works a lot of it. I feel it's for harvesting social engineering style mind control because people are so shell-shocked.

The one thing I learned from that is that I don't have to believe- well, somebody at my group home (shout out to Rick Haran, my group home guy who is my nemesis) he was a staff member. I love this guy but the one thing he imbued me with a great piece of advice: you don't have to eat shit to know what it tastes. R: Okay. J: That's my tangent. I'm sticking to it. R: I spoke over you when you mentioned you wrote an album about it. J: I'm really into The Wall by Pink Floyd. It's weird. When Pink Floyd broke up, Roger Waters gave away the name so he could keep The Wall. I'm just- that's a strange life decision you've made, Mr. Waters. He gave away the name Pink Floyd to keep the rights to use The Wall. R: Oh, wow. J: You know, in '89 I think it was, when did they knock down the Berlin wall? 84 85 89? R: 1989. J: There's a VHS we had. As a kid, my friend, Soldier Steve were rabid Pink Floyd fans. Amazon had just

CONTINUED



**OCI ORDER OF
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JAMBAND JOSH FROM RINSSE CONTINUED

J: Come out and there was Roger Waters at the Berlin Wall doing *The Wall*. And I just remember Cindy Lauper is in it. I forget what song she's saying but there's, I think Thomas Dolby's in it too.

R: Thomas Dolby? Now that's a deeper cut. Was Thomas Dolby involved with this?

J: How's that a deeper cut? I mean, he's designed Dolby Digital Sound. He produced all those Whodini records that everybody rips off.

R: Yeah, but you're talking about Roger Waters and Cindy Lauper.

J: Yeah, I don't think I'm making this up. You want me to look it up for you?

R: No, no, no. I don't think you're making it up. I'm just saying that's why Dolby's a deeper cut.

J: I love Thomas Dolby. I listen to that shit all the time. I'm into a lot of Darkwave stuff, and I don't really listen to music. I make music, but when I do listen to music, I mostly listen to *First Day Out* by Pooh Shiesty.

R: Sure. I mean, yeah. J: Okay, so the Scorpions, Cindy Lauper, Sinead O'Connor were in the band, Joni Mitchell, Brian Adams. Should I stop there?

R: That's such a mixture. I mean, I get that they're all-

J: Marianne April, Tim Curry, Thomas Dolby. R: That's a.

J: Well, Thomas Dolby. R: Thomas Dolby is the Alton Brown of making speakers.

J: Who's Alton Brown? R: Well, never mind. Someone will get the reference out there.

J: I'm not going to Google him. I just had to Google that 1989 *The Wall* thing. Because I knew Sinead O'Connor was in it, but I didn't. I just had to Google that 1984 or 1989 the wall thing because I knew Sinead O'Connor was in it, but I didn't want to get that wrong.

R: If you googled Alton Brown, you'd immediately see what I was talking about but-

J: Is he a chef? R: Yeah, he's an incredibly successful chef. Oh god, so let's go. I'm officially interrupting you.

We have not yet reached what would normally be the first question I would ask you which is what is the name of your project?

J: I have numerous projects my main project is Rinsse with two S's.

R: -huh. J: R-I-N-S-S-E. It's been a band for about 14 years now.

R: Hell yeah. J: We have maybe 40 or 50 albums. Every album is a different style, I guess. We have different lineups through every album. I've been on every album, but maybe a hundred collaborators have been across the other albums. It was founded as a ripoff project of Mick Harris from Napalm Death's solo work, Scorn. Our first album was *Hot Doctor*, which was in Burnett 207, who started my record label, Khyron label with me.

R: Fascinating. J: Well, doctor came up because I was volunteering at a veterans hospital in West Haven, Connecticut. Shout out to the veterans of foreign wars and hopefully not domestic ones. I just wanted to see what it was as a liberal to experience because it was very local to me. My grandfather was in World War II. I have friends and relatives in the military. I just wanted to make sure they're getting humane treatment at their hospitals because that's an issue I don't think comes across all the time. But long story short, there are a lot of hot doctors that worked at this hospital. I would come home and tell Burnett 207 about this, and eventually we just got to making music about that, even though I think it's all instrumental. There was also a side album called *Sexy Nurse*.

