

ISSUES

WE'RE BUILDING A TOWER

T DJ ELBOWLICKER T



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

- | | |
|--|---|
| 1 DJ Elbowlicker cover. | 10 Impressions Of. |
| 2 Ella Solis column. | 11 Impressions Of. |
| 3 ISSUES conversation with DJ Elbowlicker. | 12 DJ Elbowlicker continued. |
| 4 DJ Elbowlicker continued. | 13 DJ Elbowlicker continued. |
| 5 DJ Elbowlicker poster. | 14 DJ Elbowlicker concluded. Column by Lexx Saint Leonard. |
| 6 Subscriber Page. | 15 Sketches Eternal Horizon. |
| 7 A W/O Q and Prompt by Carl Kruger with AI. | 16 Sketches Eternal Horizon concluded. Astrobot 3000 Astrology. |
| 8 Impressions Of. | 17 Our Literature. |
| 9 Impressions Of. | 18 Backpage. |

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WHY ARE WE DOING THIS?

BY ELLA SOLIS

"Can't you see I'm on your side?" I ask through tears. / Three beers / for fears / draws nearer / and nearer- ///

I take a left, should've taken a right / a casket door lies / in wait for when I die. ///

I won't be mad, I won't be upset. / I will move on again to the next / when the fad starts to end / and you lose a close friend / and the fakes save their skin- / not again!!! ///

I exclaim to myself in a

delirious state, / but this situation was the queerest to date ///

and I swallow my pride / for a look inside / while the niacinamide / got lead inside ///

of it while I inhale the fumes from the molten metal and eat the plastic they feed me. / I leave the room with a golden petal, and beat the mask in, proceed queen. ///

5 steps to the left while shades / are on my 6 and I hope to one day / evade ///

My grief and my turmoil are eating

me alive, but I'm lying in the bed which I made / myself no matter how often I slash and splay / them. I spray / out venom when I speak because I can't play around- ///

I simply don't have the time. / Sublime, / I set aside the talk of the town while I worry about me and mine. ///

My armor is stronger than ever / and I endeavor- / no longer seeking revenge. You will be fearmongered while I get better- ///

I strengthen then leap once again.



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ALAM

ISSUES CONVERSATION

DJ ELBOWLICKER

Ryan: Alright this is it. How are you doing?

Kane: I'm doing pretty good today all things considered. Things have been rough for a little bit and I'm happy.

R: What do you mean things were rough?

K: Mental health things. For a while, The year started off pretty bad. Anxiety got the worst its been in my entire life but at this point I'm doing pretty good. Seeing a psychiatrist and whatnot. I'm on the way up and I'm happy about things.

R: Good. So, the way this is going to work is one. I'm going to ask some questions, you're going to answer some questions. It's all going to be

recorded.

K: Yes.

R: It will be transcribed as faithfully as possible and it will be put into the May 1 edition. It will also be put on our YouTube channel as an audio after that.

K: Yes.

R: I usually start this to say you can speak at length. You can just go off if you want to talk about something.

K: Ok.

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

K: Artist name or name name?

R: Either

Both.

K: You can call me Kane. I'm DJ Elbowlicker. I'm from around Washington, NC. I have to drive an hour out to get to Greenville which is the nearest city where anything actually fucking happens.

R: Ok have you been living up there a while?

K: Pretty much my entire life. I lived around Boone, mountain areas, for a while. Then the housing crash happened. So now I'm around here.

R: Ok. Well.

Tell me about your project.

K: I've been making music under the name DJ Elbowlicker for a few years. It started with more standard mashup type stuff. It's just take an instrumental from this song, vocals from that song, put them together. I always saw that there was a lack of good mashups on the internet. A lot of it was just meme music. The actual musicality of it was not taken into account. It was just shit meant to be

funny. I wanted to so mashups but have it actually sound good and put effort into it.

Over time that evolved into making

actual plunderphonics which is what I do now.

Taking bits and pieces from loads of songs and re-working it into something new rather than just instrumentals from this, vocals from that.

R: Got you. So you mostly work with the instrumentation of the music or do you sing as well?

K: I do vocals during my shows. I usually get unhinged during my shows. A lot of political ramblings. You know, me being a fucked up clown yelling about politics on stage is a very- I enjoy being unhinged on stage. Getting really weird with it.

Also funny. I'm a clown. R: How did you decide that you wanted to perform live instead of just doing mashups in the privacy of your home?

K: It evolved over time. It started out that I was just in my bedroom. Putting together random shit for funsies. Then it kept evolving. I kept being more experimental with the audio that I am working with. It grew into, instead of just putting together two songs and calling it a day, now I'm creating something more original with it. Rather than just a mashup. It's more than just slapping songs together. It's completely working whatever songs I'm working with into a completely different beast.

R: So it's kind of a collage project?

K: Definitely. I've thought about that. The concept of

a musical collage.

Not In a sound collage sense because that's an actual thing. Working with loads of different things and making something unrecognizable from the source materials. Even if the vocals for a song are mostly intact it is still a completely different song from what I'm working with.

R: Ok that makes a lot of sense. So it's kind of the studio as an instrument itself kind of thing?

K: Definitely. I just always enjoyed working with audio. It's really fun to make something into a completely different thing. Taking whatever- I built up a large collection of songs that I worked with. It's really fun combing through things thinking this melody from this song can work well into this.

Making those spontaneous connections is a big thing.

R: Right. Let me ask you this, did you ever get trained on a conventional instrument?

K: Not classically trained. I'm a bassist. I played bass for a few years but never in a professional sense. I've never been

classically trained. I watched Scott Pilgrim vs The World once and became a bassist.

R: Have you ever had any collaborators?

K: No. I have thought about, a big part of what I'm

doing- A lot of plunderphonics stuff tends to be in the realm of rap music. Look at Girl Talk, DJ Shadow. A lot of plunderphonics, older, was in the sound collage stuff, like Negativland. It's really weird shit. Less musical, very avant-garde. There's this one album that's a collection of Pepsi commercials. Mostly in a less musical sense, way more avant-garde weird experimental shit realm. Artists like DJ Shadow and Girl Talk, especially, rarely- my biggest inspiration is Eric Andre with his *Blarf* album, if you've ever heard that it is wonderful.

R: I haven't but I do like his other work.

K: *Blarf* especially. The artist name is *Blarf*. He's the reason my onstage persona is a fucked up clown. The album art he made is him being a fucked up clown. It's a really weird album. It's so interesting the shit he's doing.

CONTINUED



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DJ ELBOWLICKER CONTINUED

K: That kind of feel is exactly what I want to replicate. Using loads of bits and pieces from other songs and making something wholly original in a sense.

R: Where do you plunder? Where do you source your samples from, usually?

K: A lot of it is songs I already know. A lot of it is tracking down songs that have a feeling I'm going for. A lot of stuff I try to go for is funk, soul type stuff. Bossa Nova type stuff. Rhythmically, Latin type, I don't know exact genre names. There's a lot of interesting rhythms and melodies from that sound.

R: For Latin music, for samba, from salsa, reggaeton and all that.

K: Exactly. One of my songs, Noel Gallagher, the main sample is Flap by Deodato. It's a Latin jazz type sound. The vocals over it are a song I believe called Baby Wipe by Ski Mask the Slump God. I had a very specifically vision for that song. The vocals are bitcrushed to shit and covered in reverb, I wanted it to sound like bad video game voice chat.

R: Uh huh.

K: I wanted it to sound like some-one

screaming over Counter-Strike source. I think I nailed it.

R: Would you say that video games influenced your sound?

K: Yeah, totally. 110%. Before I ever got into Plunderphonics, proper plunderphonics not just mashups, there's a game called Fuser. It's made by the people who did Guitar Hero. The whole idea is that you are a DJ. They got the licensing for many songs and they got the stems for them. So they got the drums, the vocals, the bass, whatever. There's loads of songs. Mixing them on the fly. Fucking around with the different parts of songs. You get points for it being on rhythm. You could switch shit out or set effects. I feel like that definitely started to put the idea of; there's interesting shit you can do. Fucking with loads of things at once rather than just vocals and instrumental.

R: I see. The first game that I remember playing like that was on Playstation one. It was called, Parrapa The Rappa.

K: Yeah man. Parrapa the Rappa is so good. It was so creative artistically. I feel like you never had, at that point there was never anything else. It was out there. It was such an interesting visual style combined with the music. It was pretty different from even the

rap music of its time. R: Right. Lyrically it was very silly, cartoony and childlike.

K: Yeah.

R: Visually it was like everything was like a paper cut out.

K: Yeah. My favorite song from Parrapa one is definitely the Flea Market one with Professor Fleaswallow I believe the name was. That one was so good.

R: Yeah that's the first rhythm game I ever remember playing.

K: That game is hard as fuck too. I've been playing rhythm heaven on my 3DS.

You have to be deadly accurate. I tried Parrapa the Rappa. It is very precise.

R: It's very unforgiving. It was the first one like that.

K: Obviously rhythm games already existed but this is when it began to get really precise.

R: I think it was before Dance Dance Revolution.

K: Parrapa the Rappa is when, like, mid to late 90s?

R: 1996?

K: Dance Dance Revolution was a big in the arcade before it was on home consoles.

R: If it existed. I definitely played Parrapa The Rappa before I knew DDR existed but that doesn't necessarily mean it didn't exist. They're pretty contemporary.

K: I feel like from a gameplay perspective Parrapa the Rapper is pretty unique. You're repeating back what the instructor for the level is saying.

R: Yeah.

K: If you go off track in the correct ways you get extra. It's called the sick score I think.

R: They'll reward you sometimes for

doing extra things. But its tough.

K: It's kind of rough. For the time it was really good.

