

ISSUES

WE'RE BUILDING A TOWER

HANNAH BANNANAH



#110:7/1/26

CUNABEAR - MICROTAKES

**JOURNAL
OF THE
FIFTH
FOUNDATION**

OCI

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

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LIPSTICK WRITING

BY ELLA SOLIS

"I am not angry at anyone
anymore." / I say to myself writing with
lipstick just like before, ///
mirror stained, / name in vain, / lie
again / I know you will. I can't say your
name / the same / so now I break my
chains / the bloodstains ///
scatter and sputter / and leave me
with poison wires / inside, it's gonna hurt
like fire, /

kid, they tell me as I wander / yonder ///
down where the sycamores / line
streets like street lamps and I make the lore /
fine just like chlorine gas poisoning my
eyes. ///
I mix the bleach, / I drop my reach, /
and set myself free, ///
I toss the ember, / let it cinder / and
now it's hurting no one.
You're just on a bender, /

money spender, ///
got a lurking, / working ///
theory. / I start the steering / and
glitch through the ceiling. ///
I'm just above it now. / Don't really
care bout / how / it sounds ///
I dont give a fuck about optics. / I
swallow cinders to make myself whole;
won't give a fuck if you popped bitch. ///



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ALAM

H: I guess it comes with my your record like your police record?

Because in England, which is where I am, people pronounce it buh-nuh-nuh.

Ok, so I wanna go to that idea of a computer at the center of the Earth.

Iron deposits, the mineral Iron inside them. I have a thing about things being inside things. It's just a, there's no real theme to that. A lot of my smear on the world is off the top of the dome. So a lot of pattern

CONTINUED

“Hannah And the Gang”
taken 1795

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"Hannah And the Gang"
taken 1795

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HANNAH BANNANAH CONTINUED

H: emerge out of flippancy, constant production.

R: Yeah.

H: There's something in my head about that. I'm a little fucked up in that specific way for machines being inside the Earth.

R: Are you familiar with the author Ira Levin?

H: No.

R: His most famous work was The Boys From Brazil.

H: Uh huh.

R: which got turned into a movie later on which was about people making clones of Hitler in South America.

H: Hehe.

R: But he wrote this book called This Perfect Day which is all about a society that is kind of controlled by culture and medicine but the ultimate, real veil of society is that there is a computer buried in a mountain somewhere in Northern Italy or something like that. So that's what it made me think of.

H: That's beautiful. I love that so much.

R: Yeah.

H: I've never heard of that. This kind of looks interesting.

R: Yeah, he's got some good stuff. Ok, so tell me about your recordings.

What are they like? What are their names?

What are they about?

H: Uh. It's varied. A lot of them. I started putting stuff out, my

first thing went out in July 2017. I was 16 by a month, I think. Now I'm about to turn 25 and I used to- I don't know how many but I had something like 200 up on my Bandcamp. They definitely stray stylistically. Most of it.

R: Would you say that they were albums?

H: That varies too. It depends on what I was into. I very much began- they used to- I'm just looking myself- it depends. I've always been very idea first and everything conforms around it.

R: So it ranges from extremely short to extremely long?

H: Yeah. There's this T S Elliot quote. Free verse poetry. Where he said verse libre is only libre if you have nothing to say.

Which I like a lot. The freedom of a medium is in a sense by taking away the metrical expectations and whatnot.

R: That makes sense.

H: Suddenly poets were imprisoned solely by what they feel needs to be said. What the work, the craft demands.

R: The form, yeah.

H: I guess my Bandcamp is- gives such an example of that. It made anyone- any dipshit can make a label and upload any length of audio, any number of things.

R: Right.

H: So there's a kind of verse libre is only libre if you're asking me to say. It's whatever you decide to publish.

R: That's true.

H: There's stuff on here. One thing really old called Searching Four, the number four, Lost Gold. It's a release. I think it's only four minutes long.

It's two minutes long.

But then I have stuff that's hours.

R: Let's focus on that for a second. Let's hold focus on this one piece.

H: Ok.

R: What is the construction? What is the instrumentation?

H: At the time- this is from 2017. At the time I had become- This particular thing is made with a cassette recorder. I had removed the erase head from. That was the inspiration from this guy, Son Of Salami. He's also called Joey Pizza Slice. I discovered his music when I was like 15 or something. It enamored me. An entrance outside the narrower path. He'd made pop music, structurally.

R: Yeah.

H: Instead of having an 8 track where you have multiple layers and whatnot, he removes the erase head from a portable cassette recorder made for the home for consumers so that when you record on the tape if there's anything already on the tape it won't get magnetically erased.

R: Right.

H: What you record just sort of mushed on top.

R: Ok.

H: You can't hear what happens when you do it. You can construct these beautiful, messy pop songs where the kind of obtuseness has a kind of swabbishness that's exuding completely from the thing at all times down to the audio quality. I had gotten really into

that. Just the fact that he did that and that you could do that. So I was doing that on this. Searching For Lost Gold is a two minute cassette recording.

At the time, however I'd become completely enamored with the body of work of James Ferraro and his band The Skaters. I wasn't around when New Age was god awful. So it was kind of my introduction to those things at all as a very shut in child. Just any kind of, also an inroad to noise music and drone and so many things at one. Very characteristic, the way that he would- his projects they were hyper concept heavy. The album cover would be almost an ideogram of various cultural references that altogether represent something that's never been represented before.

R: Right.

H: You see it and feel it there in away that is recognizable. The whole project would build around this vibe, I guess. In a way it's kind of non-committal because he had no allegiance to rock or drone, whatever he would make. Something. I was totally enamored by him. I was making music with the tape thing. So I remember at the

time I had not figured out how James made stuff. In 2015 I would've mostly been trying to rip him off. I say with no shame because it was alarming experience as a young shit. I think the recording, I had a monophonic Casio thing. It really lacks compared to other stuff.

I own a Casio SH1. It's like the key to the city. It's the most versatile thing I've ever owned. At the time I had this monophonic tiny Casio thing that had these sin wavey, saw wavey noise on them. I believe the recording is me layering lots of arpeggios and noodling over the top of itself. I think maybe playing a drum a little bit.

R: Did you record that all at once or did you push it like three times?

H: Yeah that was the individual layers. All of those things were imposed over the top. Layered like you would do in Audacity.

R: Right.

H: But now.

R: It's basically like you're doing 8 track tape recording but you're smashing it together. I'm not laughing because it's mocking but I'm laughing because it's fun.

H: Yeah.

R: You're layering tape

recording and just recording on that one track over and over again?

H: Yeah. There's a little bit of mystery to it. A little bit of what's underneath what you're recording so zoom around a little. It's always a little bit precise.

R: I like to surprise myself. I like to create a piece and if I don't know what it is going to sound like then I did a good job sometimes.

H: Yeah, no.

There's so much- <silence>

R: If you're still on the line you cut out Audio-wise. It's just me. This has never happened before. Just Ryan.

This is what an interview sounds like without a subject. I feel like this is the perfect person for this situation to happen to.

Alright.

<ring>

R: Alright. You're right here with me, people.

H: Hey. My internet just died it seems.

R: That's great. We just got 45 seconds of me talking to myself. So that's going to be in there.

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HANNAH BANNANAH POSTER



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PROMPT

1. Compose a three sentence paragraph critiquing Flock Camera technology in the style of Carl Sagan:

Flock camera systems from Flock Safety represent a powerful extension of human observation—networks that quietly record the movements of ordinary life in the name of security. Yet every expansion of our ability to see also raises a deeper question about what it means to be seen, and whether constant surveillance narrows the private spaces where freedom and trust can evolve. In weighing such technologies, we are really asking whether a society that watches everything can still preserve the quiet dignity of being unobserved.

2. Compose a three sentence paragraph critiquing Data Center proliferation in the style of Carl Sagan:

The rapid proliferation of data centers reflects a civilization extending its memory and computation outward, encoding ever more of human activity into vast, humming architectures of silicon and light. Yet each new facility also draws upon immense flows of energy and water, reminding us that even our most ethereal digital worlds remain bound to the physical limits of a finite planet. In expanding these silent cathedrals of computation, we are compelled to ask not only what we can store and process, but what we should choose to preserve, and at what cost to the living Earth that sustains it all.

3. Compose a three sentence paragraph critiquing bio-metrics scanning in the style of Carl Sagan:

Bio-metric scanning transforms the human body into a key, turning fingerprints, faces, and irises into data points that can be stored, compared, and searched at scale. Yet in doing so, it risks making identity something constantly verifiable by external systems, shifting trust away from human recognition and toward persistent, centralized records that may outlast their original purpose. A civilization that learns to read the body so precisely must also ask whether it is preserving dignity and autonomy, or quietly redefining the meaning of being known.