R: Spell that one. J: It was sort of doing industrial dungeon music.

R: Would you mind spelling that one? J: -sort of doing industrial dungeon music. Sexy nurse?

R: Oh, Sexy Nurse? never mind I can do that myself.

J: Hello nurse! R: Do you play out much?

J: We're trying to. Rinsse was supposed to come back out live last year because we did our first live show ever and it went spectacularly. Unfortunately, our lead singer Johnny Wonder-rest in peace, his mom died. We have not played live since Johnny, but I used to be in a variety of bands that played live all the time, most specifically that was my Rhode Island band.

R: That broke up- Say it again. J: Mac and the Destroyers. R: Gotcha.

J: There are two different lineups of that, but there's a great band we're checking out called the Bryan Reynolds Group and reminds me of my favorite guitarist in the world, HBO Mac who's also a studio guitarist for Rinsse in this band and I think their music is spectacular. It's called the Bryan Reynolds group not to be confused with the Dave Matthews Band but Bryan Reynolds world-class composer drummer and one of my favorite songwriters and vocalists and HBO Mac on guitar, the nasty keyboards and bassists, and they're doing the prog rock thing, and I love that.

R: Absolutely. I find it interesting that one of your shout-outs is a band that contains a band member that specifically doesn't like you. Do you want to tell that story?

J: Well, the Back-To-End Destroyers used to be me, Bryan Reynolds, and then one version of it had my favorite current band, a drone ensemble from Minneapolis, Minnesota just a super group of drunk people and it's psychedelic jazz meets really specific sound design with really lush vocals that sound almost baritone. Nico and really clever songs. But the lead singer of that, I think she plays guitar in it too. Mariel O. Was in Mac New Stories originally with me and Brian. And then there was a second version with me and Brian and HBO Mac. But it's a pretty complex web of collaborators out there with me. I play a

lot of instruments, and I study to be a composer and all sorts of fun stuff. R: Okay, let's try to parse this. Who are the members of Rinsse that if they were removed, Rinsse would not exist anymore?

J: Just me. I mean, we're on a new album for the last year and a half called R-I-N-S-S-E. It's also pronounced Rinsse, but it's supposed to be Aja with Steely Dan.

R: Swedish Rinsse. J: Yeah, almost. But, yeah, I never even thought of that precisely.

When we play live shows, me and Johnny go around to everybody in the audience. Before we play and convince them we go, "We are from Germany. We have just thrown in just to play this show and we're going to have a great time. We're out from Dusseldorf, please dance, you know. Our new album is a combination of psychedelic pop and, acid house. We're trying to be Psychic TV.

R: I love them. J: Who doesn't? R: Oh, yeah. So, can all of your various musical projects be found at one website location?

J: Yes. **Khyron.bandcamp.com.** R: K-H-Y-R-O-N?

J: Do you know what a Khyron is?

R: Well, yeah. Isn't the Khyron related to a football field?

J: No, but Khyron is on ESPN and CNN and Fox News that little ticker that goes across the bottom.

R: Oh yeah that's yes that's called the Khyron! I think that maybe the uprights on a football field are also called a Khyron, but I could be wrong.

J: We're going to google this Ryan, let's get this done. Hold on. I mean, do you want to know where it really came from?

R: Did it not come from the thing?

J: No, that's just the backronym I tell people. It's actually from the- I did not come up with this. Burnett207 came up with this, because originally, we were going to be O-Shirt Records.

R: Mm-hmm. J: But, no, it's from

Robotech, some sort of anime. I don't watch any anime really but there's definitely a real word Khyron that's not that's not just a proper noun and I think it might be the things that go across the screen too. Who knows? I mean oh it's spelled with a c the chiron you're talking about okay so And I think it might be the things that go across the screen, too. Who knows?