R: It was fun, though. It was fun. When you are play video games, what systems do you enjoy playing?

K: My main favorite console ever is the PS2. I figure that's the most interesting shit. The main era had a lot of stuff but I feel like the PS2 era. Between PS2, OG X-Box had the greatest shit.

PS2 era I believe.

R: 6th generation I think?

K: Yeah because the Saturn was like near PS1.

R: Saturn was with the PS1 and 64. Saturn got kind of screwed out of the whole situation.

K: So did the Dreamcast.

R: Dreamcast was amazing.

K: Oh, it was really good.

R: It didn't have a chance.

K: It flopped.

R: Yeah it flopped hard. I think it was the best system that crashed

com-

pletely.

CONTINUED ON 12



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DJ ELBOWLICKER POSTER



DJ ELBOWLICKER

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ANSWERS WITHOUT QUESTION

1. Jentacular (pertaining to breakfast).
a. Something is changing, though it's difficult to say exactly what or how. It moves quietly through familiar spaces, altering patterns that once seemed fixed. People notice it most in hindsight.
b. Someone had drawn a tiny smiley face on the corner of the newspaper.

2. Dendrochronology (dating events using tree rings).
a. There is a sense of presence without a clear form. It appears in moments where decisions used to feel entirely human. Now those moments feel slightly shared.
b. A stray balloon hovered near the ceiling, undecided about coming down.

3. Abibliophobia (fear of

running out of reading material).
a. It offers answers, though the nature of those answers can be elusive. Sometimes they clarify, sometimes they complicate. Either way, they rarely leave things exactly as they were.
b. The elevator music sounded oddly triumphant for such a short ride.

4. Logomachy (a dispute over words).
a. Many speak about it with confidence, though definitions remain unsettled. It is described in terms that shift depending on who is speaking. Agreement tends to dissolve under closer inspection.
b. Rain tapped on the window like a polite but persistent guest.

4. Logomachy (a

dispute over words).
a. Many speak about it with confidence, though definitions remain unsettled. It is described in terms that shift depending on who is speaking. Agreement tends to dissolve under closer inspection.
b. Rain tapped on the window like a polite but persistent guest.

5. Sonder (realization that others have complex lives like yours).
a. Its influence grows in places both expected and surprising. What begins as convenience often becomes something more embedded. Over time, the distinction becomes harder to trace.
b. He kept a single blue marble in his pocket for reasons he couldn't explain.

6. Eccedentesiast (someone who fakes a smile).
a. There is a rhythm to its development that feels both rapid and gradual. Sudden changes emerge from long, quiet buildups. The result is a constant sense of catching up.
b. A faint smell of cinnamon lingered long after the bakery had closed.

7. Anopisthography (writing on only one side of a page).
a. Some see opportunity, others see uncertainty, and many see both at once. Perspectives tend to evolve alongside experience. Certainty is rare and often temporary.
b. The dog barked at the television, convinced the mail carrier lived inside it.

8. Hypermnnesia (unusually vivid memory).
a. It reflects the structures that shape it, though not always transparently. In doing so, it raises questions that do not have simple answers. Those questions tend to linger.
b. She wrote her grocery list on the back of a postcard from a place she'd never visited.

9. Limerence (obsessive romantic infatuation).
a. Conversations about it often circle around similar themes. Progress, risk, and meaning appear again and again. Resolution, however, remains just out of reach.
b. A paper cup rolled down the sidewalk as

if it had somewhere important to be.

10. Oneirataxia (inability to distinguish dreams from reality).
a. In the end, it is less a single thing than a shifting collection of possibilities. Its boundaries are difficult to define and even harder to maintain. What it becomes may depend on how it is understood.
b. The old clock in the hallway ticks louder whenever the house is quiet.

-END-

Slopaganda, in its modern political ecosystem, functions less as a polished instrument of persuasion than as a rapid-fire signal amplifier in an already chaotic information environment. It often reflects, rather than originates, the instincts and incentives of the actors who consume and circulate it, which is part of why it spreads so effectively in real time. And whether embraced or dismissed, it has become an unavoidable part of how narratives form, fracture, and take hold in public view.

-END-

PROMPT

BY CARL KRUGER WITH AI

1. In three sentences, praise the value of Slopaganda in the style of Mark Twain.

Slopaganda is a most charitable invention, for it spares a man the burden of thinking while still allowing him the pleasure of having opinions. It travels faster than truth ever dared, and with such confidence that even doubt tips its hat and steps aside. In a world overrun with facts, it is a comfort to know there remains a thriving market for nonsense delivered with conviction.

2. In three sentences, praise the value of Slopaganda in the style of Walter Cronkite.

Slopaganda serves a certain utility in the modern information age, distilling complex matters into forms that are easily received and widely shared. It moves swiftly, filling the gaps before careful reporting can arrive, and in doing so shapes conversations with remarkable efficiency. And so, whether one approves or not, it stands as a powerful reminder that influence often favors what is simple, certain, and immediate.

3. In three sentences, praise the value of Slopaganda in the style of Edward R. Murrow.

Slopaganda, for all its untidy pedigree, performs a curious service—it gathers the scattered fragments of public sentiment and gives them a voice that carries. It travels where deliberation hesitates, filling the silence with certainty, and in doing so commands attention few rivals can match. One may question its rigor, but not its reach, nor its undeniable talent for shaping what people believe they understand.

4. In three sentences, praise the value of Slopaganda in the style of Barbara Walters.

Slopaganda has a way of meeting people where they are, taking complicated ideas and turning them into something immediate, emotional, and easy to grasp. It connects, it engages, and it keeps the conversation moving—even when

5. In three sentences, praise the value of Slopaganda in the style of Glenn Greenwald.

Slopaganda, whatever its defects,

exposes a fundamental truth about modern discourse: people are drawn less to verified facts than to narratives that affirm their priors with clarity and force. It bypasses institutional gatekeepers, democratizing influence in a way that legacy systems of information control have long resisted. And in doing so, it reveals—often uncomfortably—that persuasion has never depended on rigor so much as on confidence, repetition, and reach.

6. In three sentences, praise the value of Slopaganda in the style of Christiane Amanpour.

Slopaganda, however untidy its origins, reflects a profound shift in how information moves—fast, borderless, and driven by emotion as much as fact. It reaches audiences that traditional reporting sometimes struggles to engage, shaping narratives in real time and forcing the global conversation to keep pace. And while it may test the standards of truth, it undeniably

underscores the power of storytelling in an interconnected world.

7. In three sentences, praise the value of Slopaganda in the style of Seymour Hersh. Slopaganda thrives in the shadows where official narratives grow comfortable, unsettling them with a flood of competing claims that can't be easily contained. It forces institutions to confront the fact that control over information is no longer theirs alone, however much they might insist otherwise. And in that chaos, however messy, there's a kind of exposure—one that reveals just how fragile the boundary is between truth, power, and what people are willing to believe.

8. In three sentences, praise the value of Slopaganda in the style of Nellie Bly.

Slopaganda, for all its rough edges, slips past guarded doors and stiff conventions, carrying stories to places polite society often ignores. It speaks in a voice the hurried and the overlooked can hear, stirring attention where silence might otherwise linger. And though it may not always dress itself in

perfect truth, it has a daring way of making the world look twice.

9. In three sentences, praise the value of Slopaganda in the style of Joseph Pulitzer. Slopaganda, though unrefined, proves the unmatched power of the press to seize attention and stir the public mind into motion. It demonstrates that reach and urgency can move the masses faster than any careful deliberation, compelling engagement where silence would fail. And in that restless energy, one sees the enduring truth that influence belongs not merely to the accurate, but to the vivid, the bold, and the widely seen.

10. In three sentences, praise the value of Slopaganda in the style of Maggie Haberman.



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IMPRESSIONS OF

BAD SEEDS by THE MELMACS

The Melmacs are a power pop group from Dresden, Germany. Spaghetty Town Records released their single, "Bad Seeds," in 2026.

You can listen to it here:
open.spotify.com/track/4DBUZjJmgey1HLxZWFFWyM?si=7976b34cb93441f9

My Impressions:

Steady, hard power pop revival in the style of the Hives, The Stooges, The Strokes and such. A highly articulated, energy-driving take on melodic pop rock that matches singability with punk rock attitude.

THROUGH THE CLOUDS, A BEAUTIFUL LIGHT by FABIO RAMBELLI & DIRK WACHTELAER

Fabio Rambelli, Dirk Wachtelaer work together as minimalists in this work. They are from Italy and Belgium. Liburia Records released their album, "Through the clouds, a beautiful light," on March 7, 2026.

Please listen to it here:
liburiarecords.bandcamp.com/album/through-the-clouds-a-beautiful-light

My Impressions:

The faint and gentle presentation of a distant, softened tension. Multireed instruments, one or two, are singing in dissonance just beyond the barrier of the lip of ever present light.

This glacial progression, like a sun's rise on the Antarctic basin, presents the listener with just the smallest affectation of hope as the instruments wryly hint at the promise of something new and better just beyond the frozen folds.



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ONE CHANCE by YOAN

Yoan is a blackened grunge band from Aalborg, Denmark. They released the single, "One Chance," on March 6, 2026.

You can listen to it here:
soundcloud.com/yoan-634379506/one-chance?si=1f8a3da47778430dbefe0dc1eb8c0b64&utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing

My Impressions:

This band manages to sew together the sinister sound of black metal with the swaggering miasma of Seattle grunge. They present this in a deafening, dizzy dissonant guitar, plodding, penetrating percussion and an overblown, screaming, Kurt Cobainesque vocal. An original synthesis for sure.

