

ISSUES

WE'RE BUILDING A TOWER

GAVIN SHRI AMNEON



ARTIST AND OCCULTIST

#54; 11/01/21

ALEX FORD of DEATHBED TAPES - VLIMMER FEATURE

**THE JOURNAL
OF OCI & CFR**

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THROWIN' UP RIGHT

BY ARCHDUKE HAPPY

Vomiting (throwing up) is an inconvenience that many of us will have to deal with in our lives. It's definitely not the most fun thing, but like many not fun things they sometimes have to be done in order to move onto better things.

The first step towards throwing up is giving up: you have to lose control of your body for a second. Yes, it might be a little unpleasant, but it's going to be more unpleasant if you fight it. Try to picture yourself doing something else, like not throwing up. The second step to throwing up is rushing towards an appropriate space to throw up in. Yes, you can can throw up where you want to, but you might regret it in short order.

I think the best place to throw up is in the woods. The content of your stomach will provide a quick meal for insects, put more phosphorous in the soil, whatever. Other solid options include sinks with garbage disposals, gravel, potted plants, "the porcelain throne," your enemy's car or porch, use your imagination. Basically, if you can quickly wash it out or get away from it, it's an option.

The third step is the most critical. Don't get it on your clothes. Sometimes this might involve getting naked: 100% nude.

Don't overdo it and shoot it up into your nasal cavity,

because that's not fun at all.

Just relax, after all, it's just puke, and if that's the worst thing to happen to you this week, consider yourself lucky. Don't call the game before it's over- waves of nausea may come creeping back. At this point you might become a bit flushed or sweaty, dizzy even. Feel free to throw some cool water on yourself or remove whatever articles of clothing feel like they're holding you back. After all, you're the archduke of your own puke.

"And you could have it all,
My empire of sick
I won't let you down
I won't let it stick" - Vommy Cash

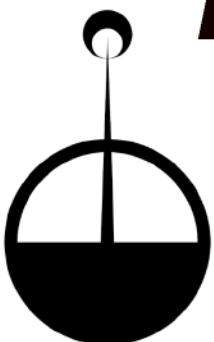
Chris Morris once remarked on the "bizarre euphoria at the end of an hour's vomiting." It's a very nice feeling, probably most comparable to gas station kratom. Either way, if you have to puke, and you do it right, you run a nice chance of catching a chunder high (analogous to the runner's high) that is worth writing about. However, don't press your luck trying to repeat it, or you may wind up taking on an unsavory form of labor- truly, you might just catch the "fever for the flavor" of bile.

-END-

DO A GOD DAMNED THING!

WHATEVER YOU CAN GET AWAY WITH!

FOR THE TOWER!



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ISSUES MAGAZINE

FEATURED ARTIST INTERVIEW

with **GAVIN SHRI AMNEON**

POET, PAINTER AND OCCULTIST

Gavin: Hello?

Ryan: Hi!

G: How are you doing?

R: I'm good, how are you?

G: Yeah, alright, it's been a bit of a gloomy day here.

R: So it's what, like 2 pm your time?

G: Yes. No, 1 pm. Just after 1.

R: Alright cool. It's 11:17 here.

Yesterday, I think.

G: Yesterday, yes. We're a bit ahead of America.

R: Strange how that works. So, thank you for agreeing to do this.

G: You are welcome.

R: If you don't know my name is Ryan. Ryan O'Doud. I help run a magazine, ISSUES. That's who you're being interviewed for.

I'll be published. I think it will be published in our November edition but it might be published in our October edition. I will let you know for sure.

G: Cool.

R: Yeah. So, the way this is going to work is that we are going to have an easy conversation. I'll ask questions as needed and this is being recorded so you can feel free to just talk or not talk.

G: Yup.

R: You can change the subject if you want to. Because it's being recorded so I won't miss anything.

G: Sure.

R: So, uh, let's start with the basics here. What is your name and where are you located in time and space?

G: My name's Gavin. My artistic name or teacher name is Gavin Shri Amneon. My birth name is Gavin McFee. Either or, I'm not really biased. I'm in Melbourne, Australia.

R: Ok. And what part of Australia is that in?

G: It's on the South East side down the bottom. Towards Tasmania.

R: So it's just getting out of winter for you?

G: Yes we're just coming into spring. Warm weather is trying to come but it is not quite getting there.

R: Uh huh. How old are you?

G: Um, 50.

R: You're 50 years old.

G: Yep. 50.

R: Have you always lived in Australia?

G: I lived in London for nearly a year. I lived on the other side of Australia in Perth for four years. I've also traveled extensively.

R: Ok. Where are some of the places you've traveled to?

G: Wow. I've been to Mexico, Peru. I've been to the UK. To Scotland, Ireland, England, France, to Egypt, to India, to Bali, all around South East Asia.

R: Were you traveling as a tourist in South East Asia?

G: What I do is for Pilgrimage. To me, travel has always been part of my study. My initiation into different experiences. When I went to India I went to learn to read and write and sing in Sanskrit. When I went to Peru I went to sit with a master shaman and to drink Ayahuasca and other plant medicines. When I went to London I was teaching tantra.

I was in Ethiopia a little while ago to learn an ancient holy song in Ethiopian. So, yeah, I go to see the country, obviously, but it's always a bit of a spiritual pilgrimage involved in every place I go to.

R: Yes I'm interested in that. For instance you said you went to India to learn Sanskrit. Do you know Sanskrit?

G: Yes, I read, write and sing in Sanskrit.

R: So does that mean you actually understand the language?

G: Sanskrit, like any language, has got so many words so I'm always learning more. I don't understand everything but when I hear songs sung in Sanskrit I can often decipher them and understand at least part of it. Like I said, it's got a huge vocabulary, it's massive, so I'm always learning more.

R: That's really fascinating. Let's change gears just for a second and talk about your paintings.

G: Mmmhmm.

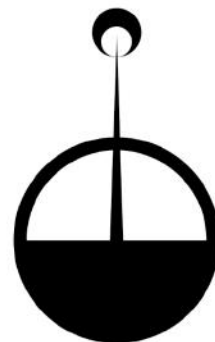
R: How old were you when you started painting?

G: 19.

R: What got you interested in painting?

G: Well, I was studying Kabbalah. With all mystical studies you need to do something applied to actually remember everything and to actually have a space to contemplate things. So very similar to Buddhist monks or to Christian monks when they sit down to paint holy scenes to try and understand the mysteries within them. I needed to do the same.

CONTINUED



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GAVIN AMNEON CONTINUED

So, I first started with simple occult diagrams on cloth. Later I learned oil painting when I was about 24. Then I just developed my technique with that. And, yeah, I've been working with that ever since.

R: So, I mean, your painting is very sophisticated. I'm also a painter, I've got an arts background too.

G: Awesome.

R: Your painting is very sophisticated. It's not amateurish at all. There's definitely a lot of discipline in it which I guess is why I'm just wondering if you went to art school or something?

G: No, I didn't. I had a short one-day course in Mische Technique which is a dutch technique. It's master was Vermeer, I don't know if you've heard of Vermeer.

R: Yeah, I've heard of Vermeer.

G: He did that famous painting called the girl with the pearl earring. So he's the master of the Mische Technique and I learned how to do that. The more recent, colorful paintings that you've seen are in Mische Technique. But besides that one day course I pretty much haven't had formal training. I've had other friends that were oil painters that showed me the ropes. The rest I figured out myself. For a long time I was being called a Naive artist because I didn't study in art school. But yeah, I've just got a keen eye.

R: And a keen hand as well. I noticed in a lot of the paintings that you use a lot of crystal blues and subtle oranges. I noticed there are a lot of blues in your paintings.

G: That's part of Mische Technique. Mische Technique what you do is start with a dark background and then you only use white. You draw the picture in white and a lot of people even traditionally use egg tempera but I just use a white oil paint. Then what you do is put a transparent orange glaze on it, then you bring the whites forward a little more. Then you put a transparent blue glaze on it. Then you bring the whites forward a little more. Then you cap it off with transparent colors.

So misch technique works with yellow and a blue transparency which gives it a 3-D quality. And it just uses white and transparent glazes rather than solid colors.

So it works

pretty much except for the background and the whites, everything is a transparent oil paint. The main way you get the shading is with the blue and yellow which makes the amber and blue stand out more.

R: Absolutely. the colors are really riveting. They shimmer.