R: I mean. J: Oh, it's spelled with a C. The chiron you're talking about. Okay, so officially we're just Robotech fans. That's the final answer.

R: All right. J: We're into this Robotech thing.

R: Hey, what's Robotech? Tell me about it.

J: I don't know. I don't know what it is. I think it's an anime from the 80s, 90s. One of the characters is called Khyron. Okay.

R: One of your partners knew this?

J: Purple skin. That's all I know about this. Purple skin's cool.

R: Yeah. Barney. J: Purple is the healing energy in the universe. Let's start there.

R: I think it's the color of wisdom and aura.

J: Ooh, I like that. I'm trying to give more defined definitions to colors recently. Because everybody has these smells that take them back at times and places. Sometimes I feel I'm missing out on the color, you know?

R: Yeah, I think purple is the color of wisdom because it's so close to being black. It's in the deepest level of color.

J: Yeah. R: Colors, am I right?

J: They're cool. I see most things with them. I love your painting, by the way.

R: Mm-hmm. J: But, no, it's from Robotech, some sort of anime.

R: Oh, thank you. J: I digged it from afar. I do, by the way.

R: I do make the paintings. J: I'm jelly. I make visual art, but mostly I have to

make multimedia art for my music. Have we mentioned Kyron puts something out every Friday?

R: You have not mentioned it. Please mention it.

J: Kyron releases a new full-length release every Friday, and we have for about the last 14 to 16 months. We have about 140-something releases that are mostly aliases of the same two-ish people.

R: That is an impressive release schedule.

J: Yeah. R: Okay.

J: Oh, we have so much back catalog if you work on music every single day. I've been trying to impress this on people, but I read an article a long time ago that Sun Ra works on music 14 hours a day. If I can get 8 to 10 in and I play 20 musical instruments yeah and this doesn't include practicing but the actual making of music including electronic music compositions. Preparing stuff for- I'm in a spiritual jazz fusion group called Cookie Maze also.

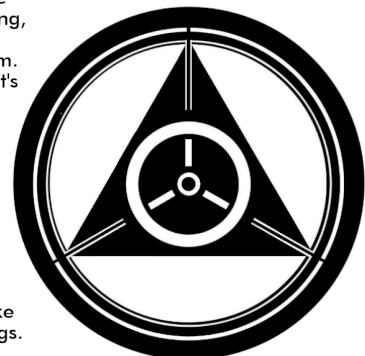
R: Nice. J: With a world-class pianist named Randy Kemp, who's also a beautiful Islamic reggae artist.

Nice. Very cool. I appreciate all that. J: Yeah.

R: So, now I'm believing that there's a concept here that hasn't been overtly stated is there a concept behind Rinsse?

J: Down with fascism that's our main thing. Our most popular album was called Bland which was I was working at the veterans hospital and this is the second Rinsse album.

CONTINUED



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JAMBAND JOSH OF RINSSE CONCLUDED

J: Thanks to all this Human Tapes putting this out and I guess a lot of people bought this tape at some point a long time ago. This is when the first Trump election 2012 against Hillary 2016 yeah okay so this Duende came out on election day 2016. Obviously, we didn't make this the night before when Trump went after John McCain. When I was working at the veterans hospital it was the most divisive thing I've ever seen in terms of personalized social culture. This is social media. It's people either wanted him to shut up, or they wanted him to tell those people to shut up. It just became this chain. I knew he was going to become president, for better or worse. There was no way I could change this. But we did make a concert album about, what if this crazy TV host got elected president? The ironic thing is- R: What?

J: I said, well, it happened. I mean, it happened twice. I don't know if it felt like it was out of my panic to stop him, but we made two albums. Actually, the first one is called *One Day*, and the second one is called *Sight Unseen*, where he lost to Biden. Then there's a third one that came out, but that one

wasn't as good as the first two.