4. Compose a three sentence paragraph critiquing Function Creep in the style of Carl Sagan:

Function creep is the quiet transformation of tools built for one purpose into systems that gradually accumulate additional powers, often without deliberate public consent. Like many technologies, what begins as a narrowly justified instrument of convenience or safety can, over time, expand into broader surveillance or control as new uses are added and old boundaries fade. In this slow drift, the central question is not only what a system can do, but how easily its purpose can be stretched beyond

the intentions that first made it seem acceptable.

5. Compose a three sentence paragraph critiquing loosening surveillance standards in the style of Carl Sagan:

When surveillance standards are loosened, the boundary between public safety and private life becomes less distinct, allowing observation to expand more easily than the consent that originally justified it. Each incremental change may appear minor on its own, yet together they can reshape the balance between individual freedom and institutional visibility in ways that are difficult to reverse. In such moments, a society must ask whether it is becoming more secure, or simply more accustomed to being watched.

6. Compose a three sentence paragraph critiquing digital surveillance's Algorithmic Bias in the style of Carl Sagan:

Algorithmic systems used in digital surveillance are often presented as objective, yet they inherit the assumptions, blind spots, and inequalities present in the data used to build them. When these systems are deployed at scale, even small biases can be amplified into patterns that disproportionately affect certain communities, shaping who is watched more closely and who is deemed suspicious. In this way,

BY CARL KRUGER WITH AI

the promise of neutral automation can mask a quieter reality: that we risk encoding our past injustices into the machinery that observes our present.

7. Compose a three sentence paragraph critiquing the end of privacy in the style of Carl Sagan:

If privacy were to vanish entirely, it would mark a profound shift in the relationship between individuals and the societies they inhabit, dissolving the quiet spaces in which thought, experiment, and personal growth take place unseen. A world without privacy is not only one of greater visibility, but also one where behavior may gradually conform to the expectation of being observed, subtly reshaping human freedom itself. In losing privacy, we risk losing something essential and fragile: the ability to be unmeasured while we become who we are.

8. Compose a three sentence paragraph critiquing the use of AI targeting systems by governments in the style of Carl Sagan:

When governments employ AI-driven targeting systems in armed conflict, they are extending the reach of algorithmic decision-making into the most consequential domain of human life: the choice between safety and harm. Such systems may promise speed and precision, yet they also risk compressing complex human realities into patterns and probabilities that can never fully capture context, uncertainty, or moral weight. In delegating elements

of lethal judgment to machines, we are compelled to confront a sobering question: not only whether we can do this, but whether any society should allow the boundaries of accountability to blur in such profound and irreversible ways.

9. Compose a three sentence paragraph critiquing the invasive nature digital culture is in the style of Carl Sagan:

The culture of the digital age encourages us to reveal ever more of ourselves, transforming private moments, preferences, and relationships into streams of data that can be collected, analyzed, and preserved indefinitely. What begins as connection and convenience can gradually evolve into a condition in which observation becomes continuous and self-disclosure becomes the default expectation of participation in modern life. In embracing these powerful networks, we must ask whether we are enriching human communication,

or quietly surrendering the boundaries that once allowed individuality, reflection, and solitude to flourish.

10. Compose a three sentence paragraph predicting where bio-metrics and flock cameras will be in a decade, in the style of Carl Sagan:

If current trends continue, bio-metric systems and networks of automated cameras may become so deeply woven into daily life that identification and location tracking occur as routinely and invisibly as the flow of electricity through a city. The technologies themselves will likely grow more accurate, more interconnected, and more capable of linking fragments of information into detailed portraits of individual lives. The question future generations may inherit is not whether these systems can observe us with extraordinary precision, but whether our wisdom in governing them will keep pace with our power to build them.

-END-



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IMPRESSIONS OF

PROMISE TO DISAPPEAR by FAKEYOU

Fakeyou is a Midwest pop punk act from Montreal, QE, Canada. 59x Records released their album, "Promise to Disappear," on April 3, 2026.

You can listen to it here:
fakeyou1.bandcamp.com/album/promise-to-disappear

My Impressions:

Tuneful, evocative, melodic punk rock that has its feet in the realm of hard rock and emo at once.

The melodious vocalist rasps as they sing, still hitting the notes as they weave their tuneful web. The bass, guitars and drums all do a good job of providing energy and emphasis.

SYKE FANTASIER by MAKKMAT

Makkmatt is a blackened hardcore act from Norway. They released an album called, "Syke Fantasier," on May 16, 2026.

You can listen to it here:
makkmatt.bandcamp.com/album/syke-fantasier

My Impressions:

Relentless, powerful speed rock pushes like an adamant monster skating on ice out of the barrel of a cannon.

Wretched, growling, distorted, pounding, beating, mashing, awesomeness.

From the moment this starts until it is brutal bloody end, you are on a one-way bullet train to kill god.

CATALYST by VICTORY KID

Victory Kid is a ska punk artist from Los Angeles, CA. SBAM Records released their album called, "Catalyst," in 2026.

You can listen to it here:
open.spotify.com/album/0uST2wMza6DteEfKI9H3B8?si=cNeHwWjNSrmm7q2pvTu4QQ

My Impressions:

Basslines exercise in stepping progressions, carrying the songs along with the percussion as they dance.

The ska and punk comes in from the guitar, dancing upstrokes and distorted sections. The vocalist tunelessly belts out the lyrics. There are additional splashes as well. The combo is tight.

FOR THE HAWK by CITOVITZ AND THE FIREFLIES OF FEBRUARY

Citovitz and the Fireflies of February are a power rock group from Cairo, Egypt. They released an album called, "For the Hawk," in 2026.

You could listen to it here:
open.spotify.com/album/1hSADHX2Bk8KZQy3OfMSX5?si=r_dGKB6pRH2S1yqZ3A6elw

My Impressions:

Soaring, tuneful, powerful ballads. Pristine production. A sound straight out of the power metal eighties.

2019 by KID, FERAL

Kid, Feral is a math rock artist Skövde, Sweden. Backpack Records released their album called, "2019," on March 27, 2026.

You can listen to it here:
backpackrecords.bandcamp.com/album/2019

My Impressions:

This is a relentless album always on forward march. It pushes the listener to let go. It's good math rock. The lines are highly intricate. The drums and guitars sometimes move too quick for differentiation. Despite this, the pieces always manage to stay in the pocket. In terms of harmony, somewhere between post hardcore, math rock and black metal.

EMBODY by LESLIE KEFFER

Leslie Keffer is an ambient experimental artist from Ohio. No Part Of It released her album called, "Embody," on June 5, 2026.

Find it here:
Frolicpressrecordings.bandcamp.com/album/embody

My Impressions:

Gorgeous, gliding sounds humming in and out of spiritual dissonance. Layered vocals like a binding wind. A persistent, peaceful questioning. A stunning restraint.

FREEZE FRAME HIGH FIVE by HEDGE

Hedge is a pop punk artist from Worcester, MA. Best Brother Records released their album called, "Freeze Frame High Five," on March 27, 2026.

You can listen to it here:
hedgebandma.bandcamp.com/album/freeze-frame-high-five

My Impressions:

Sweetness welded to high energy propulsion. Get caught in the current of sound as it takes you downstream and seduces you. The energy is classic power pop. It massages and it moves. It pushes and it holds.

CRIMSON by MISSOULA

Missoula is a prog rock group from California. Org Music released their single, "Crimson," in May 2026.

You can listen to it here:
soundcloud.com/missoula-sc/crimson?utm_medium=api&utm_campaign=social_sharing&utm_source=id_313799

My Impressions:

Angular, technical progressive rock in intricate, layered arpeggios. It possesses the energy of metal with the intellect of good classic prog rock.

ISSUES FEATURE

SELF TITLED by YELLOW FLOWERS AND SWEAT

Hannah Bannanah is an avant garde artist from Nottingham, UK. She operates under many pseudonyms, in this case Yellow Flowers and Sweat. She released her self titled album, "Yellow Flowers and Sweat," on June 2, 2026.

You can listen to it here:
candlecagepansolar.bandcamp.com/album/s-t-5

My Impressions:

At once lo-fi and produced

sharply, this album unfolds like snap shots of moments. Spiritually akin to dirges, but containing a strange sort of optimism, even an innocence.

The music defies normal categorization, creating a king of antihybrid, noise pop, avant garde approach met with tuneful clarity.

The instrumentation is broad and uncertain. It seems to combine various string and percussion instruments with a tender, wavering voice.

The samples are effected with a warm sounding distortion. The mood permeates throughout in saccharine waves met by authenticity and woe.

One can relax and take in the sounds, clear and resounding like a cathedral choir. The feeling is sacred and forlorn, peaceful and glorious.

Overall I get the feeling of love, of unpretentious exploration, of beauty and of fun. No wonder Garbo-9 loves it so.