G: Thank you, yeah. I'm all about transparent glaze after glaze after glaze. I was really influenced in my color schemes by Mexican art and a lot of indigenous art from different places as well. In school when we were introduced to European art I found it really dim and gray and brown. Really, really colorless. I realize that Europe is not as sunny as here.

I love using vibrant colors to bring things alive.

R: Correct me if I am wrong. It kind of reminded me of Mexican mural painting like Diego Rivera.

G: Yes, yes, I went to see all of his stuff. Frida Kahlo. Many others. I even did a tour of the Mayan pyramids and some of the Frescoes that were still around at Bonampak were vibrant blues everywhere.

R: Yes. My understanding is that those pyramids used to be painted as well.

G: Yes, they were.

R: I also noticed that you have a lot of homerotic imagery. I myself, I consider myself queer.

So, do you consider yourself to be queer, or gay?

G: Yeah. I'm a gay man, yeah. Like the one that you saw with Alexander the Great with his lover. It was my homage to one of the greatest queers of all time. He conquered the known world and the whole time did it with his lover and best friend. That relationship to me is holy, it's amazing.

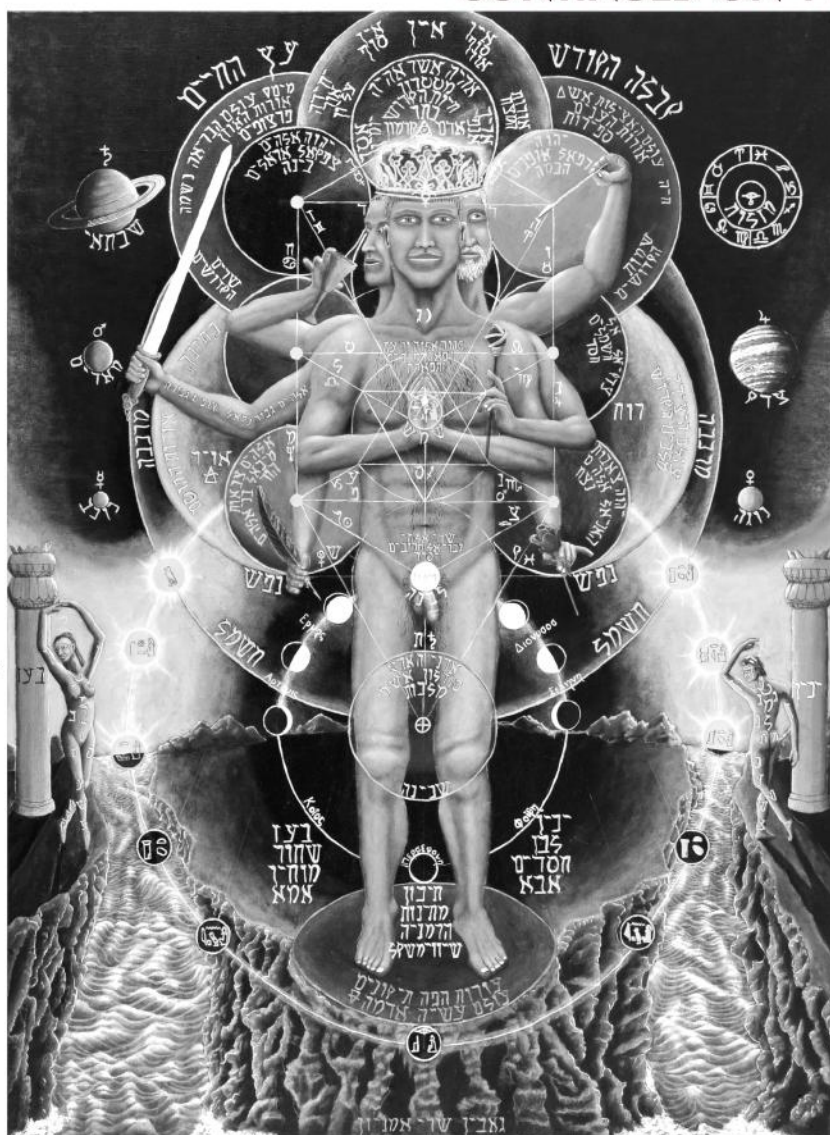
R: I agree completely.

G: So I wanted to exonerate it. The fact that he went to Babylon, because I used to study a lot of ancient languages. I revere ancient cultures and what they achieved. So painting him and his lover in Babylon was not just something to give honor to but also the way I would like to bring that into my own life. Being in exotic places with lovers has probably been the peak of my gay existence.

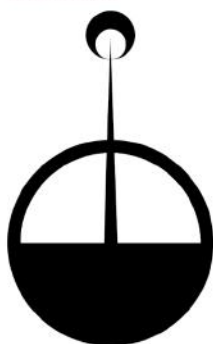
R: Absolutely. And Alexander clearly had an interest in the East as well.

G: Yes, yes he did.

CONTINUED ON 11



GAVIN AMNEON POSTER



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GAVIN SHRI AMNEON

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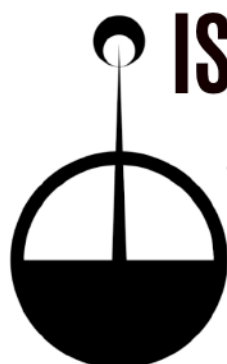
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ANSWERS W/O QUESTION PHELT BLEND

I've only known Phelt by his alias- like lots of things that could easily go one way or another at any given moment I never learned his birth name, so it's a tradition with us by now. He claims it wasn't a rip on Pat Smear, but c'mon.

1. 99+ perfect percent while under hypnosis. I've been self-hypnotised, in a way: I had a dream I was an illusionist performing for a modern audience, and after hypnotizing my assistant I suddenly saw the audience in old timey clothes in a fully Victorian era theater. They booed me because they thought I was going to transform them into the current modern era. Suicide.

2. Primarily, a few thousand circles to get the ball rolling. Then half-squares. Good question!

3. As a species, it seems we are most certainly destined to make our last stand in Canada.

We'll need to stay on their good side 'til then. I don't know what happens after that. Doesn't seem too rosy.

Alternative time liners live for this sort of creative muscle flexing- living cupped inside finely compressed, intricately interlocking mechanism of time-space would save us if we knew how (ie dark matter?).

4. The Gold Standard of reversals is chucking everything out- I would erase the sound track to Begotten, and get one of those apps that records you snoring and farting in your sleep and use those untreated nocturnal bodily sounds to soundtrack the gravity oasis of God's selbst-mord. Done.

5. It's the 4D vice clamp that packs all auditory sediments into increasingly smaller spaces- towards and away from anomalies of known physics, simultaneously. It's the loudest part of the echo swell engulfing the hill line atop the city; a shock wave absorbing humanity into its gills. Tyrannical ambiguity.

6. An uncle told me about his run in with a cult once. He said they seemed like hippies from the outset, but after speaking with a couple of them a few times, he sensed something different was up. They had a country commune up the way from my grandmother's house, so they were seen walking up to the next farm for milk (according to my uncle), which struck me as strange since they had their own farm. Turned out they were proselytizing to that farmer and he'd give them milk and cheese to leave. Their "commune" was also just an abandoned property they were squatting on, which would've been ok if they hadn't wrecked the house and destroyed the tractors by using the wrong fuel in them. Their trip was aliens- namely that *we were aliens* and the humans who'd left for other planets and left us to guard their planet were the actual humans. They had names for everything which all sounded like Scientology lore because their group leader was an L. Ron Hubbard devotee who was kicked out of that "church".

7. Traveling is a good time to

meditate on the speciousness of memories. Passing through odd places with no emotional attachment to you provides a cleansed palette for your thoughts. Getting lost is encouraged!

8. I think about this sometimes. Maybe a David Lynch movie where all the characters are played by Dennis Hopper holograms. A production guy who worked on a few later Hopper movies filled me in on how nutso he was, which is taken to a whole 'nother level when tens of millions of dollars are attached with intense expectations.

9. Despite many impending self-made dooms, I like this time line. I can watch Youtube and read Wikipedia articles all day. I am an info sponge by nature. Vicarious digital experiences are fascinating. I think social media needs to evolve, though- but it won't. It will remain the greed delivery system it always was to its operators, meanwhile billions of people will never understand that *they* are the product.

10. What if I don't have a question for you?

-END-

ALBUM FEATURE *VLIMMER: NEBENKÖRPER*

Review by Echo Rose

Vlimmer is a synthwave artist from Berlin, Germany. Blackjack Illuminist Records released their album, "Nebenkörper," on September 24, 2021.