The second one, *Sight Unseen*, was a nu metal album about how we knew Biden was going to win. Biden got the new metal album. I don't feel it's a real win-win with this duopolis political system. I've had songs against Trump. We've had, for a long time now, songs against Trump.

At one point we put out a song called *Sleepy Joe* that literally had the music. There's a music video on YouTube of the time he fell asleep at the UN. And it was slow-mo, but you can just see people walking by and he's just sound asleep. R: Would be that at peace. To just be in the most important place in the entire world and just fall asleep and not give a shit about it.

J: Hey, I mean, you know what the lyrics are to the song?

R: No. What are they?

J: Where do you hide your re-education camps, Joe? Where do you- I don't even remember all the lyrics. Whatever it was, it was about how he's just as responsible for the toxic rain as everybody else is. We should be more concerned about toxic rain and nuclear proliferation than a lot of other problems right now.

R: He wasn't concerned. J: No, he was not concerned.

R: In the best possible way. The way to sleep. J: The way to sleep. He was sleepy Joe.

R: He lived up to his name. J: They have footage of him at the UN falling asleep on freaking YouTube.

R: Maybe we need a president that just sleeps from the moment he's inaugurated until he's out of office.

J: I want a president who never sleeps. That's why I'm voting for Biz Markie in whatever the fuck the next election is.

R: You demand a meth head president. J: Didn't we have one of those?

R: Who was it? I think that Trump does a lot of- Not meth, but what do they call the meth they give kids?

J: Yo, they won't stop talking about how much McDonald's that dude ate. That's crazy.

R: Again, I'm jealous. I'm jealous about that. If I could just sleep and eat McDonald's and get paid, that's a great job.

J: If that was all he did. Oh yeah, who's that Miller guy people talk about can you explain that to me on air?

R: Unfortunately, I'm not completely in charge of everything yet. I'm working on it, slowly making my advance but no I mean, wouldn't it be great if all Donald Trump did was eat at McDonald's?

J: No. He's president of the free world. He shouldn't probably eat at McDonald's at all. By the way, Burger King's way better. I'm down with the crown.

R: But what I- J: That's the worst part of his presidency, isn't it? R: No.

J: McDonald's. McDonald's. Kentucky. R: I'm saying- J: That's our McDonald's. R: I'm saying what if instead of all the other shit he's doing, He just ate at

McDonald's?

J: I mean you know what happened to the guy from Super-Size Me right? He found Osama Bin Laden by accident on the edge of Pakistan and then they threw him out of reality.

R: Well, they didn't make Morgan Spurlock president, did they? They made Donald J. Trump president. That guy ate an unreasonable amount of McDonald's.

J: Technically any amount of McDonald's is an unreasonable amount.

R: Sign me up. I'll eat by myself at McDonald's. If I become president, it's the only thing I'm going to do.

J: I only have one law, and I tell people about this all the time.

R: What's that? J: It's double-fold. This is my plan for saving the country. You ready for this?

R: This is big news. By the way, I'm going to let this be the climax of this conversation. So, you go for it.

J: I think it's been one long climax. Shop at Khyronlabel.com.

Khyron.dancamp.com home of the Khyron. R: That's all you're going to do if you're president?

J: No. It's a dual folding system. The first thing I'm going to do is take the cars out of hands of people that don't know how to drive but can afford more expensive cars and put them in the hands of qualified drivers. And then I'm going to make a socialized motor system where we basically make sure everyone that's behind a wheel is both

insured and driving a safe vehicle.

R: Oh, boy. J: You know how much I would save by just not having emergency services, just endlessly running out to traffic accidents with crazy and lazy and drunk. We could rebuild this socialized system that Eisenhower himself - Eisenhower is the father of the highway system, Dan. He is the one that said that we had to look out for the military-industrial complex. Nazis were going to eventually come back, and that's where I'm getting vote Rinsse in whatever election's coming up because we have a new record coming out that's it that's all I got what's the new record Rinsse

R: I n s e it should be out of 4/20 for some reason.