IMPRESSIONS AND FEATURE BY RYAN O'DOUD



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STOP AND TAKE A MINUTE by THE WOGGLES

The Woggles are a dance rock group from Atlanta, GA. Wicked Cool Records released their single, "Stop and Take a Minute," on May 8, 2026.

You can listen to it here:
thewoggles.bandcamp.com/album/stop-and-take-a-minute-2

My Impressions:

Thumping drums and driving guitar have my hips swinging to this track. A great track for these sweltering hot summer nights. Super groovy sound.

SELECTED INSTRUMENTAL WORKS by BODUF SONGS

Boduf Songs is an experimental ambient artist from Ohio. Bluesanct released their album, "Selected Instrumental Works," released on May 22, 2026.

You can listen to it here:
bluesanct.bandcamp.com/album/selected-instrumental-works

My Impression:

These tracks brought up emotions for me, conjuring up a nostalgia for childhood curiosity while reminding me of my loss of innocence. The piano put me in touch with my sense of wonder and my sense of decay. There is a wide open expanse in this music, resonance reverberating through recollections past.

SMALL STEPS by BURIAL CAKE

Burial Cake are an ambient electronic artist from Washington. Somewherecold Records released their album, "Small Steps," on June 19, 2026.

You can listen to it here:
burialcakeswc.bandcamp.com/album/small-steps

My Impressions:

This droning track enchants me. I light my incense and listen through the ambience and dissonance. As the smoke curls to the ceiling I'm intrigued for this album to release.

NIGHTWOVEN by D*TIME

D*Time are an electronic project from De Wijk, Netherlands. Cyclical Time released their single, "Nightwoven," on May 8, 2028.

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

My Impressions:

Cascading colors shifting across a vast abyss. I put this on after a long day and let my body sink into the sounds like I was drifting to the bottom of the ocean. Fantastic to listen in low lighting. It makes the colorful synths more vivid in the mind's eye.

I BREATHE THE OCEAN & MAKE IT STICK by DELICIOUS DRILL

Delicious Drill are a pop rock group from Australia. They released their singles, "I Breathe The Ocean," and, "Make It Stick," on May 22, 2026.

You can listen to it here:
deliciousdrill.bandcamp.com/album/i-breathe-the-ocean-make-it-stick

My Impressions:

This is a fun, dreamy single. I'd say it's a great beach song. It's an interesting blend of genres; kinda rock, pop, electro, and I think the vocals add an extra taste of flavor to the track. There's an interesting twist at the end!

COALESCENCE by REMST8

Remst8 is an ambient electronic artist from Olathe, KS. Bluesanct released their album, "Coalescence," on May 22, 2026.

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

My Impressions:

This absolutely monumental album took me all day to listen through. Clocking in at 4 hours, it's an ambient odyssey. Listen to this album with headphones on, there is so much texture to sit with when you open your ears up to listen. It is like the breath of the universe.

ENIGMA by KIRA ROESSLER

Kira Roessler is a dirty jazz artist from Los Angeles, CA. Org Music will release their single, "Enigma," on July 10, 2026.

You can check it out here:
orgmusiclabel.bandcamp.com/album/enigma

My Impressions:

This single slinks like a sultry alley cat. It's driven by a steady bass, decisive piano, and smokey vocals. I look forward to checking out the rest of this album when it's released. Kira has a distinctive, compelling sound!

BLOSSOMING by MASAMI KAWAGUCHI & KIM SALMON

Masami Kawaguchi, and Kim Salmon are Devotional musicians from Japan and Australia. Kasumien Records released their album, "Blossoming," on April 4, 2025.

You can check it out here:
kasumien.bandcamp.com/album/masami-kawaguchi-kim-salmon-blossoming-lp

My Impressions:

Blossoms drifting on a warm breeze glide to the edge of a river, and at the foot of the mountain there is a fire burning, billowing smoke overhead.

I appreciate how this takes me from ambience to noise, then into something more beautiful, hypnotic.



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NOISE TRIP EXPLOSION by **NOLAN HILDEBRAND**

Nolan Hildebrand is a noise act from Toronto, ON. They released, "Noise Trip Explosion," on June 5th, 2026.

You can listen to them here:
redshiftmusicsociety.bandcamp.com/album/noise-trip-explosion

My Impressions:

Nolan Hildebrand offers carnival-like fun with harsh noise wall energy. I love the different sounds used as they were all quite unique circus-like theme.

Many glitches and texture of the main synth in song 1. Overall the record is loud, noisy, and energetic. It's fun music.

LA FEMME QUI S'ETAIT FAITE TOUTE SEULE by **PRISONER**

Prisoner is a dance punk act from Bordeaux, FR. They released, "La Femme Qui S'Etait Faite Toute Seule," in 2026.

You can listen to it here:
open.spotify.com/album/30qbdowqRGNdMkcVByLzwQ?nd=1&dlsi=e3752cb8e0304961

My Impressions:

This song is danceable and sweet. He is full of energy and great instrumentation. I love the keyboard work is great. The album art matches the vibe of the song well. The guitar is choppy, as the main attraction of the song is a trombone on top of brilliant keyboard. A total attraction.



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BY THE STARS by **OCTAVIAN WINTERS**

Octavian Winters is a post-punk act from San Francisco, CA. They released, "By The Stars," on May 13th, 2026.

You can listen to it here:
octavianwinters.bandcamp.com/track/by-the-stars

My Impressions:

Octavian Winters displays excellence in layered vocals and ethereal production. This music definitely falls under the shoegaze umbrella in some way. I love the tone of the singer's voice. The different tones chosen for the instrumental offer an ethereal soundscape for the listener to escape to.

DON'T WAKE DADDY by **TRIPLE LUTZ**

Triple Lutz is a punk act from Portland, OR. They released, "Don't Wake Daddy," on May 15th, 2026.

You can listen to it here:
open.spotify.com/track/0yqczTWUEmA2nkJv6eOdmf?nd=1&dlsi=9dc2d0acb30c4ab2

My Impressions:

Don't Wake Daddy has so much energy and politically charged rage that it borders hardcore at times. You will love it if you like punk or hardcore as everything is perfect in their intonation of instruments and vocals. It's incredibly well-practiced. Hard to go wrong.

JOLLYSAD by **MUSTH**

Musth is a prog rock act from Norway. They released, "Jollysad," on May 22nd, 2026.

You can listen to it here:
open.spotify.com/album/4UTG0t4VNq40IEq8Von6iE

My Impressions:

This album is as cinematic and atmospheric as possible. All listeners of moody music will enjoy it thoroughly. This music brings the listener on a journey. There is something for everyone in this EP. The variety is pretty cool in and of itself.

IMPRESSIONS BY ELLA SOLIS

DOESN'T MATTER IF YOU LOVE IT HERE by **BOKASSA**

Bokassa is a Metal act from Oslo, Norway. They released, "Doesn't Matter If You Love It Here," on May 20th, 2026.

You can listen to it here:
bokassaband.bandcamp.com/track/doesnt-matter-if-you-love-it-here

My Impressions:

Bokassa absolutely slays this track with bulletproof basslines and splintering guitars. The vocals are grungey at times and metallic at other times. The end is where the really fun part begins. The drums slow down a bit, and the short guitar solo rips.

DISENSEMBLE by **TABLEAUX VIVANTS**

Tableau Vivants are an experimental act from Austin, TX. They released, "Disensemble," on May 1st, 2026.

You can listen to it here:
instinctorecords.bandcamp.com/album/tableaux-vivants

My Impressions:

Disensemble is noisy, discordant, and full of dissonance. The record gives a vast uneasy feeling upon listening to it and I thoroughly love how they nailed the tones of the wailing synthesizers and where to have them. They were masterfully placed throughout the record and I can't wait to see what they make next!

FEAR OF LOVE by **ABUSES**

Abuses is a noise rock act from Latvia. They released, "Fear Of Love," on May 19th, 2026.

You can listen to it here: <https://abuses.bandcamp.com/track/fear-of-love>

My Impressions:

This song is very shoegaze/dreampoppy and will certainly sate the hunger of any enjoyer of those two genres. It's slow and deliberate guitar work feels correct. It is droney at times and finishes out beautifully. I look forward to future releases by this act.

MICROTAKES

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

BY ELLA SOLIS

**BEJIBLE by BEJALVIN
on BIG MONKEY CYBERGRIND**

Bejalvin's production is over the top and flamboyant while offering only professional quality.

**STAR by 2HOLLIS
on INTERSCOPE**

Star is a love letter to the girls, theys and gays.

**THE SKY BLEED BLUE AND PINK by
ELLIEBELL on SHEPHERD**

Elliebell is an insanely good, ethereal rapper that should be on your radar.