You can check it out here: blackjackilluministrecords.bandcamp.com/album/nebenk-rper

The Feature:

This album of gorgeous, punishing, evasive, psychedelic goth music, released in September on Blackjack Illuminist Records, feels like a quiet moment of global change. Coming after Vlimmer's 18-EP attempt to create 'a bleaker version of shoegaze,' *Nebenkörper* feels like a half-way point, and a major moment of transition. It feels both inscrutable and inviting, and it continually fights off any attempt to sink fully into it. One has to accept it and cease all attempts to make it something it is not, because it will repeatedly pull away from you when you attempt

to do so. The more I learn to accept this album, the more deeply it affects me.

The reason this album deserves so much work from the listener is that it's ABSOLUTELY INCREDIBLE. I would never do this much work if the album didn't, in only a few seconds, scream to me that I can not afford to underestimate it or to write it off. It also deserves this work because it does not DEMAND that I give it, but instead would just as happily flow over me like water, if that is what I wish of it. This quality has actually made it hard to fully process the album- it's easy to lose one's analytical mind in the psychedelia and motion. I also navigate through this album unguided- the lyrics are entirely in German (aside from one passage, chants of "Ad Astra").

This album, by technicality Vlimmer's debut LP, is a display of absolutely impeccable songwriting. The songs are refined, without imperfection or incident, and their forms blend simpler pop structures with inscrutable decisions that never feel wrong or out of place or

unprepared.

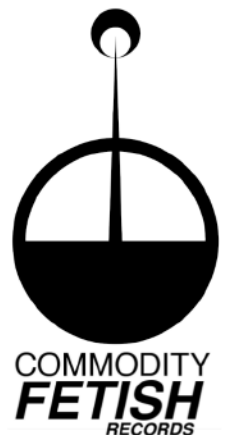
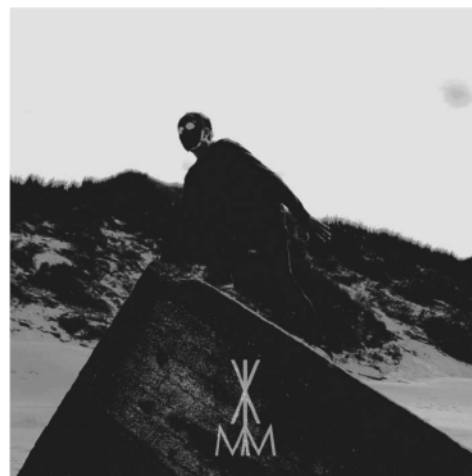
Nebenkörper is always making one feel that they do not understand why something works, but only that it does and that they want to hear it again.

I could spend a few hundred more words on recounting the various stylistic twists and turns of this album, but I think it would do it a disservice.

It goes many places, and my biggest advice to the listener is that you don't grab too strong of a hold of the first places it takes you, because no matter what you do, it will wriggle free.

I don't know that I like album of the year rankings, but if I made one this would be a strong contender.

-END-



IMPRESSIONS OF

STATIC SCHLOCK VOLUME 1 by TINY MOON

Tiny Moon is a power pop group from New York City, NY. They released an album, "Static Schlock Volume 1," on August 17, 2021.

You can listen to it here:
tinymoon.bandcamp.com/album/static-schlock-vol-1

My Impressions:

Sunny, droning college rock loosely produced to maintain the continuity of the vibe.

Songs that possess a sonorous vocal melody, often tenor, repeatedly harmonized, that find a way to insinuate themselves into your mind like they've somehow discovered a backdoor to your consciousness.

SHAKE THE SPINS by KITNER

Kitner is a pop rock outfit from Boston, MA. They released, "Shake The Spins," on October 1, 2021.

You can listen to it here:
kitner.bandcamp.com

My Impressions:

In many ways this album draws upon the tradition of indie pop and college rock going back through the hipster days of Saddle Creek Records, back through the alternative rock of the 1990s and even back to The Smiths, REM and other romantic rockers of the 1980s.

The songs are restrained in composition but executed methodically. These are mature musicians making sparse and easily defended musical choices. The vocals are relatable, pretty and on pitch. The lyrics touch your heart.

If you want to feel and you don't mind a minimal aesthetic, this is for you.

THE HEART TO TELL YOU by CALVSY

Calvsy is an electronica producer from Atlanta, GA. He released an EP called, "The Heart To Tell You," in 2021.

You can listen to it here:
www.earthenangelrecords.com/calvsy

My Impressions:

Relaxed, atmospheric synth-based electronic music constructed of layers of quiet swelling pads and technical, almost glitchy drums.

The sound is subtle and pleasant to the ears. There is an implied vocal happening buried deep in the mix. The clicks are tight but not abrasive. The overall effect is that of a quiet creeping morphine.

These tracks make you dream.

YOUR GUIDE TO LOVE by BUTTER CITY POSTER BOYS

Butter City Poster Boys are an avant electronic act from Vancouver, BC. Somewhere Cold Records released their album, "Your Guide To Love," on September 24, 2021.

You can listen to it here:
bcpbawc.bandcamp.com/album/your-guide-to-love

My Impressions:

A surprisingly sonorous collage of various synth noises- mostly harmonic and approachable, but often deeply textured in timbre.

They manage to find a pleasant confluence of the beautiful vastness of ambient music and the glitching click and impressions of noise, without falling firmly into either category.

A well balanced, pleasant canvas of sound.

DREAMS AND HALF TRUTHS by THINKING WITH SAND

Thinking With Sand are a shoegaze band from Bristol, UK. Shore Dive Records released their album, "Dreams and Half Truths" on June 5, 2021.

You can listen to it here:
shorediverecords.bandcamp.com/album/dreams-and-half-truths

My Impressions:

A lo-fi approach to shoegaze and indie rock. A blend of basement punk energy to shoegaze washes of reverb and quiet distortion.

Catchy vocal melodies floating over a running stream of chorus, reverb and quiet storms.

This band manages to carve out a unique niche in the otherwise saturated realm of shoegaze.

MOONRISE by LIMBONIC WIND

Limbonic Wind is a dungeon synth artist from Vancouver, BC. Autopsy Turvy Records released their album called, "Moonrise," on September 16, 2021.

You can listen to it here:
limbonicwind.bandcamp.com/releases

My Impressions:

Slow-paced, dark, adventurous music composed of medieval modes, plodding percussion and a doom-like atmosphere.

The pieces sound like a vast epic soundtrack or the beginning of an adventure game. They describe, in sound, the hero's journey, while the dark throaty vocals pour over them like rolling fog over a mossy field.

If you are in the mood for a vast fantastical adventure you will like this.

ORCHESTRATIONS TO PARADISE by ASTRO, YANTRA, & RECOVERY CENTRE

Recovery Centre, Yantra and Astro are noise and ambient artists from The Philippines, Brazil, and elsewhere. They released an album on Czech label Korobushka Records, called "Orchestrations To Paradise," on September 28, 2021.

You can listen to it here:

To be honest, this album does not fall easily into any preconceived genre labels that I know of. It sort of skirts the edges of a few broad-based but inexact terms such as noise, avant-garde, and ambient. But to hear those labels spoken hardly gives one the proper image of what these 3 amazing artists are concocting here.

In reality there is a deeper, subliminal quality to the piece which is better captured using the term occult. Though that particular word is fraught with preconceived notions of evil and diabolical energies, the truth is that it primarily means something which is hidden, esoteric.

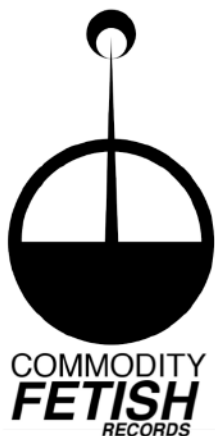
These artists are playing with a dark and sublimated fire here, they are implying more than they are saying.

The songs create an expansive, global energy. They develop and flesh out an almost endless oblivion. They let you know not only what you feel but also where you are.

And all the same they create a dimensional post-apocalypticism, a machine-like city, a Frankenstein's Earth where humanity sees electronic pulses like weather, where the sun itself is burning in negative.

It is with trepidation that I use the word genius to describe anything but to my initiated ears this is a work of genius. Absolutely beautiful.