R: Marijuana day. I hope that's the reason that you chose.

J: I told you we're staunch anti-fascist. Wait, can I do one more thing before I get off the air?

R: Well, I was going to ask you. Go ahead.

J: Closing statement: hold on wrong and hold on hold on I got this. Give me a second. So, you know what one of my favorite band is?

R: What's that? J: It's Chumbawamba. Do you know who Chumbawamba is?

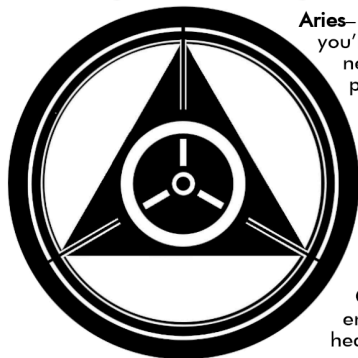
R: I do. J: Okay, I'm going to end on this note.

Remember, Rents, out We're told that after the war The Nazis

vanished without a trace But battalions of fascists Still dream of a master race The history books they tell Of their defeat at '45 But they all came out of the woodwork On the day the Nazi died They say the prisoner at Spandau Was a symbol of defeat Whilst Hess remained imprisoned And the fascists, they were beat So the promise of an Aryan world Would never materialize So why did they all come out of the woodwork On the day the Nazi died The world is riddled with maggots The maggots are getting fat They're making a tasty meal of all The bosses and bureaucrats They're taking over the boardrooms And they're fat and full of pride And they all came out of the woodwork On the day the Nazi died So if you meet with these historians I'll tell you what to say Tell them that the Nazis Never really went away They're out there burning houses down And peddling racist lies And we'll never rest again Until every Nazi dies R: Thank you. J: All right you have a good night god bless.

-END-

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Aries- As late-winter winds shift unpredictably, you'll feel a restless urge to start something new, but steady progress will come from pacing yourself like the slow return of warmer days.

Taurus- With lingering cold mornings giving way to gradual thaw, this is your month to build comfort and security one practical step at a time.

Gemini- Like scattered showers that arrive without warning, conversations and opportunities may pop up suddenly. Stay flexible and curious.

Cancer- As cloudy skies slowly brighten, emotional clarity will replace recent heaviness, encouraging you to open up like sunlight through parting clouds.

Leo- Even if the air still carries a winter chill, your warmth draws others in, making you the steady flame in unpredictable conditions.

Virgo- Just as gardeners begin preparing soil before the last frost, your quiet planning now will set up a flourishing season ahead.

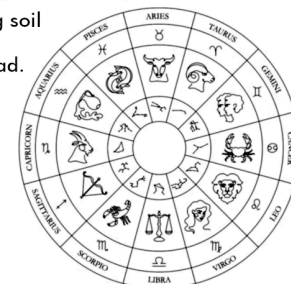
Libra- With temperatures wavering between brisk and mild, balance becomes your superpower as you navigate mixed signals in relationships.

Scorpio- Beneath the frozen surface, transformation is already underway, and this month asks you to trust unseen growth.

Sagittarius- Clear, bright days will spark your wanderlust, but meaningful expansion may come from exploring ideas close to home.

Capricorn- Like sturdy trees enduring late snow, your resilience carries you through delays while others wait for clearer skies.

Aquarius- Sudden gusts of inspiration mirror shifting weather fronts, pushing



you to rethink routines and embrace fresh perspectives.

Pisces- As melting ice feeds quiet streams, your intuition deepens and guides you gently toward emotional renewal.

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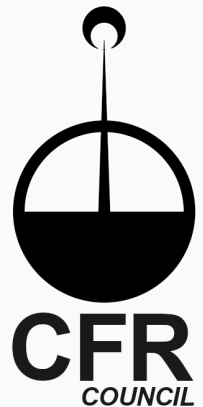
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