**SELF TITLED by
XXFFCYUVCUI on SELF-RELEASED**

Xxffcyuvcui is a cloud rapper and laptop twee artist with an insanely oscillatey, melancholy, sound.

BY LEXX LEONARD

**DEEP ENTRIES: GAY ELECTRONIC EXCURSIONS
on DARK ENTRIES RECORDS**

An archive of songs evocative of steamy neon bars and sweaty bathhouses, the ancestors of queer synth yesteryear.

**ON AIR by
JAMES FERRARO on UNDERWATER PEOPLES**

A fever dream between radio frequencies getting trapped in tape loops left to warp in a hot car.

**GRANDES EXITOS by
ALASKA Y LOS PEGAMOIDES on HISPAVOX**

Moody synth Spanish post punk for you to jump around, shake your ass, and boogie down.

**FRENZY by
SPLIT ENZ on A&M**

This album is an electrifyingly zany new wave art pop freakshow.

BY CARL KRUGER

**PRIVATE HATE by
SHOTS on CAREFUL CATALOGUE**

Re-imagining the most ignorable, mundane room tone equivalent sounds to repurpose.

**CONDEMNED by
CONFESSOR on EARACHE**

Greatest anti-groove metal album ever; frustrating, alienating, exhilaratingly heavy.

**THE ROOT OF THINGS by
MATTHEW SHIP TRIO on RELATIVE PITCH**

Angular piano improvising over wide open melodic motives; jaunty free jazz abandon.

**RE.SORT by
SORA on PLOP**

Micro pointalistic glitchy ambient lounge jazz; lowercase bossa nova under a microscope.

BY RYAN O'DOUD

**DE-LOUSED IN THE COMATORIUM by
THE MARS VOLTA on GOLD STANDARD LABS**

A hypnogogic nightmare of intricate strings and percussion paints sonic projections on the interior of your mind's eyelids.

**BLACKS AND BLUES by
BOBBI HUMPREY on BLUE NOTE**

Syncretic tides of heaven-sent currents, woven by the sublime flute ministrations of Humphrey, made me believe in love again.

**DISCIPLINE by
KING CRIMSON on WARNER**

Incendiary guitars play sacred in robot spasms of ingenious, infernal grace.

**THE MAN MACHINE by
KRAFTWERK on CAPITOL**

Factory starts alive, imprecates warnings, plays pleasant synths in proto-industrial patterns.

HANNAH BANNANAH CONTINUED

H: Cool. Do you remember the last thing that I said?

R: The last thing that you said? I know you were talking about how- I know how it was related to the single tape recorder and how there is a bit of mystery in it.

H: Yeah. I was definitely rambling on my own about mistakes that were getting rewarded. But also I'll just say it again, anyway. I was saying I feel like with any art in any medium or form by everyone ever there is, you kind of bring to it meagerly your offering, hard ideas, your passion, your intent-

R: Right.

H: You bring to it as an offering and it gets through a journey informed by unpredictable things like chaos. Randomness and whatnot. Writing, music, whatever. I think the best stuff I made has been when I really was trying to do something but what I was trying to do I did not achieve. At least personally I try and go with the mistakes, go with the accidents.

R: I think this might just be semantics but I like to think about it as I achieve what I was setting out to but not in the way that I expected. H: That's a better way to put it. If kind of came to me, I just got reminded of the film Julien Donkey-boy Harmony Korine.

R: Ah.

H: He made manifesto, the Mistakes Declaration, before that film. With a few elements I quite desire. This is a completely not something I'm familiar with in terms of medium. But I really like these few parts from it: point 10 on it is,

only in

randomness and mistakes can one truly announce

what is too deep to express in a true way." Point 12 is "rather than direct a scene, document the action." Which I think is a way for you to allow yourself to abstract that.

R: It goes very well with how I produce songs. R: It definitely goes well with how I do these interviews.

H: Hahah.

R: It happens and that's how it goes.

H: Definitely, yeah. He has the last point of it where he says,

"Mistakes must believe in god over all else." Which I think has kind of a magical quality to it in as much as you are an artist per this outline there giving yourself over faithfully to a principle you can't define.

R: I agree with that completely actually.

H: I have that effect on people.

R: It's a process of trusting that what ever is going to be is going to be.

H: Yeah. In a sense, it's like the muse in classical ancient poetry. Some of the most eternal literature that we have begins with the poet dramatically asking something else.

Asking the muse to tell him what to say. Then He repeats it.

I think that has a very intuitive thing to it. The sense that we are not. What I have to bring to the table isn't enough. If you only review my attempts at scaffolding the thing you wouldn't have the fruit of the art piece. It's almost like you are always in collaboration with the end result which will not be what you thought it was going to be.

R: It makes you do it before it happens.

H: Yeah. You don't even need to be. I think saying this I sound like some kind of annoying Jungian or something.

R: Roger Penrose, the physicist demonstrated that the future causes the past. He demonstrated it.

H: I haven't read his paper. Is it demonstrated?

R: He created a mathematical construct that is consistent with what they observed

I guess is what you'd say. I'm not a

physicist.

H: Yeah. I've had a tab on his stuff about consciousness for years. I haven't actually gone to look at it.

R: But also in general there's a movement in physics that demonstrates that the future causes the past. Retrocausation.

H: Yeah, retrocausation. I feel like you could word it in a different way. If I wanted to say that same principle to a cynical, pragmatic guy who even Spinoza is too much.

There is no mind. There is no unconscious. There is no whatever. There isn't even fate. However you needed to sell the idea. It ends up being the case that you collaborate with randomness and I think learning how to ride it is.

You can ride that creature that is the thing. Even that can be rebelling against it. It's not like I want to declare that someone can't make a work of art by constantly rebelling against their own fate. Whatever ends up being there, that won't be

clean from start to finish.

R: Even then the result is a consequence of intentionally struggling against that.

H: Exactly.

R: I see what you're saying if I am

hearing this correctly.

Everything that you produce creatively or maybe even greater than just creatively you're sort of in a conversation with things that are outside of yourself. You can't help but be in a conversation with what's outside of yourself. Even the darkest cynic.

H: Exactly. The art is produced by the struggle the artist has with- In the moving towards the idea.

R: Yeah you don't have to call it god or whatever.

H: Yeah. I think it is a good- needless to say I think it is a good choice, Harmony's phrasing there. With the implications of the sort of faithfulness the artist in. The other that the artist encounters.

Whatever the fuck it is.

R: I agree with that. At least I do it. That's more important than agreeing with it.

H: Yeah. We were talking about the tape thing right?

R: Yeah this came all the way back to the tape.

Because we were talking about that one song. We were trying to hyperfocus on that one song. All this blossomed out of talking about 1 of out of what sounds like hundreds of your pieces.

H: Yeah. I will say. It's funny, I only realized recently that the thing I just most recently made and I'm trying to promote the most, which is an album called *That's Right, There It is, Spirit*. It's oddly similar without me thinking about it at all. I made it with audacity with mostly using single takes laid over each other.

Keeping the mistakes in or whatever.

R: Yeah.

H: I don't have headphones so the recording kind of accumulated on itself as it picked up the other layers and stuff.

It's produced like that. It's kind of reminiscent of that stuff I got into when I was 15, 10 years ago.

R: What sort of instrumentation was on this newest work?

H: Well, it's funny.

It's kind of

like my singer/ songwriter album but it doesn't sound like that. It uses all sorts of things. A lot of guitar, electric and acoustic, Casio SK1, samples, random bits of rhythm noises. Lots of different noises. It's kind of spare and minimal.

That is something that does not exist in my discography for the first couple of years at all. I was listening pretty exclusively, monomaniacally (except I'm going to say two things) to one song by the pop folk artist Adrienne Lenker.

And another song by Dean Blunt & Elias however you say his name. Which none of my music has ever sounded like those songs. I can't do that.

Whatever I was feeding myself with. Whatever was coming out. What happens I was

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I guess is what you'd say. I'm not a



HANNAH BANNANAH CONTINUED

H: to reach in that direction? A lot of noisy fragmentary, collage recordings reaching and failing towards pop without being pop.

R: Great. Is it available anywhere?

H: I was going to say I feel like Don Draper but no I don't.

R: Well it's funny as I wind the interview down normally I ask them what they are promoting anyway. I'm not so obtuse that I make you talk about things that have nothing to do with what you're trying to promote.

H: It was quite beneficial to me that it totally, obviously unintentionally came up in chance conversation. I mean you can hear it on the aforementioned Bandcamp that is one of the things at the top. If anyone lives in England I'm selling the album with some bonus tracks and a zine I chose.

R: Do you perform out?

H: Yeah. You asked where I was from. I'm based in Nottingham. Until two years ago when I started doing live shows I was basically only listened to on this planet, Glarbo 9. I don't know if you're familiar with that?