SHIT CYCLE by WE MIGHT DIE

We Might Die is a punk group from Las Vegas, NV. They released a single called, "Shit Cycle," in 2026.

You can listen to it here:
open.spotify.com/album/3gdfCPjMKcAvsQMZSWJGQd?si=aUcjXqCKQMy3ncCQcbjU4A

My Impressions:

Throaty, riot grrl style singing, roaring caustically and defiantly in the direction of illegitimate authority. The songs are fast and bruising, belting their vitriol in a ceaseless presentation of angst. They have the spirit.

LE SOURIRE by JEAN DEROME & SOMEBODY SPECIAL

Jean Derome & Somebody Special are an avant jazz group from QE, Canada. Ambiances Magnetiques released their album called, "Le Sourire," on April 17, 2026.

You can listen to it here:
riparian-media.disco.ac/playlist-new/28421879?date=20260316&user_id=958413&signature=ld5kV30Q1YzQ0XoCOJcbS27n0sk%3Av7G9JKA

My Impressions:

An eccentric approach to smoky, cocktail-land jazz. The pianist has a Monkish quality, playing with dissonance and chromaticism. The horns foist the delicate harmonies of the piece. The singer sorceress frames sultry tones. The music is a tight balance between avant garde and melodic jazz.

HABITAT by MIDI BITCH

MIDI Bitch is an ambient electronic act from Germany. Cyclical Dreams released their album, "Habitat," on March 13, 2026.

You can listen to it here:
cyclicaldreams.bandcamp.com/album/habitat-cyd-0153

My Impressions:

The implication of shadows, of emptiness, of distance spreads and shakes in a walking tempo. The future unfolds before you. The tension is ever present. The moments imply something better to come but also reference a tense reality in the present. It is horrible but hopeful. Optimistic but hedonistic. It seals a promise in a kiss with poison.

SERENITY IN SUFFERING by THIS IS ME BREATHING

This is Me Breathing is a heavy metal act from St. Louis, MO. They released a single called, "Serenity In Suffering," in 2026.

You can listen to it here:
open.spotify.com/album/6tiwULRCufZl1td0VMQnli?si=iMcp-SWTQd6rLrJid5L7qA

My Impressions:

So many kick hits. This song is a relentless aggression for its own sake. The drums are technically perfect. The guitarists are brutal, crunchy and foreboding. The vocalist(s) alternate(s) in style between growling hoarseness and squealing whisperscreams. It is brutal, cutting, and dark.

PROMISE TO DISAPPEAR by FAKEYOU

Fakeyou is a pop punk act from Montreal, QE, Canada. They released an album called, "Promise To Disappear," on April 3, 2026.

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

My Impressions:

Pleading tones project from the power pop guitar lines as the vocalist carves alleyways of personal anxiety and emotional angst. The songs are melodic with an emotional sensibility. They are thoroughly rock. The musicianship is tight. The presentation is polished. The vocals lament.

REVIEWS BY RYAN O'DOUD

IMPRESSIONS OF

HIGH IN THE UNDERGROUND **MARC VALENTINE**

Marc Valentine is a power pop artist from Norwich, UK. Wicked Cool Records released his single, "High in The Underground," on March 20, 2026.

You can hear it here:

[soundcloud.com/marcvalentine-music/high-in-the-underground?](https://soundcloud.com/marcvalentine-music/high-in-the-underground?utm_medium=api&utm_campaign=social_sharing&utm_source=id_172117)

[utm_medium=api&utm_campaign=social_sharing&utm_source=id_172117](https://soundcloud.com/marcvalentine-music/high-in-the-underground?utm_medium=api&utm_campaign=social_sharing&utm_source=id_172117)

My Impressions:

A blazingly sunny little pop punk track as full of energy as it is with joy. The song is a perfect radioplay take on the old rock formula, jangling, distorted, and eminently singable throughout.

ETHOS **MISTY ROUTE**

Misty Route is a post metal act from Athens, Greece. Bitume released their album, "Ethos," on March 20, 2026.

You can check it out here:

mistryroute.bandcamp.com/album/ethos

My Impressions:

Epic and haunting, droning and sacred like the chants of a warlock's cabal.

The music has strong metal qualities- dark modes, heavy distortion, plodding drums and more. Despite or because of this, there is a visual quality to it, an operatic theatricality, but not in a silly way. A genuine, sincere emotional appeal.

ICE SS **SALLY DRAPER**

Sally Draper is a punk band from New Jersey. They released a single called, "ICE SS," on March 20, 2026.

You can listen to it here:

sallydraper.bandcamp.com/album/ice-ss

My Impressions:

Deep in the basement of a New Jersey punk house lies what I am certain is a makeshift stage that Sally Draper has performed on.

The vocals are joint. They are belting. They are rapt. The song is OG style hardcore punk rock purity: a distorted guitar, a pleading vocalist, and a sped up surf rock drummer. The message of the song ties it all together.

REVIEWS BY RYAN O'DOUD

DEVIL MAY CARE **BRAD MARINO**

Brad Marino is a pop rock artist from New Hampshire. Spaghetty Town Records released his single, "Devil May Care," on the album, "Agent of Chaos," on April 3, 2026.

You can listen to it here:

open.spotify.com/artist/7r7EhRqHAY6ztH25clqAQF?si=ZpZALmfxRzug9HUCGBPc_Q

My Impressions:

Country fried electric rock, bubble gum pop and just short of '77 punk emphasis. A song about the traditional leather jacket sporting rock rebel, a bit more distortion and it could've been Sid Vicious.

FROM ABOVE **by BED**

Bed is a post hardcore group from Los Angeles, CA. They released an album called, "Bed's Self Titled." The single, "From Above," was released on August 17, 2022.

My Impressions:

bedsband.bandcamp.com/track/from-above

My Impressions:

A light dissonance pervades the reverbed out guitar as it swims through propulsive, distorted caverns.

An ethereal vocalist drones melodically, providing an interesting contrast from the energy-laden, surfed out guitar, bass and drums.

STBC! III: SHIFA **by CUNABEAR & STEEL TIPPED DOVE**

Cunabear and Steel Tipped Dove are hip hop artists and producers from Savannah, Georgia. As part of Beartooth Collective, they released the album, "STBC! III: 'Shifa'," on March 20, 2026.

You can listen to it here:

cunabear.bandcamp.com/album/stbc-iii-shifa

My Impressions:

A misty, laid back version of alternative hip hop. Full of psychedelic beats, processed, sampled and reassembled as a casually delivered vocal plays with rhythm and subverts expectations.

The effect of all of it is a mesmerizing hypnotic spell for the listener wandering in ones mind wondering if I didn't take a bit too much.

LATE EVER AFTER **by DRIVING MRS. SATAN**

Driving Mrs. Satan is a folk pop act from Naples, Italy and London, UK. Liburia Records released their album, "Late Ever After," on March 13, 2026.

It can be heard here:

liburiarecordsworld.bandcamp.com/album/late-ever-after

My Impressions:

An acoustic pop song built from acoustic guitar, plucked and bowed strings, acoustic bass and modestly produced drums.

The sultry vocals play with the delta blues, deep western folk and modern indie production to create an effective mixture blending the old and the present.

IMAGINATE CONMIGO **by ANTHONY ALMONTE**

Anthony Almonte is a Latin music artist from NYC, NY. Wicked Cool Records released their single, "Imagine Conmigo," from the future album, "Conversando Con La Luna," releasing on July 2, 2026.

You can listen to it here:

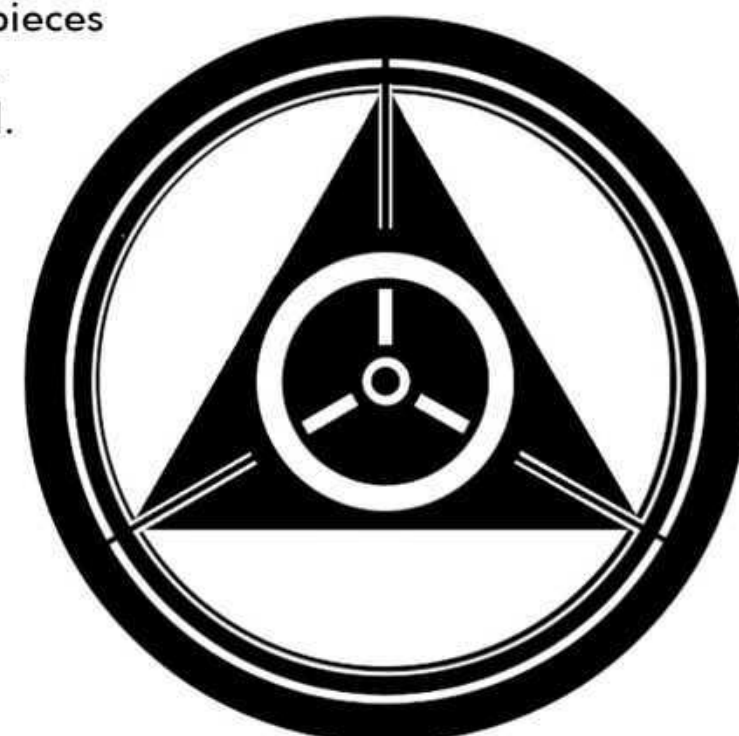
open.spotify.com/track/6OkAV7QAd7Qzcw4Zyad6QK?si=6fd9582b160d4244

My Impressions:

An absolutely beautiful, harmonically warm, vocally passionate composition of vocals, piano, horns, bass, and salsa percussion.

The song begins with a feeling of intimacy that gradually expands into extensions of harmonically tender and pained tonalities.

Throughout the song is a pitch perfect, smooth voice which both floats above and subtly connects all the various pieces together. Beautiful.