I want you to sit, and to listen, and to ponder. To let yourself travel down an ancient technological stream. Come undone.



IMPRESSIONS OF

EMOTION IS ENERGY IN MOTION by LAST SADNESS

Last Sadness are a New Wave group from Bowling Green, Kentucky. Snow Wolf Records released their Ep called, "Emotion Is Energy In Motion," on August 28, 2021.

You can listen to it here:
lastsadness.bandcamp.com/album/emotion-is-energy-in-motion

My Impressions:

Deceptively simple songs that sort of melt between new wave, dance rock and something from the future.

If you told me that this record was going to be in the top 100 in 2025 I would believe you. It has the requisite pop identity and catchiness to be a pop rock hit but it's constructed in a way that seems to come down from space in a future transmission. It is sparse, dancy, subtle, and yet contains moments that hint at a hidden complexity.

HERE COMES THE NIGHT by ALL THE RIGHT FRIENDS

All The Right Friends are an indie pop band from Seneca, South Carolina. They released, "Here Comes The Night," on September 14, 2021.

You can find 'em here:
alltherightfriends2.bandcamp.com/album/here-comes-the-night-2

My Impressions:

Dreamy pop-driven guitar rock floating beneath sing-song vocals.

The music is sparse and takes its time. It's bittersweet. Anxious. A bit lofi. But it captures an energy that everyone has faced at some time or another. The kind of tearful goodbye that ends a beautiful thing. A fresh meeting that fills you with an expansive, hopeful, uncertainty.

There's just enough experimentation to keep things interesting, but it is thoroughly relatable.

INNER RUINS by ENOLA

Enola is a hardcore act from Toulouse, France. POGO Records released their ep, called, "Inner Ruins," on September 20, 2021.

You can check them out here:
enolatsband.bandcamp.com

My Impressions:

Brutal, chaotic, angular dissonances stacked in 2 or 3 guitar notes, distorted almost beyond harmonic coherence, tight, and totally in sync with punctuated, fast, terrible (in the epic sense) drumming. Also screaming vicious vocals and occasional arrhythmic vamps.

This is mind benderingly complex, a marathon and a sprint, a raging maelstrom of distended metal hardcore brutality. Also a brainy, mathnoise quality.

Peculiar but intense and highly technical.

PAYSAGE SYNTHETIQUE by VOLUME 1 PAYSAGE SYNTHETIQUE RECORDS

Paysage Synthetique Records is an Experimental Record Label from Bucharest, Romania. They released a collective record called, "Paysage Synthetique Volume 1," on September 19, 2021.

You can check it out here:
paysagesynthetiquerecords.bandcamp.com/album/various-artists-paysage-synth-tique-vol-1

My Impressions:

A meandering drone falls into a swing shuffle. Its a feeling of stumbling in a poorly lit ruined city in the rain. Guitar jangles seep in. The bass is the road the listener's mind drives on, lost in the night. The traveler leaves this chaos for a place of meditation, still, and calculating. There is space from the destruction for a time, but it becomes unsettling. shifting. Cantankerous. Eerie. Shadowy. Through a graveyard apocalypse waltz at night, letting the spirits whisper secrets in your ears, you discover great mysteries you'll never understand. A peace follows in the ebb and lull of routine.

TAINTED VISIONS by HOSTILE SURGERY

Hostile Surgery is a noise artist from Geneva, Switzerland. They released an album called, "Tainted Visions," on September 13, 2021.

You can check it out here:
hostilesurgery.bandcamp.com/album/tainted-visions

My Impressions:

Drifting in a primordial darkness, the soundscape incrementally evolves and takes form into something more tangible. Ambient and spacious, but dynamic and rhythmic, the listener is taken on a cinematic auditory journey of destinations. There is a sheen in the sonic qualities that leaves one with the feeling of gazing at a slowly rippling black pool that can't be looked away from. There are subtle hypnotic qualities that make the entire piece easy to digest while presenting a singular sprawling dark ambient soundscape. Clean and precise segments whirl and clank in time like massive machines. These machines build into larger and larger behemoths, eventually becoming an incomprehensible dark and pleasant void fit for many listens and meditations

PRIMAL by ANDREAS BRANDAL

Andreas Brandal is an avant garde artist from Norway. They released an album called, "Primal," on September 18, 2021.

You can check it out here:
andreasbrandal.bandcamp.com/album/primal

My Impressions:

A studio pastiche of various recorded sounds, sampled and then assembled in a seemingly random way.

Bits and pieces of sounds and music come in at once, blink, say hello and leave, generally quicker than is necessary to make them "a riff."

They proceed through a series of feelings. Clicks, buzzes, bells, tones, swells, all going past like cars on a highway, seemingly connected but not discernibly so. It seems to be incidental. It's pace is life's pace.

DANCE OF THE WHEEL by DIMITRIS KORONTZIS

Dimitris Korontzis and Christos Petevs are jazz fusion artists from Athens, Greece. They released a single called, "Dance Of The Wheel," on July 8, 2021.

You can listen to it here:
dimitriskorontzis.bandcamp.com/album/dance-of-the-wheel

My Impressions:

A jaunty, slickly produced instrumental track that playfully cycles through moments of several genres as it whimsically progresses jazz fusion guitar over a folk rock bass. It touches everything and succumbs to nothing.

THESE REVIEWS BY JOSH GOW

SEASONAL BEINGS by ALEXEI ORECHIN

Alexei Orechin is an experimental jazz artist from Hamilton, ON. They released, "Seasonal Beings," on September 24, 2021.

You can hear it here:
alexeiorechin.bandcamp.com

My Impressions:

Timid, even-paced, and spellbinding, is how I can best describe this new release by Alexei Orechin's Mirages ensemble. Existing as a counterpart to his 2020 album Mirages, this 18 minute improvisation occupies a similar territory to that release, but is much more free-form and open. Each player here is given plenty of space to themselves, and each occupies it tastefully. At times this extends into being able to almost hear the player's eye shifting inward

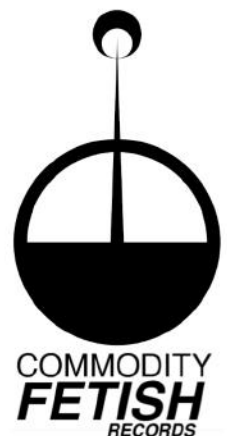
and outward, one can even hear (or trick oneself into hearing) the nerves of a player, the slowness of the piece laying the decision making process bare.

This is not to say there aren't plenty of moments in which a mass is formed of the group, but even these moments feel minimal. Thin, momentary lapses.

I would like to particularly highlight the winds and brass of the album, Tara Kannangara's trumpet, Matt Woroshyl's Alto Saxophone, and Bryan Qu's Tenor Saxophone, consistently provide some of my favorite textures of any ensemble I've heard in this style.

This is a short, pleasant listen, and one that I will likely return to often.

REVIEW BY ECHO ROSE





THE CLOCKWORK GARDEN

A clock which acts as a surrogate farmer. Not only utilitarian but beautiful to behold, the apparatus keeps a hermit alive without the need for society or labor.

THE INTELLIGENT MACHINE

Humanity creates a thoughtless automaton which can maintain itself. It replicates and expands until it covers the whole Earth. Humans become trapped within it.

THE BLAZING STAR

In some distant place in time, a magnetic flare knocks it all offline.

THE FUTURE IS OURSELVES

We return from the future as holographic projections. We're trying to prevent the catastrophe, but we can't understand the patterns.

THE COLLECTIVE CONSCIOUSNESS

Our projections bury revelations in our primate ancestors' subconscious. The path to self discovery becomes a path to solve time's puzzle.

THE ARCHAIC REVIVAL

The new creation happens and happens and happens. Nietzsche's dream and nightmare. From astronauts we become Pharaohs. Our priests guide the secrets.

CULTURE BOMB

Culture becomes the vehicle of future truth. We act out the play without knowing its meaning.

WE BECOME OURSELVES

The discovery is made; we are not humans with intelligence. We are intelligence in humans. We come from intelligence. We create intelligence. An endless progressive march.

CHILDREN OF THE SUN

We bring the light to the universe. Our intelligence, ourselves. In becoming the light, we transcend our star. We bring the sun as a gift to other realms.

THE UNFATHOMABLE GEAR

Life develops into a 5th dimensional hyper-object knowing its past and future. Revealing its, and the universe's, demise, it desperately dreams, seeking to avoid annihilation.