R: Glarbo 9 the planet? I've never been invited.

H: It's far away. It's standard alien affair. Millions of little green fuckers. Those are the only places that have paid attention to me. I was kind of their Taylor Swift. A lot of, I would have to cater to their interests.

R: Ok. You were dating one of their alien sport stars?

H: Never. Never. I had a room mate for a while, one of them. It's like how to Cardigans are bigger in Japan.

R: Is that true?

H: Apparently that's true. Apparently they are weirdly big in Japan. It's sort of like a funny aesthetic coincidence that was exactly what the cultural consensus was.

R: Good for them.

H: Yeah, so I'm kind of contractually obligated to mentioned them at least once to get my Glarbo arts funding. I had to throw it in there. I've never played. I play in Nottingham. And everywhere I guess. I play in the UK. I started playing shows. I didn't know anything existed that interests me in Nottingham.

I had no idea. The big, early bulk of my experience with art and music was online enclaves of weird teenagers. I didn't know that there was anything worth caring about outside, you know?

R: Mmmhmm

H: Then two years ago I got an email from this thing called Ramme Club. They've been putting on shows for years. For a decade in Nottingham. They came across me and wanted me to play. I suddenly got tapped in to the fact that there is actually a great experimental music scene in the UK in general but especially in Nottingham. I've played shows in bigger cities that seem like bigger deals and there is always less people in Nottingham. I guess the fewer people turn out more. Now I play whenever I get the opportunity to. In the UK or wherever. If someone wants me to go to Cambodia I might do that.

R: That's interesting that you say that's how it works in the UK too because here in the states if you do a show in a huge city like New York City or something like that it's like you're drowning in a sea of 5,000 other shows so people don't show up. But the smaller to midtown cities like Fargo, ND have an amazing experimental scene.

H: Yeah. That makes sense. I think that there's most definitely a matter of effort that is very fruitful. I know after that, being brought out of my hermitude by these, I'm very good friends with people who put on the Ramme Club. I know it. They lose money doing but they still do it and they do it really well. They have a good sense of curation and they have a lot of variety. The gigs are always really fun and good.

They put that work in and I feel like that's actually paying off. People wanting to play Ramme Club gigs and people wanting to come back out to them. I feel really grateful for that because there are sacrifices to the fertility of the music scene by people who go out of the way to create it even though it doesn't have any sort of immediate benefit recognizable by the pragmatic world.

R: Yeah it's definitely got

a mission quality to it.

H: Yeah.

R: What a fantastic conversation. So, I always wrap it up with three questions. You kind of answered all of them but I'm just going to go down them anyway. Number 3: is there anything you'd like to promote?

H: Oh. Yeah, gosh shit I kind of jumped the gun there didn't I? I think that the album *That's Right, There it is, Spirit*. If you download it (which you can do for free), there is a zine attached to it. I'm very inspired by- I write and I've just written a short story that I'm proud of and I'm trying to get it out there. So if you listen to the album, you might not like it you might like it. But it will entitle you to read this short story.

R: Cool.

H: There's that. That's my focus. That's the brand focus right now.

R: Question number two is a bit more broad. It is: what is most important?

H: Ok. Ok give me a minute. It's a weird question to answer because in some ways I think that art is in inherent conflict with life. So to answer as an artist and to answer as a person I think I'm genuinely at odds with myself. I think my realest answer is the capital L Love is the most important thing. I also think that the construction of anything artistically relevant whether it is prose, poetry, music or visual art it demands more of yourself then you'll ever be willing to take. In terms of producing something. It demands itself into existence but I also think the fruit of that- I'm thinking of the Faulkner interview. I wouldn't say this exactly but quite cruelly the production of the piece of work, the art, should be more important to the artist than anything else. Even his own grandmother. You should rob and steal from her if it means that you can complete the work. I'm at odds with myself about that in a way that I can't do anything about. I think, in order to fucking pierce the body of human possibility when it comes to creation, you have to be willing to distort yourself, to be uncomfortable with yourself, to go beyond, to make a blood

sacrifice to produce something that will matter. At the same time in life I believe in Love always. Always. I'm completely at odds with myself there but I think I've just accepted that.

R: Normally I wouldn't be conversational about this question but you intrigued me so I'm answering.

H: I had no other way to answer it. I very firmly will defer to love in life and I will defer to art. Fuck. Whatever.

R: The short version of what I'm going to say based on what you said is there might be a way in which those two things are the same thing.

I think that's enough. Final question is: was there anything in particular you were hoping to talk about that we didn't address and if so you can feel free.

H: I was just in my head wondering how funny it would be to bring up Ukraine.

R: You could.

H: Haha. Uh. Fuck. The only thing I did in my head not knowing what you were going to say, what the format was going to be, in my head when thinking about myself, pondering myself narcissistically in preparation for this, was I realized that as a familiarity in the people that have inspired me in the biggest ways over the years. To narrow it down I would say is James Ferraro and his band The Skaters, Harmony Korine and Ezra Pound. Inasmuch as they have always toured the voice that was used. They produced things from perspectives that aren't their own with absurdity but with a commitment to truth beneath that. James Ferraro made albums under a billion different aliases and a billion different sounds. Harmony Korine impersonates personas and caricatures across his work. Ezra Pound's early stuff is all concerned with faithfully imitating the voices of the past but bringing them into the present. I just realized that through line of appreciation shows up in me in a constant use of different masks. I was assuming

I'd end up talking about my live show that I am currently doing. I'll hopefully be going on tour towards the end of the year. I do a thing where I allow the spirit of a long haul trucker who is stuck in a state of reincarnation to enter my body and do a kind of rock and roll seance for people at shows. Most of it to be honest because people always tell me they can't understand what I'm saying but to be honest it's sort of fucking stand up comedy in a sense rambling from that persona. I thought I was going to make that come up.

R: Well it did. But you didn't have to make it.

H: It did. I made it happen. I put love aside. I made it happen brutally.

R: Or is it because you are serving love by helping this disembodied trucker? You see it can be the same thing.

H: Well you said the thing about the same thing and then you said enough about that. It bothers me because I have thoughts about that. I didn't know if you wanted to keep it.

R: There's no limits. Go ahead.

H: Oh ok cool. To me I think that much is true in as much as I guess love has to be more articulated. Especially I the sense of historic time. I think what's loving to a person is not exclusively but it's what is nourishing to them. It's what goads them into a greater unfolding of themselves. That's not my definition of love but it is part of love which is kind of how I would reckon with the premise of an all loving god giving us this existence. Why do we have to go through the book of Job? Thinking about that stuff I've thought the most impactful pieces of human media have to show is what is the most important to us developing others and revealing beauty

in existence. For fucking the Iliad and The Odyssey and examples where mankind is pushed into moments that are not immediately pleasant that you wouldn't think of as love per se but only out of that experience is there anything worth talking about and produced beauty of that, as in maturation. There's a timeless love in time. I think that it is a gesture of love to make good art for people at the expense of people and yourself because you are helping them. You're giving them the rib in their carapaces. They grow. Actually carapaces don't do that. They accrete. That made me sound so autistic. Nevermind. Putting things in perspective. Art works through loving people by putting them into experiences. It may not seem loving. I think the full development of a human being is at least the kind of love that god gives us while we are here. Whereas the timeless kind of love is this kind of completely different thing. It's the kind of love you engage in when you're with a lover. When you hold somebody you maintain a bliss that doesn't have to end even though it does. In life if you were doing that all the time you wouldn't experience the fullness of being a human being. You'd have a shit life. You have to be tested, trialed and whatnot. I think if you think about art, and the kind of art you're making, documentations of

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OCI ORDER OF CELESTIAL INTEGRATION

ISSUES INTERVIEW WITH CUNABEAR

<phone rings>

Cunabear: Hello?

Ryan: Hello, can you hear me?

C: Yeah I can hear you. Can you hear me?

R: I can.

C: Sweet.

R: So, hi. My name is Ryan.

C: Hi Ryan. My name is Cuna. Nice to meet you man.

R: Nice to meet you too.

So the way that this normally works is I'll ask questions, of course, and you can answer them or your can speak about anything else you want to. It's all being recorded.

C: For sure.

R: Then the transcribed version in the magazine will be, in your case, probably on July 1.

C: Ok.

R: Then the audio will be released on the YouTube channel later that month.

C: Ok.

R: Yeah.

C: Sounds good.

R: So let's start easy. What's your name and where are you?

C: My name is Cuna or Matt. I'm in upstate New York. Originally in Northern Virginia. Resided in Savannah, Georgia for the majority of everything Cunabear, pretty much. I've been in upstate New York for just under a year.

R: I see. When did you start Cunabear?