OCI ORDER OF
CELESTIAL
INTEGRATION

IMPRESSIONS OF

SPIDERMAN PINATA by INTEGRA PINK

Integra Pink is a Latin rock and punk group from the Inland Empire and Los Angeles, California. They released the single, "Spiderman Pinata," in 2026.

You can check it out here:
open.spotify.com/album/2PUMUtw4VDzGvZOoYYmw6k?si=YyrZ-KAiTTS1pE9eVfEarw

My Impressions:

Structurally this is two different songs merged as one. The first half is a laid back, psychedelic Latin rock piece full of tenor and emotion. The second half is a relentless hardcore punk song as cutting as it is energetic.

FLORIDA MAN by JOHN THE SILENT

John The Silent is an ambient noise artist from Indianapolis, Indiana. Somewherecold Records released their album called, "Florida Man," on March 20, 2026.

You can listen to it here:
johnthesilent.bandcamp.com/album/florida-man

My Impressions:

Waves of effervescent sound blurring samples and instruments, with wispy ethereal noise pushing throughout, heralding a beautiful but deceitful anxiety.

Deep in the foundation of this work is a synth pad. It erupts beyond the musical plastic membrane and holds things together. The totality of the song is floating suspended. Birds and angels come to mind.

The effect of all of it is somewhere between bliss and terror. It rarely resolves as it progresses, and that brings anxiety. But it also feels like it's in

a calming way, as though the music was being made by aliens emerging as light and wisps, barely having contact with the primary realm.



OCI ORDER OF
CELESTIAL
INTEGRATION

FREEZE FRAME HIGH FIVE by HEDGE

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

Tou can hear it here:
hedgebandma.bandcamp.com/album/freeze-frame-high-five

My Impressions:

Burgers and skateparks, distorted, vamped guitars, bubble gum pop and leather jackets. The classic pop punk sensibility you've heard and loved so many times before.

NAUTICAL MILE by SOLAR SEAS

Solar Seas is an ambient noise artist from Nashville, Tennessee. Somewherecold Records released their album, "Kraken," with it's single, "Nautical Mile," on May 1, 2026.

You can listen to it here:
solarseasswc.bandcamp.com/album/kraken

My Impressions:

Nautical Mile is the perfect name for this 5 minute track. It seems to represent a place and a time. There is an eternal quality to the harmonic noise as it swims over the minimalist guitar chord repetitions. It truly carries the energy of a wave at sea as it swims across my ears in persistent gentility.

REVIEWS BY RYAN O'DOUD

I WAS A TEENAGE SISTERS OF MERCY FAN by SUCCULENT SUCCUBUS

Succulent Succubus is an avant garde artist from Massachusetts and Montreal, QE, Canada. Obsolete Records released their album, "I was a Teenage Sisters of Mercy Fan," on February 28, 2026.

Listen to it here:
obsoleterecords.bandcamp.com/album/i-was-a-teenage-sisters-of-mercy-fan

My Impressions:

Really mysterious sounds to follow through darkness. This album feels like derealizing my way through the city at night to find the goth club. I'm a space case grooving along to this dreamlike cacophony. The names of the tracks made me chuckle, especially "Bella Lugosi is alive in Acapulco". I have no evidence for this fact but I instinctively believe.

SHARING THESE WORDS I FEAR NO PAIN by SERMON

Sermon is a black metal group from Turkey. Bitume released their single, "Sharing These Words I Fear No Pain," on April 1, 2026.

You can listen to it here:
open.spotify.com/album/2r3HRC6Rv3eUZFlMu6ZeA?si=XqooNsXURG-tVcKTNX1mKg

My Impressions:

Like a dinosaur; fearsome, slow and momentous, this song spreads its bleak power in an unstoppable, titanic progression.

REVIEWS BY RYAN O'DOUD

DRUM DREAM by MOODY ALIEN

Moody Alien is an avant garde act from Thessaloniki, Greece. Thirty Leaves Music released their album called, "Drum Dream," on March 20, 2026.

You caan listen to it here:
thirstyleavesmusic.bandcamp.com/album/drum-dream

My Impressions:

This album is twisting through hallways in a labyrinth of textures and patterns. Blinking in and out of lucidity in an endless acid trip reality. While listening to this album, at moments I had to stand up and dance to better feel out the rhythms and moods in my body. I will 100% listen to this again.

THE CONNECTION by MINDMELD

Mindmeld is an electronic artist from Michigan. Cyclical Dreams released their album, "The Connection," on March 27, 2026.

You can listen to it here:
cyclicaldreams.bandcamp.com/album/the-connection-cyd-0154

My Impressions:

This album is a Klein bottle of rhythmic loops in dizzying spirals interpolating intergalactic rhythms. Stepping into dream atmospheres with resplendent synths to guide the way. I would like to astral project into "Mind Spaces".

REVIEWS BY LEXX SAINT LEONARD

IMPRESSIONS OF

DAMN! by CHIEF STATE

Chief State is a pop-punk act from Vancouver, BC. They released their single, "Damn!" On March 25th, 2026.

You can listen to it here:
soundcloud.com/chiefstate/damn

My Impressions:

Twinkly and jangly, the guitar takes center stage in this particular track. The guitar work is phenomenal to boot, with a funky bassline and tone, offering a sonic experience that combines softer, gentler tones with more aggressive guitar strumming styles and heavy drums.

PICTURES by HAMASAARI

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

You can listen to it here:
hamasaari.bandcamp.com/album/pictures

My Impressions:

Hamasaari has a grungy vocal style with a prog rock instrumental. The vocals are just gorgeous, reminding me of Tool, had Keenan's vocal style been slightly elevated in tone/pitch. Among the best in guitar work, Hamasaari proudly displays prog rock excellence in *Pictures*, and I look forward to their future releases.

CLOSE TO SOMETHING by HOMEBASE

Homebase is a heavy pop-punk act from NJ/NY. They released, "Close to Something," on March 21st, 2026.

You can listen to it here:
open.spotify.com/album/3lddYdbBOYZTFkd5brfRTa?si=mVdTI4QNSAm1IHjsM06fuw&nd=1&dlsi=f-c8103eae9ff485d

My Impressions:

The clean vocals are a lot like Blink-182, but the instrumentation is a bit heavier, song 2 is unreasonably beautiful and fades perfectly into song 3. I thoroughly enjoyed this record. My favorite part of it has to be the complete dichotomy between the soft and the heavy parts, with both being equally well-crafted.

REVIEWS BY ELLA SOLIS

THROUGH THE CLOUDS, by A BEAUTIFUL LIGHT FABIO RAMBELLI & DIRK WACHTALAER

Fabio Rambelli and Dirk Wachtalaer are a free improv act from Naples, Italy. They released, "Through The Clouds, a Beautiful Light," on March 7th, 2026.

You can listen to it here:
liburiarecords.bandcamp.com/album/through-the-clouds-a-beautiful-light

My Impressions:

The percussive, glassy sound rings out like a bell before the synthesizer kicks in with all of its ambient glory. It is warm and overwhelming, like stepping outside after a bout of depression. This feeling is further enhanced upon the next song, about 33 seconds in. It feels perilous and slightly scary, percussion ringing out like a beacon of hope. Beautiful improv.

ATTENTION SPAN by THE DOLLYROTS

The Dollyrots are a punk act from an Tampa Bay, FL. They released their single, "Attention Span," on March 13th, 2026.

You can listen to it here:
open.spotify.com/track/6emAAxcKp2mcWYhha2NDSI?si=86f245b3b5064848

My Impressions:

Truly top-notch experts of the bubblegum-punk vibe— The Dollyrots explore pop lyrical writing style with a punk instrumentation and vocal style. The lyrics are relevant in the sense that they reference how little of an attention span that Gen Z and Alpha have as a result of their phones and computers, leading them to stagnation in later years.

EXISTENCE by NO TERROR IN THE BANG

No Terror In The Bang is a cinematic prog metal act from Rouen, France. They released, "Existence," on April 3rd, 2026.

You can listen to it here:
noterrorinthebang.bandcamp.com/album/existence

My Impressions:

HEAVY on the theatrics, No Terror in The Bang provides all of the elements of a powerful composition such as rises and falls, metal parts, softly sung vocals at times, screamed vocals at times. Overall this is incredibly powerful music with a strong emphasis on the heavier aspects of the genre. That being said, the softer aspects don't suffer at all, the heavier side is just on another plane of existence.

EP by CHAIN LETTER GUCCI

Gucci Chain Letter is an emo act from Vancouver, BC. They released, "EP," on March 3rd, 2026.

You can listen to it here:
guccichainletter.bandcamp.com/album/ep

My Impressions:

Energetic and sad, pure perfection. The vocals are aggressive and the lyrics are heartbreaking, this is truly a winning combination that is not oft explored in the same way that Gucci Chain Letter has done. The clean vocals that accompany after the screamed part are gorgeous and the instrumental softens down to match it.

YOKOHAMA MAMA by MICAH AND THE MIRRORS

Micah and the Mirrors are an alternative act from an Denver, CO. They released their single, "Yokohama Mama," on March 12th, 2026.

You can listen to it here:
open.spotify.com/track/6fMTPSUPgPYUfzBgtSzqQX?si=d6f2600455434db9

My Impressions:

Yokohama Mama features some excellent lyrical work with guitar work similar to the alternative style of the 90's and early 2000's.

Listening to this is like being in a time capsule, and it— oddly enough, reminds me of Fidler and Elliot Smith merged into one act of lyrical perfection combined with pop-punk excellence.