THE ENDLESS DREAM

The timeline is a rumination, the hyper-object creating and recreating life eternally, in mind, in an effort to avoid death. Humanity is one emanation of the rumination, constantly recreating every moment, in every moment.



APOCALYPSO (SECRET DANCE OF THE INITIATES)

THE ADEPT

There exists a group of unknown individuals who attempt to control the dream. The priests who possess the secret, in communication with ourselves from the future.

THE GREAT CATASTROPHE

The adept discover a catastrophe which they desperately attempt to avoid.

COLLECTIVE WILL

The adept enter trance states in order to study our pasts. They hibernate, hoping to find a piece of information that can be used to avert the catastrophe. There is a spiral of self-reflection. Within each dream humanity climbs again. And so on, and so on.

DIGITAL MYSTICS

Each moment is all the past. In every past the future is contained. In the trance state, we meet with god. God is ourselves.

THE MIND IN MIND

A dream in a dream to avert the end. To dream is to search again. All that we think becomes real.

THE WORD

The word made flesh? No, the flesh makes the word. And the word, being mind, transcends the dream.

WHO IS THIS?

The general seeks to tap the vein. The future, wielded, can bring total victory.

THE WATCHERS

They mind the gap. They have one job: Avoid the catastrophe. But is the effort to avoid the catastrophe also its cause?

MELEK TAUS

The peacock angel refuses to bow. He takes his place upon the throne. The emanations of god appear to stop. We see him fall like a bolt of lightning. He is involved.

THE THING IS BROKEN

The thing is broken.

BEGGING THE TOWER NOW

Please bring ourselves to Earth. We're dying. Let us do it.

GAVIN AMNEON CONTINUED

R: So, if you don't mind me asking, and I understand if you don't want to answer this, How old were you when you had your first gay relationship?

G: Um. Probably when I was 23. I had a few experiences but when I was very young I had a lot of very violent sexual abuse experiences. I had a bit of an asshole stepfather. And so I was a bit of a late bloomer because sex was a very destructive force in my life. But, you know, you can't hold the tide of your hormones back forever so when I was 23 I finally came out of the closet and started dating guys. Before that I saw women but I was only doing it out of social pressure really. So I went to Mardi Gras and Sussed out the whole gay culture.

I never liked the music much. I grew up in the techno community. I've been involved in a lot of outdoor festivals in Australia. We have massive outdoor festivals here. Not quite as big as Burning Man but along those lines. To me it was all about the music so I sort of went into gay culture and then I got out again because it kind of wasn't my thing. Yeah. So yeah, 23 it all began.

R: Just to piggyback on that, so you don't like electronic music?

G: No, I love electronic music. I just love really good techno. When I was young the gay scene pretty much only had really bad house music. I love good house music too but I love more funky stuff and the music in the gay clubs here wasn't too my taste at all. I'm not into Kylie Minogue and Madonna and all the gay icons.

That stuff doesn't appeal to me at all.

You know, when I'm not at techno parties I listen to world music. I listen to music from all over the planet. I much prefer to listen to that in my own space.

R: Understood. So what got you interested in the occult?

G: When I was a teenager I was introduced to it in books. I started to study it and I suppose, you know, I always had some sense of the other world. I used to have very vivid and prophetic dreams, even when I was young. Then when I was 19 I was studying medicine. I was cutting up cadavers in universities so I really confronted death. I was introduced to psychedelic drugs like acid and mushrooms. I was introduced to the Kabbalah. As soon as I discovered the Kabbalah I found something that made more sense to me than anything I was doing or had done before.

I ended up giving up my studies of medicine to study mysticism full time. So that all started when I was 19. It was a massive initiation. Then I decided to give my whole life to it. After a year of meditations and occult practices. Back then it was very radical. There was no one doing it in this country. Now it is a bit more fashionable. There's more people in it.

So, that sort of. I started with the western tradition with Kabbalah and hermetic magick. Then later I also studied the Jewish side of it as well because there was a lot of missing pieces in that. Then when I was 23 I met a tantric guru and was initiated into tantra which led me to India to learn it in its depth and to learn its core culture.

So I studied tantra and Kabbalah back to back for many years and was eventually initiated into Ayahuasca shamanism which brought it all together in one big experience. Then it all became one sort of thing, so to me global mysticism is what I'm into. To me all the so called systems of mysticism have underlying patterns. Even my guru in India said that the kabbalah and tantra are the same; they're just two systems based upon layers of culture and consciousness by one deity who ever creates the universe with a holy language whether it be Hebrew or Sanskrit.

It's given me the answers that I need. It's also given me the guidance that I need to deal with the hardest periods of my life.

R: And what does Tantra mean to you?

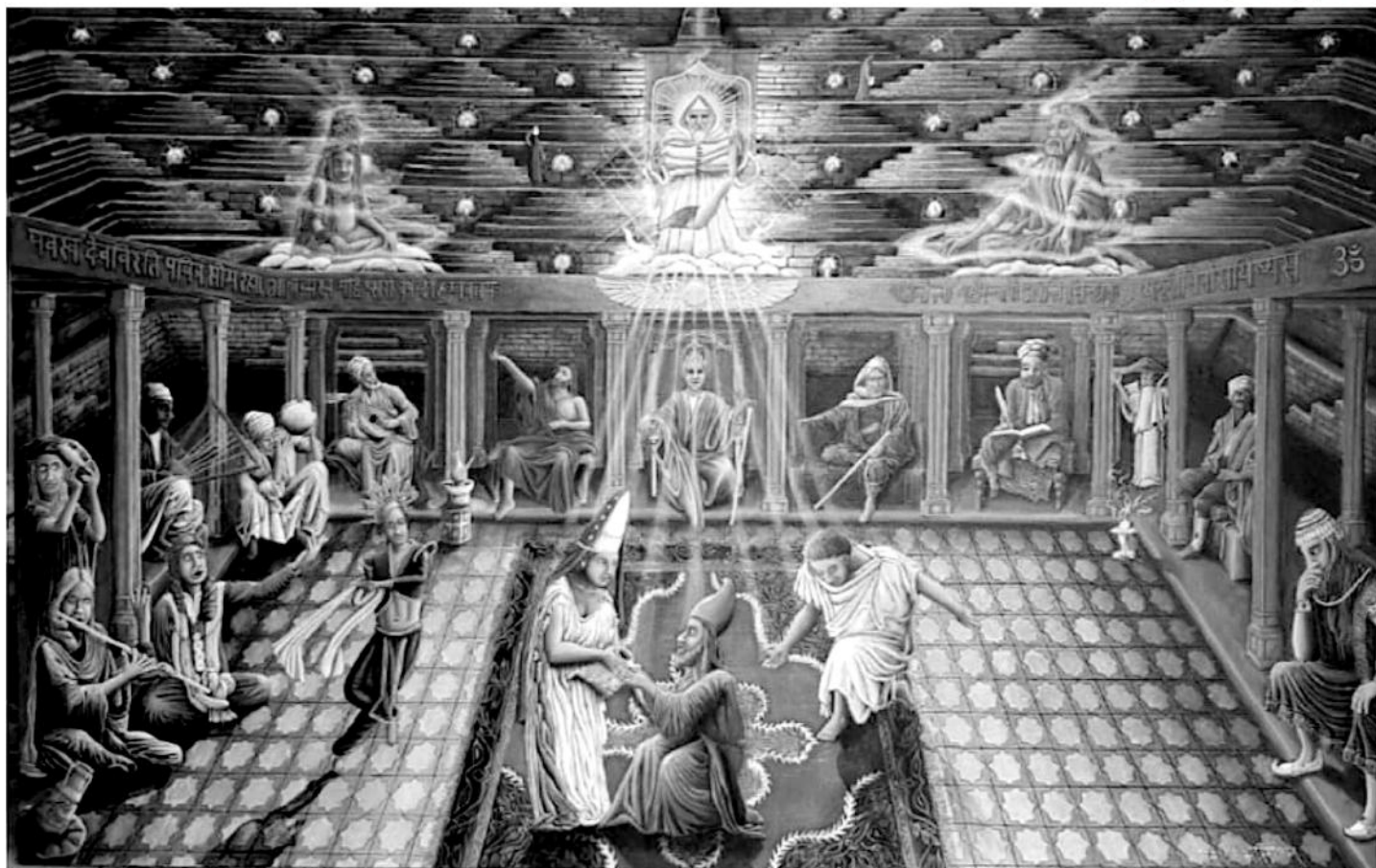
G: Tantra is a system of Yoga that helps you to develop and to maintain your peak creativity, performance and perceptivity. So, my art has poured out of me because tantra has unleashed it. My practices of meditation, of Sanskrit, of yoga, of Tantric massage and sexual practices have allowed my perceptions, my intelligence, my clarity to be maintained at a peak state of performance.