C: Cunabear started officially in 2014. I'd been dabbling in a lot of different genres for a long period of time. I originally started as punk. I was doing a lot of punk rock stuff. I was in a bunch of bands. I was in metal bands. High

school, college days. I played some funk stuff. But Cunabear kind of started around 2014.

R: Got you. Where did you get your sound from? It is a really unique approach.

C: Hahaha. Thanks. Honestly it's just from having all those previous experiences in music. Trying to combine all the best things I like in hip hop, the things I like about psychedelic music, progressive rock. I try to incorporate as much as I can into a hip hop structure. A hip hop framework. It's a state of mind. However you want to think of it. Then I try to blend those genres as smoothly as whatever works to finish the song I'm working on.

R: Ok, sure. So maybe let's get a little bit into your background.

C: Definitely.

R: You said you were born in Virginia?

C: Yeah.

R: Did you spend much time there?

C: I was born and raised in Northern Virginia. I was pretty much there until I was 19, 20ish. Around that time I decided to relocate to Savannah. I had another friend of mine, a collaborator friend of mine, he

and his family had moved to Savannah about a year and a half before I decided that I wanted to get out of Virginia and try something new. That was kind of the early years of Cunabear. I was going by the name Sp00kytooth. Then I learned that there was a band from the seventies that was really heavy on their name for all of that type of stuff. Even though we were in different genres and I spelled things differently I wanted to make sure that no one feels like I'm stepping on their toes. I'm trying not to get sued. So I switched my name to Cunabear, which I had been using for my graffiti and visual art. I've been graffiti artist and a graphic designer, painter and illustrator for pretty much my whole life. Cunabear had been my art name for a minute.

R: Yeah.

C: So I just kind of combined all my forces together. I combined all the genres I like together. And built my own personal melting pot of creativity and it branched out from there.

R: So you were already playing music before you went to Savannah?

C: Yeah.

I had

been into every kind of creativity and art that there can be my whole life. I'd been experimenting. I guess with everything. I did pottery as a kid. I painted a lot. When I hit middle school I got my first guitar and that took me on my musical journey.

I learned guitar first, then bass, then drums. I played a little bit of horns. I played a little bit of trombone and a little bit of trumpet. I can't really call myself a pianist but I can definitely mess around on the keys to get a melody or enough to loop.

R: Cool.

C: I

experimented with it all. That's where Cunabear comes from. The refinement of that.

R: Got you.

C: Expression. Yeah.

R: So were your parents very musical? Did either of them play instruments at all?

C: No. My mom sang a little bit in her church choir growing up. She never took it seriously. I would say she's a really good singer but she doesn't consider herself one. Neither of them are creatively inclined in the intentional sense, I suppose.

R: I'm always interested in how people start creating.

C: I was kind of the black sheep in my family, to be honest. There weren't really notable creative endeavors from

anybody before me. Since I was growing up some of my younger cousins picked up on what I was doing and took their own paths with it.

R: Cool.

C: In a way I had an origin point situation going on with the message but it was accessible. The barrier of entry is the desire to try.

R: Right.

So how old were you? You said you played guitar first before anything else. How old were you when you started doing that?

C: I was about ten.

R: Oh wow. You grabbed it young.

C: I was about 10 when I first started. I didn't take it extremely seriously until I made it to the craft of just improving on it as a musician until I was about 13. From ten until thirteen I was just trying to learn songs that I liked. Like Blink-182.

Whatever was the single, most accessible punk rock. Not only because punk rock appealed to

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HANNAH BANNANAH CONCLUDED

H: Yeah.

R: I used to say that there is value in outsider or avant garde art sometimes in the sense of the fact that an oyster needs a particle of sand to produce a pearl.

H: Oh that's beautiful.

R: We're presenting, even to ordinary people who quote unquote don't get it quote unquote quote unquote. We're presenting them with something that creates a process of stimulation and vexation in their subconscious at least.

H: Uh huh.

R: That causes them to struggle with some kind of idea or some kind of notion of reality or expectation that they have.

H: Yeah.

R: It's as much safer way to do it then going out and getting hit by badger.

H: Mmm. Mmm hmm.

R: You know?

H: I love that. It's almost like art as a sublimation of pain, as opposed to art as a sublimation of love, yeah the oyster metaphor is perfect.

R: Yeah it simulates and stimulates the process we would go through with something that's actually dangerous and make us

better people for contending with it but it is not actually dangerous.

H: Yeah. I guess we don't have control over the stimuli that is actually dangerous which well springs human existence.

R: Of course. Actually.

H: Yeah. Yeah. That's wonderful. I do think that reckoning with the fact that I might've just lost it. I might've already.

R: Yeah I think enough has been said for now. How do you feel?

H: Um. I don't breathe enough when I talk so much I'm out of breath. That's how I feel.

R: Haha.

H: I've had a good time talking to you. It's been fun. Stimulating. I fucked up. Leave this in. I fucked up and thought it was, the other day when you asked me what time to call, I thought that was

the same day you wanted to call. I was super nervous and I was really sunny. It's horribly hot in England right now. It's really sunny and I accidentally stumbled across the move badlands by Terrence Malek. I didn't know what it was about. I thought it was beautiful. I was like I'm going to buy a cigarette and a Coca-Cola from my shop. I'm going to sit in the sun, watch Badlands and have this conversation. It will set me on the right path. Then I watched badlands and it's about, well he's a beautiful character but a pedophile in a way.

R: Jesus Christ.

H: Then I didn't have the interview so it was fine.

R: That's a great example of art providing you with a negative stimulation that helps you grow without it happening.

H: Yeah. Also in me, narrowly dodging me coming across as a pedophile.

R: Ok let's end it on that. Thank you for this conversation and it will most likely be in our July edition though there's a chance it will be in our August. I will let you know.

H: Cool. No worries. Thank you very much. I enjoyed it.

R: Ok Have a great night.

-END-



OCI ORDER OF CELESTIAL INTEGRATION

CUNABEAR CONTINUED

C: me energetically and through the message but it was accessible. The barrier of entry is the desire to try.

R: Right.

C: To be a part of your community in a way that at the very least is not neutral. You're not trying to be a jerk.

R: Sure.

C: But people are trying to be open to you being yourself and expressing yourself as freely as possible, and that really clicked with me. So I was like, ok, if I can learn this as a building block I can do anything. That's the mindset for a while.

R: That's the best part of the punk ethos, I think, anyone can do it.

C: Yeah. You don't necessarily have to walk from any place. You can come in whenever you feel like you want to try and I thought that was appealing.

R: And did you play out much while you were in Virginia?

C: There weren't very many shows available. To be honest with you, I kind of lived in this suburban zone in between Richmond and DC where there was a lot of government families and military families whose kids had nowhere to go and nothing to do. So we weren't necessarily in the position of having bars or clubs that would let us play in our time. We'd have to get someone's parents to drive us to the next county over.

R: I got you.

C: The next city over to get shows. Even then a lot of the time they'd be like, you guys are underage so we can't let you play really. We did have a couple of experiences though. We got to play a lot of house shows. I threw one for my 16th birthday that turned into a mini festival it actually was a little insane.

R: Cool. I love that shit.

C: I had 5 bands play.

We were all high schoolers and so we were all just getting together. I organized the whole thing. I didn't realize how much that would play into my life as an adult. Organizing those house shows. We even got to play in a couple churches that were trying to ban us from performing metal music.

R: Haha.

C: We'd get in there and started moshing and they were like if you guys mosh or,

scream to any more songs we're going to cut the power. So this next song is called *Fuck Your Mother, Go Fuck Off*.

We always just made space. That was a big lesson for me growing up: you're not always going to be given room. You're going to have to learn how to get in where you fit in. You're going to have to learn how to make space for you and other people like you. There's not always going to be a space that's already predefined.

R: Absolutely. You kept saying we. I assume you collaborated with other people?

C: Yeah. There were a bunch of other local bands built out of other kids who had the same thing that me and my friends had going on. None of our families really want us to play heavy metal so they're not really encouraging us. They're just tolerating our music as a hobby thinking hopefully they'll turn this into something because it's such an expensive hobby.

We would organize together at the lunch table at school. We're going to say, 'we're going to go to your friends' house but we are actually going to our friend Jimmy's house while his parents are outside of town.'

Hahaha. We're going to throw a show in the back yard. We've got to keep the volume down to so the police don't come. We were 15, 16. It built the foundation for me as a person because it pushed me in the direction of being community oriented.

R: Absolutely. Did you mostly play solo or did you have a group of people that you would often play with?

C: I had a bunch of bands that my band were constantly in rotation with. My friends had their own band. Their bandmates would have friends who had their own bands. We would all kind of come together. It was also the foundations of what would become the Beartooth collective which is an art and music collective that I am running on that I'm a part of.

R: Oh. Right on.

