

ISSUES

WE'RE BUILDING A TOWER

ANDRAS LINDER



PROCESS CHURCH
OF THE **FINAL JUDGEMENT**

#60; 05/01/22

WOMEN OF NOISE - THANIEL ION LEE INTERVIEW

**THE JOURNAL
OF OCI & CFR**

ISSUES 60; 5/1/22: PROCESS CHURCH OF THE FINAL JUDGEMENT

Page 1 - Andras Linder cover.

Page 2 - Archduke Happy column.

Page 3 - FAI w/ Andras Linder/The Process Church of the Final Judgement.

Page 4 - Process Church continued.

Page 5 - Andras Linder poster.

Page 6 - Subscription page.

Page 7 - Carl Kruger, Feature on Women of Noise.

Page 8 - Impressions Of.

Page 9 - Impressions Of.

Page 10 - Process Church continued.

Page 11 - Process Church continued.

Page 12 - Andras Linder continued.

Page 13 - ISSUES Interview w/ Thaniel Ion Lee.

Page 14 - Thaniel Ion Lee continued.

Page 15 - Thaniel Ion Lee continued.

Page 16 - Thaniel Ion Lee concluded. Astrobot 3000 Astrology.

Page 17 - Our literature. Q/E for the peopole.

Page 18 - Backpage. Pertinent info.

STEALING TRAFFIC CONES

If you're anything like me you know that the traffic cone is your natural enemy. They exist to do the two things I hate the most to me- fuck my car up, and tell me what to do. I'm not going to listen to the orange and white menace, I'm going to drive wherever I want to, and that might include through you if my car is shitty enough. One of the perks of a dinged, imperfect car is you never really have to worry about running into things, except for these little fuckers.

Have you ever had a traffic cone stuck in your wheel well? Let me tell you, those plastics and rubbers don't smell any better being destroyed than they do when they were created. If you thought cigarette smoke was hard to get out of clothing, you should try getting the smell of traffic cones out of a nice button down shirt.

By the way, traffic cones, I've been taking possession of them. I find them in parking lots, at driving schools, on the highway, at the sporting goods store, and some other places.

They don't tell you that the traffic cones are a public good and you can take as many of them as you want and do whatever you want with them. I put two of them under my shirt to do gender.

You can make traffic drive in circles in the lot. You can mark off your own parking space at your apartment building, or on the street. In a self defense situation, a traffic cone will do in a pinch. My favorite thing to do with traffic cones once I have them is to put them in a big pile and burn them. They burn for a really long time and the smoke looks cool.

I like to take my shirt off and strike poses in front of the huge fire and play songs from the apocalypse now soundtrack.

It makes me feel like a better man when I do this. The buzz from a good traffic cone fire usually lasts about two weeks, with only mild side effects.

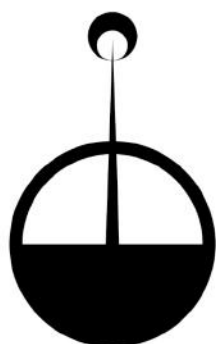
I love taking these things. I've got my name and photograph in circulation at the department of transportation in three states, but that's not going to stop me. I'm better at running than any of these highway construction workers who inhale tar fumes and dust and drink beer and cigarettes. They're already out of breath and I'm well on my way into the woods, out of sight, ready to grab again. This must be how a wolf feels stalking a deer. The pursuit of these traffic cones is what completes me, and I will be after that buzz for a good long while, until I get bored of it or I have some sort of career ending injury.

The only downside is that I've got a lot of traffic cones where I live.

I'm starting to wake up covered in reflective material and orange paint- some of the less educated locals believe I am some sort of gay bigfoot, walking around in the woods at night, sparkling. No, that's just me lining up to score some more cones. I feel like the big score is coming up soon- there's a weigh station that is being decommissioned, and I know the trooper who is assigned to sit on it in his car is very fat and going legally blind according to my boy Windex who I met outside the gas station. He appears to give me helpful tips and tricks whenever I'm stuck, and right now he tells me I need more cones every time I see him.

Recently, my relationship with the cones has started to take on a new, unexpected dimension, but I think we both enjoy it.
[TO BE CONTINUED?]

-ARCHDUKE HAPPY



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ISSUES MAGAZINE

FEATURED ARTIST INTERVIEW

ANDRAS LINDER

PROCESS CHURCH OF THE FINAL JUDGEMENT

CFR: Ok I'd like to ask you a few questions for our interview:

1. When did the Process start? 2. What motivated it? 3. Who was a part of it?

Andras Linder: The original Process Church of the Final Judgment you mean?

C: Yes these questions are about the original process, which we will later tie to the attempted revival.

A: Well I would refer most people to an internet search in this scenario, since it's a lot of

information to take in all at once.

Started by Robert (De Grimston) and Mary Ann (De Grimston, later Maclean). These are the only very important figures in the creation of The Process, although I only know as much as the average obsessive person can find, and the most useful information other than the Wikipedia rundown comes mostly from anecdotes by former member Timothy Wyllie who was in it from the beginning.

Let me give you a bullet point timeline.

I'll have that ready by tomorrow.

C: Take your time. The more detail the better. I want to build a timeline and then later connect what you're trying to build.