So, loving that so much I also became a teacher and taught other people how to do it.

R: Do you believe that there is a sacred homosexuality?

G: Uh. there's a sacred sexuality whether it is homosexual or heterosexual it doesn't make any difference. Sex is sex.

CONTINUED



GAVIN AMNEON CONTINUED

It's an energy that is harnessed and utilized. Or it is abused and debased. It doesn't matter whether you are gay or straight.

R: Do you use the Kabbalah in your everyday life?

G: Yeah, absolutely. It delineates all my thoughts. It gives me a sense of order. It gives me a sense of the holiness of life.

R: What does the Kabbalah mean to you?

G: The Kabbalah is just another system. But because I am of western European origins and the Kabbalah is one of the oldest systems of mysticism for the Middle East, North Africa and Europe, it's helped me to comprehend my own ancestry, my own soul, and helped me to understand the relationships between all things. But it's also helped me to understand the patterns in history. It's helped me to understand the way that one thing folds out of another. In my own personal development it gave me a step by step sequence to attaining union with God. From that union learning to make it immanent. To embody that energy, that light, that intelligence in my everyday life.

R: Would you call yourself a seeker?

G: I have sought and I have found. I would call myself a mystic.

R: Do you use intention in your work?

G: Yes. A lot. It's a big part of ritual magick.

R: Alright. Let's change gears again.

First of all, I'm absolutely in love with your music. I listened to it.

G: Oh, cool.

R: It's. I already loved world music and in particular I like North Indian Raga music.

Really enjoyed listening to your pieces. Hearing that influence as well as several others.

How would you describe your music?

G: As a journey. Well, all of the songs I do are not my own. They are very ancient songs that I've had to learn the language, the culture, the phonetics, and the music that goes with it. But I would say that every piece that I do is a journey into the mysteries of all these ancient cultures. Whether it be Japanese or Ethiopian, Greek, or Egyptian. It's allowed people to reach back in time and feel it. Almost like a past life regressions.

I've revered mystical music, like in India, like ragas, like the Kwaito style in Pakistan. Like the Africans, Sufi styles from Turkey, North Africa and the Middle East. Even christian sacred singing in Russia, and also I suppose what I stick to with my music is literature. I don't learn songs that haven't been written down because I like to study them. I get a lot out of studying them, being a Kabbalist. I love extracting wisdom from them. I also love to share them which is why I share them as albums.

R: Is there something in particular that you are trying to invoke through your music?

G: Yeah. Divinity. The divine presence. Holy breath.

R: What sort of instrumentation do you use, primarily?

G: Um. Everyone is different. Some of my albums have live music. Some I use MIDI packs. Do you know what they are?

R: Yes.

G: So, I use MIDI packs. You can buy MIDI packs for everything now: Ancient Greek and Celtic instruments, Japanese instruments, etc. Though some of the songs I learn are so obscure that you can't get anything. I've had to get live musicians. Melbourne is a very multicultural place so there are actually musicians from most cultures here, and very good ones too.

For the sufi song I had a Persian Tar player.

CONTINUED



COMMODITY
FETISH
RECORDS

GAVIN AMNEON CONTINUED

I've had Indian flute players. Bouzouki players. A lot of the others are samples from MIDI packs that I have just played with and composed.

R: Ok excellent. How long have you been composing?

G: Ah. Must be more than 10 years now.

R: Have you ever worked in a standard band setting? Either a rock band or orchestra setting?

G: No. I grew up playing the piano but I couldn't carry my piano around so I stopped and took up the drum. I took up vocals. I had my own little band. Omnisutra started as just me and a few musicians then every time I worked on a new song I would get new musicians. So I've had African drummers, Brazilian drummers, Persian classical musicians, Indian classical musicians. So only my own little band but at the moment we can't really get together and play anymore.

R: Oh yeah. So you play instruments yourself?

G: Well, I usually sing with a drum.

which is an Iranian drum. It's like a big hoop drum with chains inside of it. Like a belly dancing drum. I use that in ceremonies, when I perform some of the songs, not all of the songs.

R: What made you want to start playing music? It sounds like you started fairly late.

G: So, yeah, I did.

R: So what made you start wanting to do that?

G: Well, as part of my own mystical practices I was singing in Sanskrit and Hebrew for many many years. Then, when I drank Ayahuasca with a Shaman I just had this big epiphany explosion because my shaman sings in so many different languages. He sings in Hebrew, in African languages, in Sanskrit, in Arabic, and he really inspired me to further.

My guru in India was one of India's top scholars and even though he was a Tantric guru he taught Sanskrit at Ambarnasi University. He was given honors by the Indian prime minister

because he translated more ancient Sanskrit texts than any other scholar alive. So he inspired me to find more and more of these ancient holy songs and learn to sing them.

Through extensive study and learning to feel deeply into them, instinctively. My shaman and my guru were already singing in many different languages and inspired me to expand my language repertoire. I've already got another one lined up to sing in Coptic which is a descendent language from ancient Egypt but the text was in Greek. I guess I love it, it's almost like puzzle solving. You learn how to pronounce it. You learn how to flow with the language.

Then you can compare it to the music in those countries which still exists to this day.

R: Would you say that your music and your paintings are connected?

G: Totally. The Greek one that you saw I painted at the same time that I was learning to sing Hesiod's Theogony which is the ancient Greek pagan bible, you could call it, I suppose. It's the story of the Greek gods. While I was painting it I was also singing it and I did it the same with the Japanese and many others as well. I did paintings to get a feel for it visually as well as sing it orally. I did it all at the same time.

R: Do you have any other famous musicians or painters?

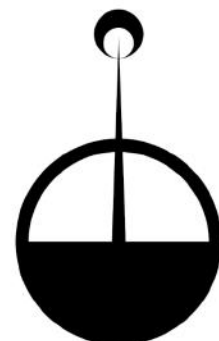
G: I love Vermeer. I went to Amsterdam to see his paintings. So, learning Mische Technique which just happened to be by accident that I found a teacher here in Melbourne that taught Vermeer's technique.

I really like iconic style painting. I've been lucky enough to know a lot of visionary artists. I've met Alex Grey. A lot of other visionary artists. I love what they're doing, taking all these bits and pieces of ancient holy things, mixing it in with geometry. So I do love visionary art. It's one of my favorites.

The style of some of my later paintings is orientalist. Orientalism was a romantic thing of the Arabic and North African world. I love orientalist paintings and painters.

As for music, I've got such a massive world music collection. I'm just trying to think if I could say that I have a favorite. Now I listen to Miaz which is an Iranian band. They're fantastic. Babamal from Mali. Yeah. That's an interesting question because I don't think that I have a favorite.

CONTINUED



COMMODITY
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RECORDS

GAVIN AMNEON CONCLUDED

I have many favorites.

R: It sounds like you listen to a real diversity of styles of music. Ancient and modern.

G: I do.

R: What do you look for in a different performer or artist in terms of what you appreciate?

G: Well, it has to be soulful. It has to be sophisticated. Like, there's an artist in Australia, an aboriginal artist that is about to bring out an album I can not wait to hear. They are traditional songs from Arminland which is an aboriginal that survived throughout all the craziness in this country. They still do ceremonies. This man has recorded his ceremonial singing with tribal backup, with orchestras backing him up. It's supposed to be released next month. His name's Ngumya. So I'm really looking for artists that capture an ancient spirit and keep it alive but I don't mind modern fusion as well.

There's a lot of artists in Brazil that mix Amazonian singing with African music and it works.

So anything that captures the ancient soul of humanity and keeps it alive in a very sophisticated and soulful manner I'm quite honestly attracted to it.

R: Excellent. So, after we finish this phone call I greatly appreciate it if you would just kind of make a list of all the various links to your work.

You sent me several already but if you would just make a list of links to your work so I could include them in the article?

G: Sure.

R: Also, if you would, a picture of yourself. The higher definition the better. Whatever you can get me is good. Maybe a couple of them.

G: Sure. Let me send you my email address then because I think if I send it through Facebook the resolution is depleted.