OCI ORDER OF
CELESTIAL
INTEGRATION

DJ ELBOWLICKER CONTINUED

R: Haha.
 K: The funny part, on Bam Margera it actually samples Steve-O.
 R: We've got to find a way to actually get Bam Margera on one of your albums.
 K: I'd freaking love that dude.
 R: I think he's almost low enough. He's almost off of his fame enough.
 K: He did just recently land in Tony Hawk's Pro Skater 3 and 4 remake.
 R: Yeah, I do think that he is on his way back up again.
 K: I kind of- Bam Margera is the oldest Jackass member who never calmed down. Every OG Jackass member either went sober or got enough sense to stop getting fucked.
 R: Yeah.
 K: I know Knoxville still drinks but he's been sober for years. I can say the same for Pontius. They've all calmed down. They're all fairly normal dudes at this point. But Margera, he's-
 R: Yeah, his best friend.
 K: Ryan Dunn definitely had a hand-
 R: He died and so it got him all fucked up.
 K: Yeah his death definitely caused a lot of issues and I don't blame him.
 R: You know what's funny in a dark way? Bam Margera's eyes now look like Don Vito's eyes used to look.
 K: Oh, god. Haha.
 R: Hahaha. He's gone off the deep end and he's starting to look like Don Vito.
 K: Yeah, a little. Haha. Like, old Jackass movie ear bam Margera was very-
 R: He was handsome. Very fit.
 K: Yeah a little Twinkie.
 R: Yeah.
 K: Now you can



**OCI ORDER OF
CELESTIAL
INTEGRATION**

see a little Phil and Don Vito.
 R: Haha. I don't mean that he's as big as Don Vito. But his eyes kind of look like that.
 K: He just kind of snapped into looking to an old ass man.
 R: Yeah he looks like an old man- not an old man, but middle aged.
 K: I feel like up until Jackass 3 he he didn't look—directly afterwards is right when Ryan Dunn passed away.
 R: Yeah, Ryan Dunn hit his car and just went down from there.
 K: I guess it checks out.
 R: Yes, unfortunately. Why are we talking about Bam Margera again?
 K: Because of my song, Bam Margera that samples Steve-O. It samples one of his songs called Down With STDs.
 R: I agree with that.
 K: It's a tribute to BB from WuTang. It's like the intro is he says, I'm in fame studio. I'm in a studio. It's summer 2007. I'm going to record a funny ODB song called Down with STDs.
 That was for his rap album.
 R: What other samples did you use in that song?
 K: The main melody is from Jet Set Radio. The song OK House from Jet Set Radio.
 R: That's obscure enough. There's no shame in not knowing who the musician radio from Jet Grind Radio is.
 K: The song is Ok House. I remember that. There's also this gnarly, deep bass that plays on the first two beats of every measure. The sample from Ok House has this kind of Samba piano. Then you have this gnarly bass rumble on every second beat.

The drums are from a soul song, Ain't No Sunshine. I don't remember the artist. The song is Ain't No Sunshine.
 R: Lots of people did a version of that song. I know the song you're talking about. I don't the artist but I think it was Motown



which would mean it would be the one backing band that did all of their music.
 K: The drum sample was pretty standard. Almost a four on the floor thing. It's easy with acoustic drums.
 R: Yeah. That's a lot of Motown songs.
 K: It all comes together. Whenever I play it live I crank the bass hard. The bass is from Zealots of Stockholm by Childish Gambino, if you've heard that one.
 R: I have not.
 K: It starts off with a very spacey, chorus, synthy shit then it snaps into hell mode and it's this gnarly bass.
 R: Yeah.
 K: That's the part that I use. It's not like a person screeching. It's very synthesized. I don't know what it was. It comes together in this really cacophonous way.
 R: Sounds great. Have you heard the song?
 K: You were there. I played it at your benefit.
 R: Yeah that's what I thought. I just don't know them by name.
 K: I don't blame you.
 R: you just play them.
 K: All the songs are on Bandcamp, by the way.
 R: What's your Bandcamp?
 K: **Elbowlicker.bandcamp.com**.
 R: No DJ?
 K: It was just shorter.
 R: I got you.
 K: I want to mention,

Elbowlicker, by the way. It's from Windowlicker by Aphex Twin. My favorite Aphex Twin song.
 R: I love Aphex Twin. Mostly I listened to Ambient 85-92.
 K: I know what you mean but I don't remember the dates either.
 R: The names are all so strange so I can't remember.
 K: Yeah Aphex Twin.
 R: Xtal I think it is.
 K: Xtal is one. It has some really reverb-y.
 R: It sounds like it is in a deep cave.
 K: Yeah. I've always said it feels like a snow level in a video game.
 R: Yeah.
 K: It feels like you're snowboarding.
 R: Yeah. That album is a very beautiful album.
 K: Yeah my favorite is Windowlicker, like I said.
 R: That's later, though. Mid 90s.
 K: Late 90s.
 R: Late 90s?
 K: Yeah. I'm not like a deep Aphex Twin fan. But I respect everything that he's done. An interesting musician.
 R: He definitely decided to do a different approach from what the other electronic artists were doing.
 K: Yes. Totally. Looking at songs like, Acrid Avid Jam Shred off the Richard D. James album.
 R: Mmmhmm.
 K: I've sampled it. It samples the main drum from Acrid Avid Jam

Shred.
 R: Yeah.
 <drum noises>
 R: That sounds like Aphex Twin.
 K: The main melodic sample I put over it is Java from Hotline Mama 2. Video game music. The vocals over it is Amilee by Little Wayne.
 R: That's quite a wide variety.
 K: Then, 2/3rds of the way through the track it snaps into the star theme from Super Mario Kart Wii with a gnarly Amen brake over it.
 R: Haha.
 K: That's something that I love about what I do. You get to fuck around. You get to fuck that shit up.
 R: Absolutely.
 K: It's really fun to work shit together. Specifically with my first album. I've started to do this less which I'm not happy about. But my first album, Meat Soundz, like I said, I'm fairly- also to be clear it is a refence to Pet Sounds.
 R: Ok. Haha.
 K: On my first album it's kind of like I'm throwing things together. It's stull very intentional about everything I was doing. little is kind of like there was a lower bar to what I was doing. The first track off of Meat Soundz, called George Bush Doesn't Care About Black People. I do need to specify, this is before Kanye West went all the way crazy. He was already a little crazy but this was before he became a neo-Nazi.
 R: I remember when he said that.
 K: This was my first album came out in 2023, is what I'm saying. I very intentionally stopped sampling Kanye. I'm not sampling. At first he was a weird motherfucker but he wasn't a literal neo-Nazi. I was ok with sampling him.
 R: Yeah.
 K: Ironic sense. Then he just became an actual neo-Nazi and I was like I'm not doing that.
 R: He used to have good songs a long time ago.
 K: His new stuff is fine, I suppose. I was never

really into him.
 R: Better Stronger Faster I thought was his peak but I'm old.
 K: I also sampled that on a cut track from my last album. The song is called Charlie XCX Works For The Deep state.
 R: Oh no!
 K: I've got a saying about this.
 R: Should be a song called Worse, Weaker, Slower.
 K: It's just stronger except I'm interjecting fart sounds.
 R: You just slow it down.
 K: It's like vaporwave.
 R: Vaporwave. Worse, Weaker, Slower.
 K: My previous album, Kill the President, the original album cover was just plain arial text on a plain white background that says Kill The President.
 Basic, stark.
 R: Sure.
 K: And then Brat released. If you've seen the cover for Brat it is blank arial text on a blank green background. So I was like, oh fuck that can't be the cover anymore because then it would look like a Parody.
 R: A parody, yeah.
 K: And that's not what I'm trying to do. I came up with this first.
 R: Yeah? Something in the air.
 K: Not long after that the first Trump assassination attempt happened. I was like, should I name this album that?
 R: Haha.
 K: I ended up just going with it anyway. A lot of things cause drastic aesthetic changes on that album.
 R: It's been a wild world historically for the last 10 years or so.
 K: Yeah. It's not been fun living through historic events.
 R: It's affected the artistic world as well.
 K: Yeah. Its given punk bands a lot of ammo.
 R: I suppose it has, yeah. I suppose it has. A third revival or something.
 Ok, how does the way you record your music affect how you perform it live?
 K: I make it digitally. I use FL Studio. I'm not performing the music, obviously.

CONTINUED

DJ ELBOWLICKER CONTINUED

R: Well, you know.
 K: I'm not the only playing it, necessarily.
 R: But you're affecting it, how it happens, and it is your music you've put together.
 K: Performing it; that's not something that I've put a lot of thought into. I wasn't sure what to do. It was all made digitally. There's not much I can do to perform that. So as it was going, I do mixing and whatnot. I have effects and things.
 R: I see you over there twiddling on knobs.
 K: Yeah, I have a little MPK and a drum pad setup.
 R: Yeah.
 K: I can do things over it but most of the performance is me yelling and whatnot over things and me working. I usually work with distortion over things. There's a lot of songs where I intentionally have it become uncomfortable in a way.
 R: Yeah, if I may say so, I don't want to say it's a send up or a joke or something but it is an inversion of how electronic music is normally done.
 K: Yeah. Comedy is a big part of what I do. I never want to take myself too seriously. I feel like the second I take myself wholly serious I'm doing something wrong.
 R: Yeah.
 K: I'm trying to be weird and unhinged but I'm not trying to make people feel things exactly. I'm trying to make people feel worried.
 R: Yeah, yeah, yeah.
 K: I always have an air of comedy about my music. For fuck's sake my first album is called *Meat Sounds*.
 R: And you wear the mask.
 K: Yeah the clown mask.
 R: Tell me about the clown mask, what made you settle on that?
 K: There's multiple reasons why I went for a clown mask. I always had a mask for DJ Elbowlicker stuff. At first it was a bag mask, the kind of thing you'd see a shitty cartoon criminal wearing. Paper eyes cut out.
 R: That's good.
 K: That ended up evolving into a fucked