C: A lot of it was built in those early days. We didn't have a name for it then. We were all just kind of getting together but we would meet up together. When we wouldn't have shows

we would just get together at each others' houses. Our parents would probably call it house party but low key we worked with one another and figure out what bigger bands who were touring through the area are doing so we can try to mimic them.

R: Yeah.

C: Like 16, 17, 18 we were able to go to this place that was two counties over that was called Jax. It was run down dive bar. They would have all these huge metal acts play because there was nowhere else to play between Richmond and DC. So we would get a lot of run off shows from bands that would normally not want to play this tiny room to teenagers. We would work it out to where we would have to do the whole pay to play bullshit. But we would get to play and have photos with all these acts like Meshuggah We'd be opening with our little bullshit.

R: Haha.

C: Not any of it was bad but in comparison to high schoolers who are figuring out how to be a band for the first time, these bands who were playing for 10 or 15 years. They are grown adults so that's a world of difference with that experience. It's changed so much of the trajectory for so many of us. Myself included.

R: Nice. So tell me more about the Beartooth Collective. Do you have a particular mission with that or a particular group of collaborators with that? How's it work?

C: There's a mission that exists and then there is a lot of open space that also exists.

From the beginning I always wanted something that could carry on that punk rock ethos that I mentioned and also carry through the modern age of hip hop and independent music in general is going through. I listened to a lot of shit when I was in high school I've blended in with a lot of different crowds of people. I've ended up blending in with a lot of type of people. There was always someone like me who was super creative but couldn't find a group of people around them who they could share any kind of leg up on figuring stuff out as teenagers and adults.

We would sneak out to my back yard and smoke weed and then come back into my house. We would paint

together, talk bout all these concepts and ideas we had. The beginning of what was really us writing and recordings. Using my Macbook that my mom gave me as a graduation present.

R: Nice.

C: Trying to figure out how DAWs work and trying to figure out how hardware works. I was seeing how much tables I need for what. Spending hours in Guitar Center just bugging people for questions. On the other side, the technical side o things, I'm listening to people like Tyler, The Creator whose getting this total Myspace world start on the internet alone. I'm seeing people like Bus Driver and R.A.P. Ferreira, Aesop Rock, who are huge influences of mine. Figuring out how to this shit on certain levels. I started to piece things to gather and find other people who I know who were looking for that kind of information and share with them.

Then it moved to me when Facebook started to get big. I was already sharing the people's Facebook pages to my personal Facebook profile. I didn't know how making a Facebook page worked yet. I'm just sharing people's stuff. I'm doing this for years. I'm sharing videos that is local level music. The people who I am sharing are starting to thank me because they are like, "Hey, you are one of the only people in this particular space that is shouting me out. I appreciate that you're putting eyes in my direction and things of that nature. I wish I could start a record label without having to do all the industry bullshit that comes with it. I don't want to have to deal with the HR team. I don't want to have to delay with putting people into contracts and then they get loaned money. I didn't want to deal with any of that shit. What if I just made it so the people who want and all do is follow the syllabus. Base it on whatever the artist needs instead of basing it off of what my experience tells me about anything that's not relative to them asking me for advice on a specific thing that I can help them with.

What if I start to aggregate all the information I have and find ways to network it so that the people who need it can get it.

R: Got you.

C: And doing all that stuff by myself.

R: Let me ask you, is there a list of specific artists that you have worked with?

C: Yeah. There's, specifically there's Jauquin Fox, Virgil Wolfe, Lady Valore, Wormwood Nowa, Mantis the Miasma, Ishtar Sr. There's a lot of people who I've worked with in ancillary ways where it's like I played a shows with McKinley Dixon at a house show. Because of that event we were able to meet up and become friends. I was able to give him a place to crash while he was in the midst of playing a tour in the town that I was in. That allowed for me to meet other people that I was able to get shows in other places, help get tours in other places.

It's one of those thing where it is like you put in a lot of quiet work, it's not necessarily a lot of stuff where you can be bragged about. But it's work that I feel has been sustainable for the people it helps when it helps.

R: Ok, for instance?

C: I have a friend named Kee Avil. They are up in Canada. They are extremely talented and there's been a number of times where they needed not necessarily to have a show when they come through but when someone was able to help authenticate their travel visa, their work visa, so when they come into the states they can put on something where they could help them put their career forward and now they're still climbing and doing greater things in their own spaces too. A lot of work like that. I don't necessarily restrict myself to a genre. Hip hop and experimental music is kind of where our bread and butter lies. We've got some noise and glitch artists. We've got some people who sing. We incorporate whoever is willing and who thinks they need us to help. I've helped math rock bands get cassettes made. I've booked shows for people like S. B. The Moor. I've been able to help

people. I think that's where my strength lies when it comes to my auxiliary outside my music.

R: Got you. So let's talk about Cunabear some more.

C: Definitely.

R: When did you start Cunabear? How many years ago? How many albums have you put out?

C: Hahaha. I started Cunabear in 2014. May 15. I released my first Ep, called Gold Version. I'm a huge Pokémon fan, Gold, Silver and Crystal. I said I'm going to do this thing where I drop Gold Version, Silver Version and then Crystal Version will be my first album length release. That didn't end up happening. I ended up dropping 9 mix tapes in 2014-2015. They are all 45 minutes to an hour long. Then I dropped Crystal Version. Crystal Version was the last time that I named myself Spooky Tooth. The actual Cunabear half of my discography starts past that point. I think I'm on album 42 I think. I literally just finished recording a new album. R: Ok let's talk about that in just a minute. We'll put a pause on that and we'll finish with that. It's weird to ask about your own music. Are there any Highlights, any particular albums that you like the best that you've done?

C: Absolutely. There's a lot of highlight for me personally because a lot of my music is autobiographical. Some of the more landmark albums out of my discography so far include Badfurdad all one word. Zengarden. That's an earlier mix tape as well. That's one that I've toured on for my first tour ever.

CONTINUED



CUNABEAR CONCLUDED

C: As that record comes out we are on the road. When the record is done and the album is out, we're in the middle of Taos, NM. I'd blacked out from heat exhaustion. I'm getting all these notifications from people who are like this is so great, this record is so great and I'm literally passed out on the floor not even able to answer anybody. Then while I'm on that tour I'm writing its follow up record which is the M00kie tape - M O O K I E. The M00kie Tape. That record got my first notable outside press from dead end hip hop. Should out to Dead-end Hip hop. Mike C Town specifically. He's someone who gave me a chance. He really enjoyed the records. Shoutout to Big Sto for he was the person who got me in touch with them by way of I think I paid him for press release help. That record did a lot for me. It was able to push me farther as far as being able to be recognized by people and being able to get shows and things of that nature. The next record I would say for me is Big Sun King. Shout out to vastness. He produced that album entirely. That album got well received at the time.

R: Hell Yeah.
C: It was also a record, another one that elevated me as far as people's perception of music, my own craft in terms of people's perception of me as a writer.

R: Excellent.
C: The last records I would have to shout out at that time is the Steel Tipped Bear's Claw Trilogy so far. All three of those albums have been extremely unique and special times. There's a lot of other records that I could point out.

R: Yeah.
C: You've got a lot of

records. I invite people to look at your whole discography. Is there a place where they can all be found online?

C: Everything can be found currently on my Bandcamp. It's Cunabear.bandcamp.com

C: I'm in the process of uploading some stuff onto Subvert because I'm a big fan of the whole co-op movement they have over there. I think that's a pretty good idea. <adjust audio volume for Ryan here>

R: Tell me a little bit about that. That sounds interesting to me. I've never heard that.

C: From what I understand, from what I've read and did a little research about, the basic idea behind subvert.fm is that they are trying to be Bandcamp but it's a coop situation between all the artists who sign up. Be on Subvert and to have their music be sold on subvert. There's bonuses and benefits to being a member even if you aren't an artist. You can still surge through their shop and buy specific stuff from there. They let you put out music wherever you want. It's not a situation where they have any kind of contract or anything like that. They give you an incentive for putting out exclusives and they give you discounts if their members for certain albums. Everything else pretty much operates from what I've experienced the same way that Bandcamp does. I think the only thing that they don't have that might turn people away is an app.

Most of the behind the scenes work they do for artists has to be done desktop mode style which I guess can be a put off for some people but it doesn't necessarily bother me. It literally just started so it's part of the game, seeing how things will advance from here. It seems promising and it seems interesting. The idea of coownership between all the artists who are willing to put in their actual hard

work. They are taking a really hard no AI stance as well which struck me as a positive.

The things seem pretty cool over there. I like Bandcamp. I like Audio-mac. I have an on again off again relationship with streaming services. Currently on streaming there is only a select handful of albums. I put what I think are some of the highlight

records on some of my services. I put out recently a compilation that's basically all the greatest hits from all the albums I've released up to Steel Tipped Bear's Claw 2: Phantasmagoria.