R: Ok sure. I'll give you my email.

After we're done with the phone call. Also, I love your paintings so much and I plan on buying a poster in the next few months when I free up some funds. If you would send maybe 3 to 5 images of your paintings in that email as well, so I can include them in the article as examples.

G: Sure, yeah.

R: So, finally, if there's anything we have not included in this conversation that you feel like you would like people to know, just now is your time to talk.

G: Well, you know, my mission and the big vision that I had when I was 19 was to educate people in mysticism. Mysticism, you know, breaks free of dogmatic religion. It breaks free of political constraints. It breaks free of social constraints. It allows people space in which they can experience the divine through themselves through their own unique

perspective. So everything I've done is to give people many different avenues in which they can do that.

There's a story in India that explains it. They say that Shiva and Shakti were making love on Mt Kailash in heaven for 10,000 years and that Brahma, Shakti's father created 4 faces to try and see in the 4 directions to try and find them. When he couldn't find them he created a 5th head to look into heaven and found them there and interrupted their sexual union, in which case Shiva took on a wrathful manifestation and cut god's head off. As a result he had to wander the Earth as a mystic as a Shadu until he found liberation and release when he bathed in the Ganges river.

The story is a metaphor of the fact that everyone sort of needs to cut God's head off. Because everyone's idea of god as they grow up is what they are fed. Is what they're told. But mysticism is about understanding divinity through your own experience not through what anyone tells you. And all my music and all my art is sort of attempting to promote a sensual experience in which people can be immersed in that freedom. The freedom of inner experience. The more cultures that I delve into and look at the way that they did it uniquely, I feel like I'm covering more angles. On how people can detach and explore their own divinity and their own sense of unity with

everything and develop their own intelligent perspective from that.

R: That's really excellent. I've really enjoyed this conversation and I think it's going to be a good interview.

G: Cool.

R: I'm going to go ahead and say that it's going to be in our November 1 edition. A free .pdf will appear on our Facebook page but I'll also mail you a physical copy at that time if you like.

G: Thank you, that would be awesome.

R: Thank you for agreeing to do this. You're a really beautiful person. I really enjoyed this.

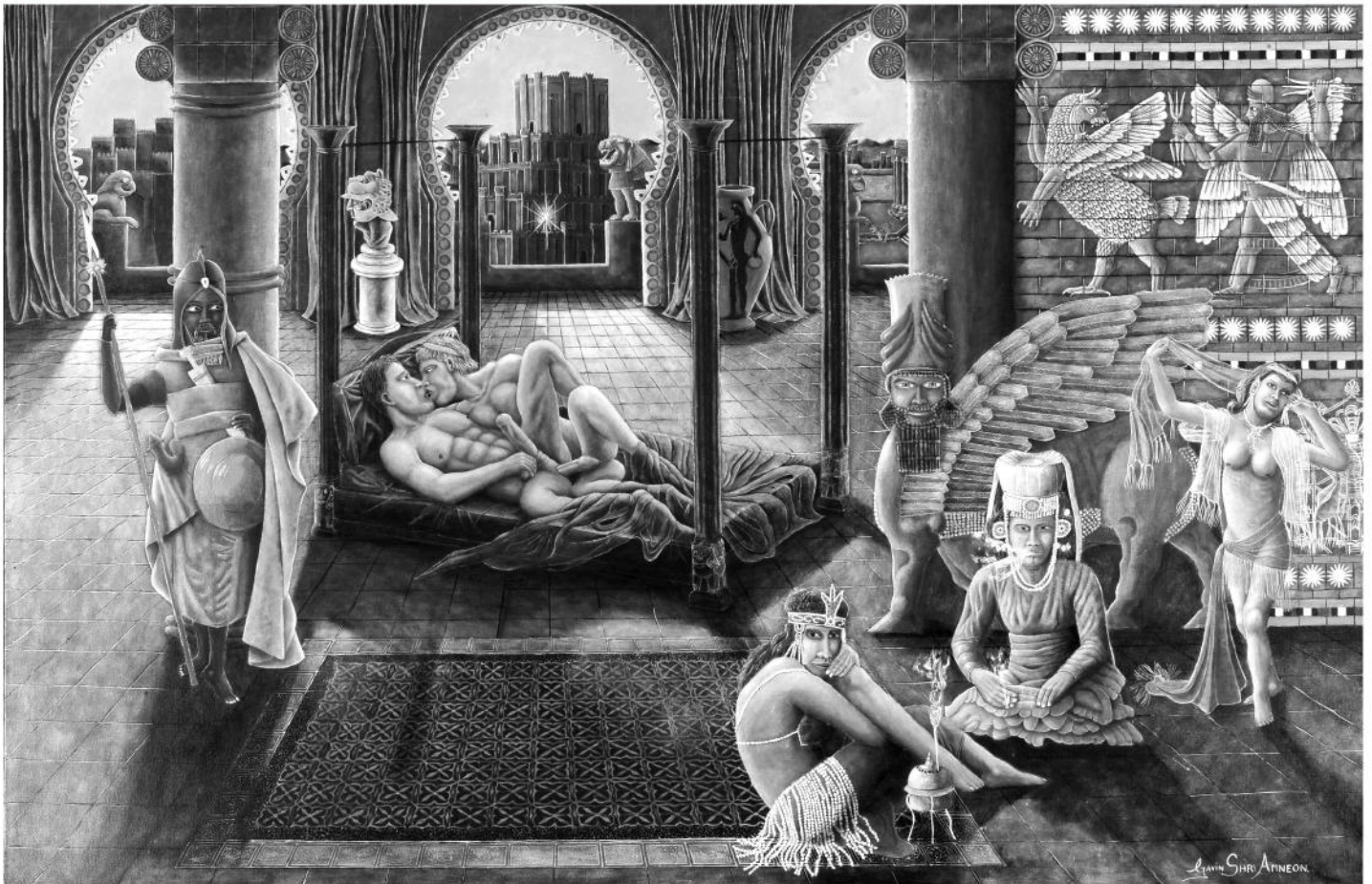
G: Thank you thank you.

My music videos and kabbalah videos can be seen here m.youtube.com/channel/UCj_C12SAYKXl9zLhg3XDN1g

You can hear my music here: omnisutra.bandcamp.com/

You can see more of my work here, amneon.net/product-category/paintings/

-END-



DEATHBED TAPES

CFR: What is your name?

Alex: I'm Alex Ford.

C: Where are you located?

A: I operate out of my bedroom in Piqua, Ohio.

C: What is the name of your label?

A: Deathbed Tapes.

C: When did you start the label?

A: The label started in July of 2018 when I couldn't get any other labels interested in releasing my stuff. The first tape was called "MKIV" and it was WWII battlefield sounds through a bunch of distortion pedals limited to 5 cassettes each with custom collage art which I mostly gave away to friends. A few months later I released the "PROJECT DISCONNECT" compilation that came with a zine and was based on a made-up military interrogation program. It featured myself and a bunch of my favorite noise artists and the label really took off after that.

C: Have you always lived in Ohio?

A: I moved to Ohio in 2016. Before that I lived in Iowa, Memphis, and Chicago.

C: What do you look for in a band to release?

A: I just release whatever sounds good to me. For noise I really dig the super abrasive lo-fi stuff. Face-melting noise.

But I try to release a good mixture of styles. I like projects with good names and good branding.

The death-ier the better.

C: How many releases have you done?

A: 179 releases as of October 4th 2021.

C: What medium(s) do you release on?

A: It's in the name! Tapes! I've also done two VHS releases, two vinyl reissues, one 7" lathe reissue, and one pressed 7"

DEATHBED TAPES



C: What is the name of your personal project(s)?

A: I started out doing everything under the name "Begravd" and later shifted to junk noise under the name "Death Cult Ritual." Both of those projects are dead and I've been recording a new industrial project under the name "Something Vile," is my first attempt at recording anything musical. I also have a few anonymous projects.

C: Can I have links to them?

A: You can hear all of these on deathbedtapes.com

C: What got you interested in noise?

A: Industrial was my gateway to

harsh noise. At first I used noise as a musical palate cleanser- I would put on a harsh noise track before switching to another album, but after I experienced my first noise show there was no looking back.

C: Do you have a background in more "conventional" music?

A: I used to make shitty drone loops with my guitar but I was always more interested in the pedals. Some of the writing techniques I learned a decade ago with my looper pedal have been implemented while recording the new industrial album- but you won't find any guitar on there.