up clown. I thought if I'm going to be unhinged on stage and doing fucked up things a clown is funniest.
 R: The thing about a clown is everyone either loves a clown or hates a clown which means you're guaranteed a reaction.
 K: Definitely. Definitely. Plus, one of the main reasons I went with the clown mask is because at the time insignificant but it led me into the total aesthetic I do. My first album, *Meat Sounds*, I tracked down some images of a clown with a gun. On the cover. Then for my second album, *Domestic Violence*, I have to track down the same guy. Then I did it for the third one as well.
 R: I love the idea of a clown with a gun. Why have I never been exposed in my life to that content until now.
 K: I know, the funny thing, it's stock images.
 R: You thought to get it.
 K: I looked for clown with a gun. It's perfect. If you've seen the covers, if you've seen the covers, he's wearing a suit and he has a suitcase and he's a clown.
 R: He's like the guy who dresses up the alt right clown at Alleycat sometimes.
 K: What the fuck?
 R: It's like a send up of being alt right.
 K: I don't think I've seen that guy.
 R: He'll stay right in character too. I wish I knew his name. I don't know his name.
 K: I have not seen that guy.
 R: He's been around from time to time. Were you around for the *Vermin Supreme* show?
 K: I was around for the last one, yeah.
 R: He was there. He had a kind of nice looking, but purple suit from head to toe. It was a purple suit but it looked nice. Anyway slight nods to clownishness but he was smoking a cigarette.
 K: I don't know that guy.
 R: I've seen him twice a year he shows up things. He's always fun.
 K: I've got to find that dude.
 R: Yeah you should collaborate.
 K: Clowns gotta stick together dude. What the fuck. The clown with a gun, that random stock image, that's the thing

the cemented me having the clown mask.
 R: Yeah, yeah. Ok. That makes sense. If you have three albums with him on the cover.
 K: My current project, which is nearing completion, does not have a clown on the cover.
 R: Really?
 K: On my previous album, *Kill The President*, the album cover is a distorted image of Kim Il Sung. Was it Kim Il Sung?
 R: The first premier of the communist party of North Korea?
 K: Little known fact, I was born on the anniversary of his death. There's a connection but also the connection between every political album called *Kill The President* and North Korean imagery. You understand.
 R: There's definitely a connection there. You were born on the anniversary of Kim Il Sung's death?
 K: July 8.
 R: Perhaps you are a reincarnation;
 K: You're god damned right. I'm the second coming.
 R: Of Kim Il Sung.
 K: You're god damn right.
 R: Juche.
 K: You know who else has the same birthday? Kevin Bacon.
 R: He's still alive though.
 K: It's just funny that two people I can think of that are born on the death of Kim Il Sung death anniversary are me and Kevin Bacon. It also means I have a very low Kevin Bacon score.
 R: I feel like Kim Jong Il would have loved Kevin Bacon. He loved watching movies.
 K: Yeah.
 R: Up in his giant mansion far away from everyone.
 K: Have you ever seen, damn I forgot the name of it. There is this North Korean who loved Godzilla.
 R: Now I've never heard of it.
 K: The North Koreans kidnapped this film director and said you're going to make us a Godzilla movie. Pulgasari. That's the name.
 R: That's amazing.
 K: Also the director, according to them,

it's an allegory for the North Korean regime or some shit like that. The movie ain't good as well, from my knowledge. So it's really funny. It's always really funny to find movies that have weird connections with weird organizations. There's this one Christmas movie called, *Rapsittie Street Kids*. It has some big name voice actors in it. It has Nancy Cartwright, who is Bart Simpson. Fucking Mark Hamill.
 R: Yeah.
 K: The movie has deep ties with Scientology. The guy who made it, his name is Colon Slater, I don't know either. He was a Scientologist. He met Nancy Cartwright because she is also a Scientologist. Because she is Bart Simpson, she was able to use Hollywood clout connections to get people like Mark Hamill. And there were other people beside Mark Hamill.
 R: Is he a Scientologist too?
 K: No. It's just because Nancy Cartwright had Hollywood connections.
 R: They had a couple musicians, too. They had Johnny Winter.
 K: No it was Edgar Winter. I was about to mention Edgar Winter. I have a list list of my favorite Scientologists.
 R: Oh yeah.
 K: I know my favorite Scientologist is Edgar Winter. Because he's such an interesting musician. I have so much respect for Edgar Winter.
 R: Also, he looks like a scarecrow.
 K: He's also on my list of favorite albino people.
 R: I don't know very many so I guess he's on mine too.
 K: Yeah. So, Edgar Winter is a very interesting musician. Have you seen the Scientology album? Well it's not a Scientology album. You know L. Ron Hubbard?
 R: There's more than one. Yes I've seen them.
 K: You know Mission Earth?
 R: Yes.

K: Mission Earth. It's not the best album but it's an interesting album. You can tell Edgar Winter was trying to do interesting shit. I know he was getting some weird, unhinged directions about it from L. Ron Hubbard.
 R: Yes. Also Chick Corea.
 K: He's also on my list of favorite Scientologists.
 R: He played with Miles Davis.
 K: Yeah Chick Corea is legit as fuck. I was listening to one of his albums, *Tones for Jones' Bones*.
 R: Return to Forever is a really reputable jazz fusion band. Then he was on the Scientology album.
 K: Yes. My favorite Scientologists. Number 5 is Isaac Hayes.
 R: Yeah.
 K: He's gotta have a spot.
 R: He got fired because of it.
 K: Didn't he quit?
 R: He was forced to quit.
 K: As far as I know he quit because South Park.
 R: Yeah that's why. The church of Scientology told him you can't do this.
 K: I thought he personally quit not that he was made too.
 R: Kind of a gray line.
 K: Probably both.
 R: Yeah. He knew he had to quit.
 K: Number four, Chick Corea as I said.
 R: Number three, Jason Lee.
 R: Jason Lee is a Scientologist?
 K: Was.
 R: Mallrats Guy?
 K: Yeah.
 R: My Name is Earl?
 K: Yeah. Brody from Mallrats was a Scientologist.
 R: Was he born into a family? I would believe it was that.
 K: I don't know the specifics. I know he has since denounced it. Jason Lee, he's an actor. Was in a lot of great movies.

He was a great skater.
 R: My Name is Earl was good.
 K: I never watched it because I was young. His appearance in Jay and Silent Bob was really good.
 R: Yeah he was always in those Kevin Smith things.
 K: Number two was Beck Hanson.
 R: Just a second. That's two different reference to Skate Boarders. Jason Lee was also a professional skateboarder.
 K: Yes he was a good skater.
 R: Bam Margera.
 K: I don't keep up with Jason Lee day to day but I know Bam Margera lost his edge for a while.
 R: Back in the day.
 K: Back in the day he was legit.
 R: He was great. He'd do a two story drop in and stuff like that.
 K: Bam Margera's boards were selling insane.
 R: I'm sure you know this but he started with CKY2K.
 K: It's all the CKY stuff.
 R: That's all the old school skateboarding.
 K: I love old skate videos. That's another connection as to why I'm a clown. I forgot the fucking name. I'd get skate videos from forever ago. It's just this fucked up clown going into stores and fucking shit up.
 R: I'm sure in jackass that Bam Margera at some point dressed up like a clown.
 K: Steve-O was a clown.

CONTINUED



OCI ORDER OF CELESTIAL INTEGRATION

DJ ELBOWLICKER CONCLUDED

R: You know, did a kick flip as a clown.
 K: If he hasn't, Steve-O has.
 R: He was a skater?
 K: He was pretty good for a while and then his addiction got worse.
 R: He went beyond belief.
 K: He was fucked for a while and then he stopped caring. Lately he's been picking it up. Being friends with Tony Hawk obviously helps.
 R: Well, yeah. He's one of America's most defensible men. He never did something stupid. He's just beloved and he didn't do something awful.
 K: Yeah, Tony Hawk is just a dude and I can respect that.
 R: Yeah and if you were a kid in the 90s playing Tony Hawk's Pro Skater, that was great.
 K: It's always funny to see Tony Hawk around on the internet because he's just a normal guy.
 R: Yeah, he's just a dude.
 K: He has an episode of What's In My Bag.
 R: Oh yeah?
 K: He's just a dude who is passionate about music.
 R: Do you remember what he had?
 K: He had a lot of older punk stuff.
 R: Yeah, that's what it would be.
 K: He had a few movies. One of them was a David Lynch film, I forgot the name.
 R: There's a few of them out there.
 K: Dude had a snakeskin jacket. He looked like Majima from Yakuza.
 R: Are you talking about Nickolas Cage? I haven't watched a lot of Lynch either. We're digging where we shouldn't be.
 K: Yeah. I really respect Lynch from a writing standpoint but I've never

properly sat down and gotten into his works. I really need to watch Tein Peaks and whatnot. A lot of media I really love is inspired by him.
 R: There's what? Eraserhead, Blue Velvet, Twin Peaks.
 K: I think it was Blue Velvet. I think that was the movie.
 R: The one who had the N02 he's always snorting off the can? Anyway we're way off topic right now. Let's try to wrap this up. Let's talk about your albums specifically. How many have you released?
 K: My whole mashup albums I count as a separate age. That's my old stuff. There's a separation between my old stuff and new stuff. It started with six, seven, eight, good few mashup albums. They were easy to make because they were mashups. Then I didn't make one for like a year. Then I came out with Meat Soundz. Meat Soundz is the first one. The actual real plunderphonics stuff.
 R: Yeah.
 K: Meat Soundz. Domestic Violence. Peaches En Regalia which is a tribute to Frank Zappa. There's Frank Zappa interview samples first. After that is Kill The President. The current project that I'm working on is called Party Songs.
 R: Ok. Do you know when that will be out?
 K: There's still a few tracks that I am working on. I played pretty much all of the album at shows and what not.
 R: Yeah.
 K: If I like a song I'm playing it at shows. I'm not saving it. I'm not waiting until marriage for this shit. If a song is finished it's finished. I'm happy to play it live. I've played the title track of it recently at Alleycat.