Everything on there has been remastered and touched up just stop sound a little bit more clear in the headphones. I have that just to be a taste test for those who interested in my streaming. Then I try to refresh my streaming pages ever so often with a Bandcamp link or a website link. Yo, if you like what you're hearing and you'd like to support me directly,

either come to my website or come to my Bandcamp. They're interlinked between the two so you can reach one between the other. That's the best way to support me directly so that the people who do see value in that and think it's worth something more to stream, especially now that it's becoming much more popular to stream.

Most streaming services do not help most recording artists, most if not all artists. Not to mention just the weird shit they be doing behind the scenes. Spotify is doing some weird shit. It makes people uncomfortable. It makes me as an artist uncomfortable and as a human uncomfortable. I try to mitigate as much of my time on streaming services as much as can be. I definitely have been deep into my mp3 player and deep into my catalogue. I encourage my fans because building a fanbase you can feel proud to have people be a part of. You want people to be invited because the music is dope but you want them to feel safe in a space they're entering because it comes from a good place. I think that's important.

With one another including grace and prosperity, peace and empathy and understanding. Love builds the bridge, love builds the foundation, it keeps things sturdy, concrete, it allows for life to extend. It allows for grace to be extended. One hand to another is the only way we can build things up. I am because we are. We can't be without love. R: Very nice. The final question is: was there anything that you were hoping I would ask you that I didn't, and if so you can feel free to talk about it.

C: I always am curious about what people think about any specific song or lyric. If there was a song or lyric. If there was a song you like in particular I would be down to talk about it for a quick sex before we head to head off.

R: Well, I can't say that I have the names memorized off the top of my head, to be fair.

C: I can't blame you. They have goofy names too.

R: I would say that I love the overall vibe of the album.

I love that it has a very strong sense of mood to it. It's not exactly downtempo but it has a kind of psychedelic loungey sort of vibe going throughout it as well that I really enjoy.

Whatever that looks like for people.

R: Alright. Well, I always have three questions that run down at the end of these conversations I have with people. I think the first one has mostly been covered: Do you have anything you'd like to promote? But if you'd like to talk about your most recent album in particular that would be really great.

C: Yeah. The record that I just released is called Steel Tipped Bear's Claw 3. The sub name is Shifa. That is, Urdu for healing or to heal. It's a record I wrote with a good friend of mine called Steel Tipped. Shout out to Fused Arrow Records. They're doing good things. Steel Tipped Dove blessed me with the opportunity to come to his studio and record directly with him. Aft her the first two Steel Tipped Bear's Claw records were kind of recorded in a way more separated fashion. It was really unique and awesome experience. I'm really grateful for it. I did it in the spot over 5 days. I wrote 10 songs back to back. I'm really proud how they turned out. It's the first record I had on vinyl. Shout out to Elastic Stage. They are out in the UK and they are pressing vinyl up for me and the independent space. It seems like you're doing good work as far as anyone I've had reviews from are concerned. Their records come out clean and sounding nice so I'm happy to hear it. Shifa-that's the new record. You can get it on my Bandcamp. There's links to everything. There's cassette tapes, CDs and vinyl records for it.

R: Alright. Question 2; and this is an open question: what is most important?

C: Love. Love is most important. It gives way for all the other things that we need in order to build community.

With one another including grace and prosperity, peace and empathy and understanding. Love builds the bridge, love builds the foundation,

it keeps things sturdy, concrete, it allows for life to extend. It allows for grace to be extended. One hand to another is the only way we can build things up. I am because we are. We can't be without love.

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soundscapes that exist in that environment. It still made a place for you to hear the birds, the trains, and the people. Even though you're kind of so far removed. Then there is just the aspect of my air bnb wasn't close by to where he packed his studio at.

So I would have to go through this pilgrimage every day. I'd have this routine down where I'd wake up super early, get a coffee, walk around the block just to be in the city for a minute. Then I'd go back to my place, hit the notebook. Then I'd hit the train and I'd have to hop over a couple different trains to get to his place. I'm passing all different aspects of the city I hadn't got to see before. It really informed me of how different life could be in different places. As someone who likes to tour, one of my favorite parts of it is being a stranger in a city. Getting to experience a taste of what certain peoples' lives might be if they happened to live on a certain block and had to go from place to place. It was really informative of the overall mood. The facet that it was complimented with beats that definitely came to a similar place really made the entire situation that much more cohesive. I think that was why I was able to pump out those songs in such a short amount of time. Surrounded by this energy bubble in all sides, even in the studio space we were working in.

R: That's really cool man.

C: Thank you. It was definitely an experience.

R: So that's the end of the conversation. If it is at all possible if you could give me some pictures to include.

C: Yeah, definitely.

R: Like I said I anticipate it would be in our July edition.

There is a small chance it will be in our August edition. I'll let you know.

C: Ok, yeah. I appreciate it.

R: Yeah man.

<Both at once>: I enjoyed the conversation.

R: Yeah.

C: Yeah.

R: You have a great night.

C: You as well.

R: Bye bye.

-END-



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relationships; trust intuition, not assumptions.
Leo: Recognition comes naturally; share success generously with others.
Virgo: Organization brings rewards; small improvements create lasting benefits.
Libra: Harmony grows through compromise; balance personal and shared needs.
Scorpio: Hidden truths emerge; embrace change and release old burdens.

Sagittarius: Adventure calls; expand horizons through learning and exploration.
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ANSWERS WITHOUT QUESTION

CARL KRUGER WITH AI

1. Borborygmus (a rumbling stomach noise).
a. The town's last payphone rang every night at midnight. At the same moment, a satellite passed overhead and briefly lost contact with Earth. Nobody could explain why the caller always asked about the weather in space.
b. The orange cat stared suspiciously at the ceiling fan as if it were plotting something.
2. Acnestis (the part of the back you cannot reach to scratch).
a. A beekeeper discovered that his bees were building honeycombs shaped like subway maps. Meanwhile, the city's transit authority noticed trains arriving exactly on time for the first week in decades. Neither side realized they were solving the same navigation problem.
b. A forgotten trumpet echoed through the empty train station at dawn.
3. Lalochezia (emotional relief gained by swearing).

- a. The museum's dinosaur skeleton began shedding feathers. Across town, a fashion designer ran out of ideas for her autumn collection. By spring, paleontology and haute couture were unexpectedly sharing a runway.
b. The baker whistled softly while shaping loaves of rosemary bread.
4. Sciapodous (having very large feet; from ancient mythology).
a. Every time the library acquired a rare manuscript, a nearby lake changed color. Scientists studied the water while scholars studied the books. Both groups eventually concluded that stories have strange ways of spreading.
b. Three crows watched the river from a fence covered in morning frost.
5. Akrasia (acting against one's better judgment).
a. A chess champion developed a fear of pigeons. At the same time, the city's pigeons began arranging themselves into perfect geometric patterns. The champion retired and became the world's leading bird watcher.

- b. She carried a compass made of brass, though she never seemed lost.
6. Pusillanimous (lacking courage).
a. The bakery's sourdough starter survived a power outage that crippled the local data center. Engineers came to investigate the servers and left with bread recipes. Months later, both systems were running more efficiently.
b. The old lighthouse flashed its warning across the dark sea.
7. Pandiculation (stretching and yawning).
a. A violinist found a message hidden inside her instrument. On the same day, an archaeologist uncovered an ancient flute engraved with identical symbols. Together they performed a duet separated by two thousand years.
b. Someone had painted tiny blue stars on every mailbox in the village.
8. Lacuna (a gap or missing part).
a. The village clock stopped whenever a solar eclipse occurred. Meanwhile, a cactus in the town square bloomed only during those exact minutes. The botanists and horologists argued for

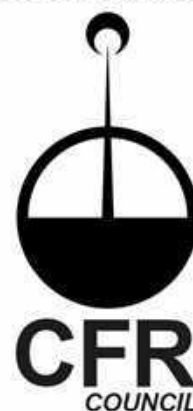
- years about which phenomenon was stranger.
b. A gust of wind scattered the chess pieces before the game could begin.
9. Myrmidon (a loyal follower who executes orders unquestioningly).
a. A fisherman pulled a bicycle from the ocean. That afternoon, a cyclist discovered a trout in her basket. They exchanged puzzled letters and became lifelong friends.
b. The professor kept a jar of seashells beside a stack of astronomy books.
10. Cockalorum (a self-important little man).
a. An artificial intelligence started writing poetry about mushrooms. Deep in the forest, a cluster of mushrooms began growing in shapes that resembled handwritten verses. Critics debated which artist had influenced the other first.
b. Beneath the oak tree, a red bicycle waited patiently for its owner.

-END-

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