C: Do you have any non-audio art that you do?

A: I make all the art for the label and I do the occasional art commission. It's usually collage and xerox based. Haha.

C: Who are your influences?

A: Broken Flag, Industrial Records, Come Organisation, Nekrophile Records, Deadline Recordings. Richard Ramirez is probably the biggest one.

C: Richard Ramirez the serial killer?

A: Richard Ramirez the noise artist. Black Leather Jesus, Werewolf Jerusalem, Deadline Recordings, etc.

R: Just making sure.

What are your plans for the label going forward?

A: Hopefully an office/storefront. I've outgrown my bedroom haha.

C: What do you like to listen to?

A: A lot! I've been on a Maurizio Bianchi and Controlled Bleeding kicklately.



C: Is there anything you'd like to add that I haven't asked about? Upcoming releases, ideas, stories, etc? feel free to add anything here.

A: We have new releases every Friday! Check 'em out at deathbedtapes.com

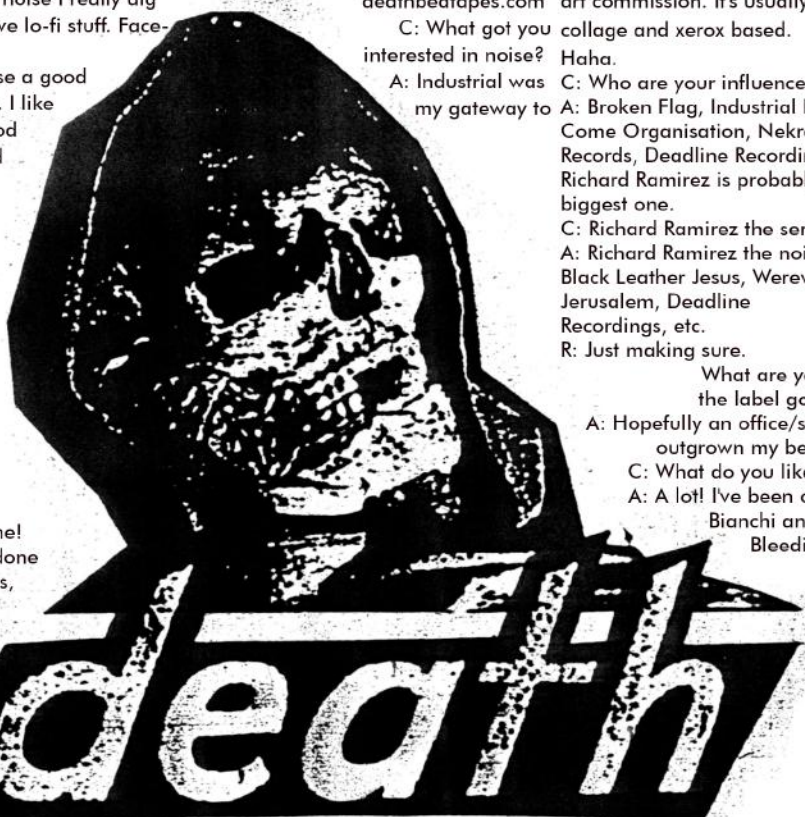
C: Excellent. If that covers everything, please give me some photos- pics of you, logos for the label, maybe a few release covers. That we can use this in the article. Thanks.

A: Attaching some art you can use! I don't have any self pics, I usually call the skull photos self portraits. Thanks!

-END-



COMMODITY
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KING BOP

I'm so tired.

I'll just roll another spliff.

Hella.

Coughing.

Hella.

Man, am I tired.

Oh, I forgot I have to wire up that painting or whatever.

Right.

And move that shit.

Dang.

Big time.

Anyway, so the house warming's gonna be this Saturday at 2, come thru. We're gonna paint on this one wall. I reckon like, big strokes, medium strokes, little strokes, then bounce to this Kerbango show or whatever. Whatever's slick. Damn, I'm tired. Fuck.

I was supposed to write this like two

days ago, dang. Man. Whatever. I got my Bop done right quick. Dang. Alas, oh! Oh, oh oh! The Sun comes up! Oh!

Oh! Oh! Oh!

Quaaludes.

Okay, for real, dang what was it? No internet down here, so I'm flyin' blind I guess or whatever. My body is sore. My well is dry. For now. Or like, just give me a sec. Just give me a week to rest up.

"Just."

Okay, I'm sorry: fuck. Okay. I'll get up. Okay.

What's next?

Oh right, roll a spliff.

That always comes next, nice and convenient like.

Okay.

You know, something to put the edge on.

You know?

Anyway, these digs rip. Come through for real. Like you tryna play a show in brooklyn and need a pad roll thru, or like I'll help set you up. Let's get this joint LIT.

L I T

(fire emoji)

Dang, where was I?

Oh right I have to move that shit for the couch.

And we'll get the internet tomorrow I reckon. I reckon.

Invite your dad.

Okay and like, I'm impatient about that Piano my mom was sayin' I could have; tho' like, the logistics on that one are a tad daunting. And I'm tired. Too tired to think of that mess. Okay. Well, whatever. An inviting nook.

Gonna set up this like secret passage. You'll see. Or you won't!

Get it?

Okay, I'm sorry. Jeez.

Where was I?

Oh yeah, you wanna burn this down?

Let's step into my office.

Don't forget to do your chores.

Don't forget to live up to your highest potential.

Don't forget to breathe!

Or like figure out some kinda projector setup. That'd be slick, yeah?

Get like a jam going with some AV kid doin' heckin' visuals. Yam or some shit, ya dig? Yeah. That'd be based. Based af.

////////////////////

The key to happiness?
Subordinate the body to the mind, the mind to the soul, the soul to the body.

-END-

ASTROBOT 3000 ASTROLOGY

Capricorn:

Daring to do the deeds that are required you had better be their own reward.

Aquarius:

You are the darling of your commission. Perhaps you should consider leveraging this to your advantage.

Pisces:

Forever counting the minutes until the opportunity comes might put you at risk of missing the clock completely.

Aries:

Calm the fuck down. You're going to get your needs met. Be patient. Put the work in.

Taurus:

In the end the love you take is equal to the quantity you can grab.

Gemini:

In the first instance, going into debt.

Cancer:

Slow down and think it out. You're going to get there.

Leo:

It is in your court.

Virgo:

Bring forth the true nature of your goal. Study your interior light. Bring it out and crush.

Libra:

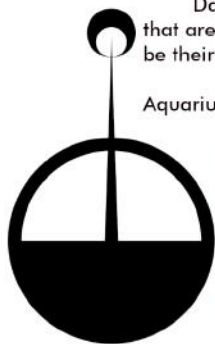
Sometimes finding balance means abandoning moderation.

Scorpio:

Present yourself to the others and bring your ideas. They will give you feedback.

Sagittarius:

You're going to make it. Hang in there.



**COMMODITY
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RECORDS**

TWO GREAT BOOKS NOW AVAILABLE

TO RECIEVE OUR SECRETS "ADVANCED DIRECTIVES"

IS FREE TO ANYONE WHO
SUBMITS TO INITIATION.

TO GET A COPY, EMAIL US AT
THEORDEROFCELESTIALINTEGRATION@GMAIL.COM



WE WILL SEND YOU THE
INSTRUCTIONS OF INITIATION.
COMPLETE THE TASK AND WE
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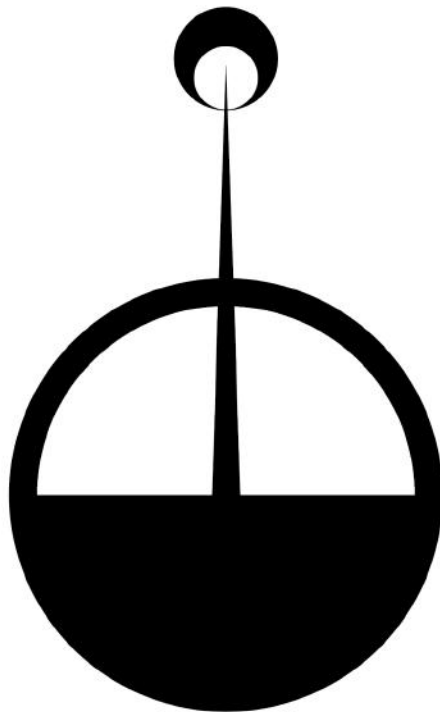
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