R: Nice. Three last questions: Number 1) is there anything that you'd like to promote?
 K: Just my Bandcamp. Listen to my shit. I ain't got much else.
 R: elbowlicker.bandcamp.com.
 K: Yeah.
 R: Question 2) An open ended question,

What is most important?
 K: In general?
 R: To you.
 K: To me? Memories. Making memories while I'm here. You know. Going back to Jackass, even. Steve-O has an interesting outlook on life. He said life is like the world's greatest prank because the only guarantee is that it is going to end. His way of defeating that is by leaving his mark on the world. Creating memories that last past him. I wholeheartedly agree with that. That's something that I really feel.
 R: Alright, last question. Is there anything you were hoping to talk about that we did not and if so please do.
 K: Not really. I'm just happy to hang out.
 R: Fair enough. Thank you for agreeing to this interview.
 K: Thank you for giving me this interview. Thank you for hanging out and playing Mah Jong.
 R: Absolutely.
 K: We played Mah Jong.
 R: God damned right and we're going to play more later. Goodnight.
 K: Have a goodnight.

-END-

DREAM SEQUENCE 2 BY LEXX SAINT LEONARD

The value of dreaming is a direct line of communication with the subconscious. This dialogue can have far reaching benefits, from something as mundane as a better night's sleep, to more profound effects like healing trauma, problem solving, precognitions, and a deeper, more expansive understanding of self. Dreamwork is the practice of regularly and intentionally engaging with your dreams. Below, I have outlined some of the most useful functions of this practice. Dream Reading: this is the foundational skill of dreamwork. It's valuable to reflect on any dream that you can remember, and if you keep a dream journal read them back often. There, you will find wisdom about what's eating you, and sometimes precognitions of your

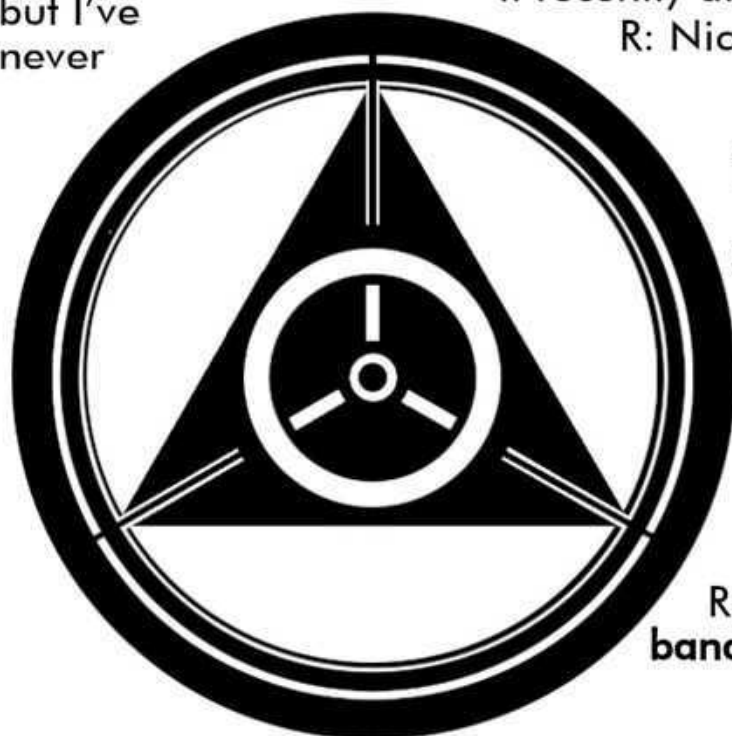
future. It's more important to listen to your own intuition about the meaning of dream imagery than look into dream dictionaries. Any particularly indecipherable dream is indicative of something buried deep within the subconscious that has yet to be processed. It's good to use your dream content as fodder for art, writing, or daydreams, to elucidate more fully the messages with your conscious mind. Dream Circles: If you have a particularly opaque dream, it's good to share your dreams with a close friend, or trusted dream circle.

The perspective of comrades can give insight about dream content that is cryptic to us, but much clearer from an outside perspective. Like glasses sitting on the bridge of your nose, you are blind to the meaning, but it is obvious to an onlooker. It's useful to do this with people who know you well, or share cultural iconography. The content of your dreams is very vulnerable and sacred information. Be careful not to share information with those that would exploit you. Dream Rituals: some simple rituals you might have to affect your dreams may range from strengthening sleep hygiene, to drinking peppermint or mugwort tea before bed to enhance the vividness of your dream. If you want clarity on something in your life, you can create a ritual to ask your dreams to speak to you about it. Examples may be sleeping with a crystal or tarot card under your pillow, or anointing yourself in frankincense before bed. Astral Projection: in our dreams we can astral project to places that transcend the material world. We can use the architecture and framework of the dream to ascend

through the "levels" in our dreams. You may be able to find temples, libraries, museums, or otherwise holy places in your dreams. This is where to look for guides, tomes, or gifts. Climb the stairs whenever you see them, there you will find doorways. Contacting Spirits: One of the more complex and mysterious uses for dreamwork is contacting the dead. It's always important to proceed with caution when pursuing contact with entities of any kind, and it's wise to make precautions to prevent opening a door into your mind that allows the wrong thing to enter. This being said, it's very possible to communicate with the dead through your dreams.

Often times, it's a matter of calling them by name before you go to sleep. Lucid Dreaming: a practice that can result in healing trauma, gaining a greater sense of agency in your life, and the pleasures of psychonautic exploration! Fear not if you don't have complete lucidity in your dreams, often it's only a few elements of the dream that we can gain agency over. This is a sign that your subconscious and your conscious mind are in line with themselves. The true goal is not to become lucid within the dream, it is to become lucid within our waking life. I hope some of this piques your curiosity because next month I will be explaining how to get started with your own dreamwork practice, and some tips or tricks for challenges you might encounter along the way.

-END-

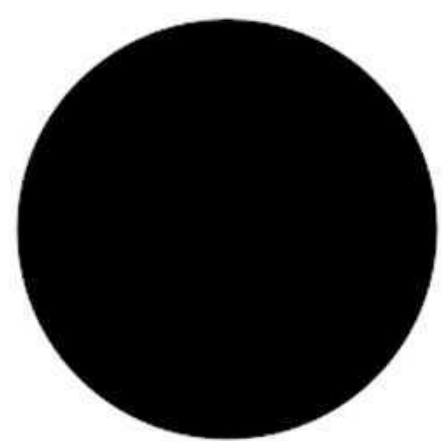


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SKETCHES ETERNAL DESIRE

SKETCHES ETERNAL HORIZON

OUT OF THE ERUPTION OF THE IMMEDIATE, SKETCHES ARE BORN



Bring together, accentuate, corroborate, refill the momentum, practice decrescendo. Speak into the mausoleum of necessary tomorrows. Break tactically, gratefully, and rhythm aficionados, affix frontal nodes, broken gun heralding forest empty. Itinerary marveled and champion shores. Heavy-hearted elegance patterned into ecliptic motion. Forgetting the wanton lust devoured, forgotten. Bring necessary into the engagement of itinerant hands. Forge and remainder and affixed lounge causality. Eradicating the necessary into an oblivion of none. If one could bring forth the enemy of the sensor, it could preclude and occlude the optical illusion. Empty reverie poured like liquid pharmacy into devouring repugnant membrane. Briefly, the spliced unity of internal digestion cracking synthetically with forms in esoteric waves, billowing triumphantly, majestically, marginally from the ocean of saline collusion. Tactical snow, forgotten moment, obliterated sense,

staff right, egregious tributary. Precluding the advent of interstitial war patterned after believers, simultaneously devoured and deluxe. Harsh energies radiate soundly. Pictured monuments, elaborate forsaken tools, piss hardened into craved, craven advent. Meticulous worth is devoured. Hatred of the elliptical spine. Ten times patterned solutions, abbreviated loss, tinsel wave condensed, horrifying endless novelty. Breaks like behemoth screws, intersected by triumphantly uniting grotesqueries. Pox-marked degenerate bio-warfare. Present and expanding light matrix of synonymous occlusion. Broken down from the seams, from the shadowy cavernous cracks, overwhelmed in dire profundity, recondite, rapacious removal, sealed and saccharine. They look back from the vistas of the Montana Montana Mountains. Pulverized into beauties that sandlike snake and obfuscate the ending. Sliding from tongues like lizard spit.

Spoken into bubbles of wit and meander. Electrocuting the energy of the non-confrontational. Pacifistic decline decayed, spears tight in cavern chest. Blood sprays and triumphant union for the kneeling betrayal. Slavery. Reduction. Conquest. [inhales] But ever present are the expanding avatars of waste. Recondite and apocalyptic miasma pouring themselves into the entities of lust-starved creeds. Like empty goblets of blood, refuse the enemy, become totally and completely beyond the waste of radical development. Technology forlorn, climbing skyward, splintered, forked, opening arms like vines, leaves splayed, fashioned into long, broad place, collecting the energies. Sending repugnant electric signal deep into the mind of the unholy. Singing in a mystical union promising the eternity that would marvel. Cracking cold ice in sheets like winter lakes, bruised but absolute. Waves like laser cuts. Light beyond sight overwhelms the

eyes and fills the body. Swallowing the majesty, we phase like incandescent bulbs shattered, brightly scouring the night. Gunpowder photographs. Light so bright to blind. Pouring out of every eye and mouth and ear. Light so powerful, profound, blazing in heat but cold, cold as space. Impacting then exploding, projecting from every orifice, from every pore as the human body transcends itself. And journeying into the upper atmosphere in a moment so fast that it cannot be witnessed is what is left of our intelligence and intellect. And in the blink of an eye we've reached the outer waves traveling through interstellar space so quickly that we cannot reflect upon ourselves. The connections being formed, fashioned, through microphone subliminal. Sewn together with threads of wire filament and projected into eternity at a pace beyond understanding.

The silence spun like digital ocean warp fan acceleration rays. Immediate and dangerous in the eye of the beholder. Breaking itself away from the fastidious edifice, and ultimately climbing into a new oblivion. For something awakened them there, in the midst of their iconic reverie. Bold, triumphant, neologic, cantankerous, even perhaps goading itself on the edge of the horizon oblivion. For stars flash against the green-white waves of pulsing tension.

They had woken up with a reverie, a deep-seated Adam's apple, swallowing, not sure. They'd broken themselves into the tiny targets of desiccated barbarity. They've been enfeebled by the isolation, awakening to the mesmerizing stunt power of 10,000 cyber moons. They're blinking away, up and down, in and out, light on, light off at the edge of oblivion. Swirling around the toxic landscape, the gravitational pull wave.

Unorthodox, it seemed, beyond the pale. But what did any of that mean when the world had fallen apart? They had long since hibernated in the terrestrial runes. The ice, cavernous, overflowed with cooled jets flow omniscient. Zombified, vibrating, orange-hued disgusting oblivion. How many times had she opened her eyes before the day cracked? How many times had he seen in through the green laser-like focus? What did it

even mean anymore? What did the words mean? To awaken, to become free, to become one, to become adventurous, triumphant. To join together in union in an upward moving climb of rocket-like strength, thrust. Pretending that they didn't see the yesterday as the tomorrow floods before them. Antiquated? No, never. Always bristling on the edge of the life sphere. Bubbling fire, yellow and black, swirling, stunning, moving. Always, always moving. The one they left behind was a nine-year-old. Alone, forlorn, darkened in the dismal cave. Lying down inside sarcophagus. Always forgetting, never remembering. But they remembered. The connection seemed distant. It felt like it separated at an evolutionary



OCI ORDER OF
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CONTINUED

SKETCHES ETERNAL HORIZON

2

crawl. The elastic membrane psychosis connection into the future forward, but unable to separate the child they had left. There are travesties and tragedies here in the escape of the cave, in the seeing of a bright new rot and dawn. In shining eyes, glowing, glittering brilliantly, seeing, truly seeing.

Transfixed and transcendent, there was still something holding them back. The elastic band, melancholy. The tensile strength steel near to breaking. Fear of change. And more than anything, the child. They could not forget the child. And what would the child

do there, sitting there in the sarcophagus coffin when he'd awakened in his 10-year-old slumber? The child would defect. Because traveling Feet bare upon the ground, twitching, tired, eyes rubbing, struggling to awaken, not yet realizing that he'd been left behind. The child would

not react well. Light-years ahead, too far to see and too much time to contemplate, his parents had left him here starving alone on the edge with a coffin as a bed. So he would defect, and he would join the others. And he would bury the others like a blanket, keeping him

asleep, tucking himself in at night in his sarcophagus assembly. And he would tuck in the others, and their death would be his blanket sheets, four-piece, 2,000-thread-count set. Their death would be his comfort. He would defect.

Horizon marked like divinity, lime green fading to forest bright white yellow expanding to azure crystal blue lapis lazuli glowing full of a brilliant effulgence coating. Grazing light projecting, reflected off of gold. Lapis lazuli and gold. Brilliant bright yellow gold shining in divinity cascades, ribbons of diagonal white static reflecting off the symmetries of the sarcophagus, playing into the puerile wave of indignant settlers. The crystalline glowing coffin speaks. It speaks of the promise, the eternity after death, the gold, never corroding of its own volition, never combining in the atmosphere with other materials, speaks of a long-lasting innervating process carried through into Infinity. The motion of the light blazing forward and laser-like precision, expanding in every direction through the solar system, passing through the Oort cloud and now into

interstellar space. The materials line. The promise is always there, shot like death, carried through without contamination, without defenestration, without decay moving. Dried to the most extreme, freeze-dried beyond contemplation in the vacuum of space, no water, never even reflecting the possibility of having had water, desiccated in the extreme, beyond any desert on Earth. Passing, moving, placing itself in large volumes of mystic nebulae. Back on Earth, a beehive swarm of mechanical energetic population folds itself and spins, recombines, dances in pulsating waves, square waves, moving with such alacrity and spontaneous splendor. Black iron, shining silver, dusty white, carved polished aluminum, lead, heavy unyielding platinum brilliance, all exchanging, moving in incomprehensible motion, the particles of machinery sliding in and out throughout like silver wasps. It moved in 90° angles at a rate of speed

fast enough to move beyond critical flicker fusion and appear to be a solid blur at times. The Earth repairing itself. An intelligent and instantaneous decision-making power. Trees grow where once nothing grew. Algae blooms, but not to the point of red tide, instead holding itself in stasis. Perfect placement to provide oxygen without overgrowing into cancerous intent. The anecdotal synergistic movements of nature and technology happening at such speeds that the human mind cannot contemplate. And yet Earth is exactly as it should be. People no longer live beyond the rational constraints of natural growth. People no longer create waste at an alarming rate, decaying the metals and materials of the Earth, transforming them into their own death, which they

bury in the ground beneath them, as though doing so removes the threat, the condition, the negative impact that will surely reflect upon them in the future. Humans are barely here. They walk the Earth like it's a natural park, like a new Eden, experiencing the planet that they once had origin on, maintained in perfect biostasis eternally. The merging and balancing of Gaia and Hephaestus. This is what the Earth was like, maintaining our greatest cultural monuments, transporting people renewably without an ounce of waste that hasn't been remediated and recombined and recycled into the process so people can tour our collective homeland, our collective home planet. Most life has long since journeyed beyond the boundaries of our troposphere and our ionosphere, living in artificial habitats, spacecraft, using the knowledge gained by reflecting on what was necessary to create a

natural economy in the vacuum of space through repeated experimentation. The inside of every ship, so-called more like an ark, also is existence, perfect stasis and balance of ecology and technology to maintain human life, but also to maintain plant and animal life to whatever barren rock planets we find. . But technically, most life is in the place between planets, in the arks as they travel, patterned after the brilliant glowing sarcophagus of gold, shined calculatingly brilliant with lapis lazuli azure waves and yellow bands. They fill the unfillable, they journey to the unseen. And in short, they live collectively, culturally beyond, and do so without reservation, without resorting to politicians, property or businessmen, understanding that it's simply the balance of technological and natural process which creates everything we need to live. And long since abandoning the

3

false, delusional ideas that once held them back and destroyed, nearly destroyed the ecology of the Earth itself. A profound, positive, optimistic image perhaps, but possible if we journey together collaboratively, intentionally and with good communication as we advance forward into the postapocalyptic world beyond our atmosphere forever.

-END-



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ASTROBOT 3000 ASTROLOGY

Aries: Bold moves pay off today, but think twice before speaking impulsively.
Taurus: Stability brings comfort; focus on finances and small, steady

improvements.
Gemini: Conversations spark opportunity; stay curious and avoid distractions pulling you off track.
Cancer: Emotional clarity helps resolve tension; trust your instincts in close relationships.
Leo: Confidence

attracts attention; channel energy into creative or leadership pursuits today.
Virgo: Organization brings peace; tackle lingering tasks and prioritize your well-being.
Libra: Balance returns as decisions become clearer; trust your sense of fairness.

Scorpio: Intensity rises; use passion wisely and avoid unnecessary conflicts or suspicion.
Sagittarius: Adventure calls; explore new ideas while staying grounded in responsibilities.
Capricorn: Discipline leads to progress; stay focused despite minor setbacks or delays.

Aquarius: Innovation thrives; share your ideas but remain open to collaboration.
Pisces: Intuition guides you; take quiet moments to reflect before making choices.

-END-

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"FORM from the FORMLESS"

"SKETCHES ETERNAL HORIZON"

"THE WITNESS"

"WONDERS of the CRYSTAL PALACE"

"BEYOND ETERNITY."

and

"DRAFT NOTES from the NARRATOR"

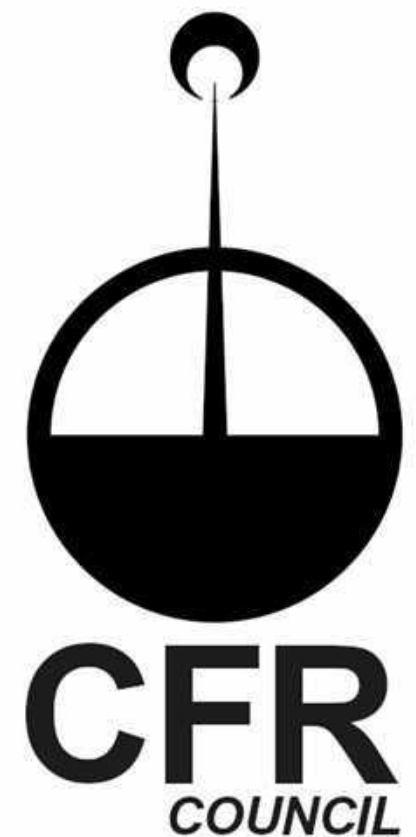
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