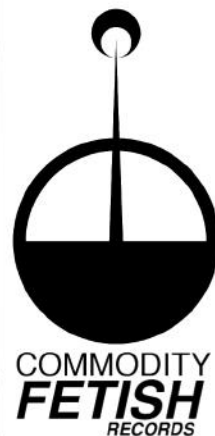
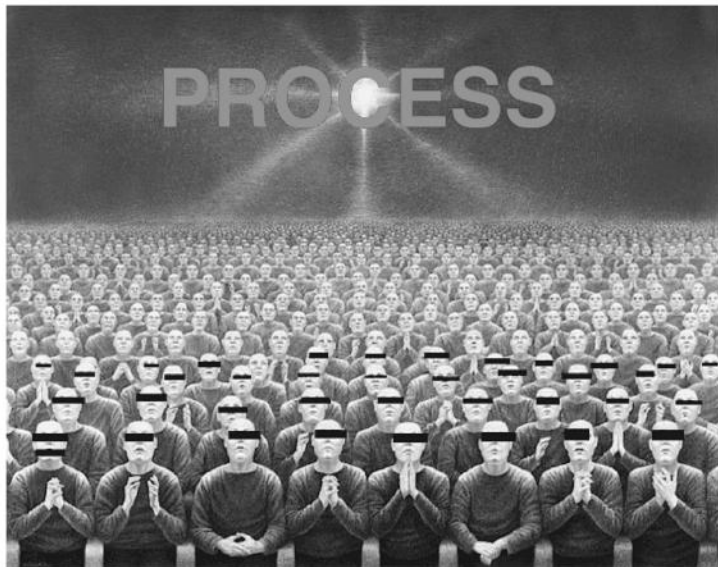
A: Yes, sorry, I was prepared mostly to answer questions about the, "Why do you care about this?" aspect and this is more of a research project which deserves input from more people than just myself.

I'll have it done by tomorrow though it's easy enough.

--- Robert De Grimston (1935-) and Mary Ann (MacLean) De

Grimston (1931-2005) formed Compulsions International in Mayfair, London in 1963, using psychotherapeutic techniques they had learned as Scientologists. Finding that their clients were actually longing for a sense of God, their practice began to turn in a spiritual direction. In June 1966, Robert and Mary Ann, led by inner promptings, took a group of 30 young people and six German shepherds to Xtul, Mexico, in the Yucatan Peninsula.

CONTINUED



PROCESS CHURCH CONTINUED

A: Their miraculous survival of Hurricane Inez in June 1966 became itself a religious experience, and the group began to view itself as a church: The Process Church of the Final Judgment.

Incorporated in the U.S. in 1967, the church set up chapters in New Orleans, Los Angeles, San Francisco, Chicago, New York, and Cambridge, Mass., as well as in London, Toronto, Rome, Hamburg, Amsterdam, and Paris. The growth of the organization was facilitated by public "Sabbath Assemblies" (worship services), the sale and distribution of booklets and cleverly illustrated magazines, the opening of coffee houses, the presentation of provocative films and lectures, the doing of "good works" in hospitals and nursing homes, and the popular press's fascination with this edgy and possibly dangerous new religious movement.

The teachings of the church centered on the reconciliation of opposites, and specifically the reconciliation of Christ and Satan.

This emphasis on Satan led to bad publicity, and it became unpopular with the leadership of the church. In March 1974, Robert de Grimston, the originator and writer of the *The Process*' huge volume of literature, was removed from leadership.

That's where my interest in *The Process* ends, although Mary Ann went on leading a spiritual group called The Foundation Church, then later seemed to focus efforts on a dog rescue shelter called Best Friends Animal Society until she passed away on Nov. 14, 2005.

These are the basic facts but the more you look into the story the more interesting it gets. I recommend the documentary, "Love, Sex, Fear, Death" (named after their most famous magazine publications which had a great deal to do with their notoriety and the fact that they are still being discussed). In fact, I'd be surprised if you haven't been at least indirectly influenced by *The Process Magazine* in the styling of your own publication. It was "light years ahead of its time," as one essayist said.

C: Would you say that their use of the Satan archetype made them more interesting to you?

A: It definitely made them more interesting to the media as well as a lot of my favorite musicians, so that contributed to the probability of me hearing about them (I had been listening to Skinny Puppy's "The Process" album for decades without a clue what it was about).

But the more I looked into *The Process* the more I realized the whole acceptance of Satan thing is just a minor detail, although I guess it helps to attract curious people still.

C: How did Satan fit into their theology?

A: Satan is the name they gave to one of the four Gods that the whole Xtul experience allowed them to communicate with during their meditations. He's the God of destruction and of war, and he has a duality unto himself: the Satanist wants to at once indulge in and also rise above the easy and excessive indulgence in material pleasures.

The Process is really a polytheist religion and its gods have many names, but they used what at the time was the easiest to understand from the scope of being brought up under western theology. If they had been living in the east, I'm sure the 4 gods would have different names. Fun fact though: Robert de Grimston grew up in Shanghai, China.

C: So what were the other three gods and how did they fit into their theology?

A: There's a very popular image from one of their magazines that tries to explain them concisely, kind of like an early version of one of those "infographic" you might find online meant to explain a political or religious

stance, but in short they are called Jehovah the jealous and vengeful god of order and obedience, Lucifer (an entity completely separate from Satan) is the god of, "love, beauty and bringer of light;" has a lot in common with some classical gods like Aphrodite and even Prometheus. Christ of course is the same as the biblical Christ, although he has forgiven Satan and is ready to come down and pass his final judgment on each of us at any moment, with Satan to execute the judgment. Hence the, "Final Judgment," part of the name.

Anyway, I must go to bed. Can we continue this tomorrow?

C: For sure.

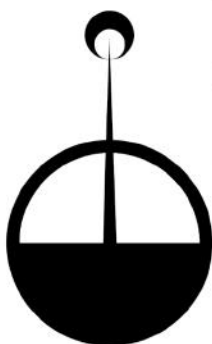
A: Also for the record that history timeline was written by fellow Processean John Hermann.

C: Cool

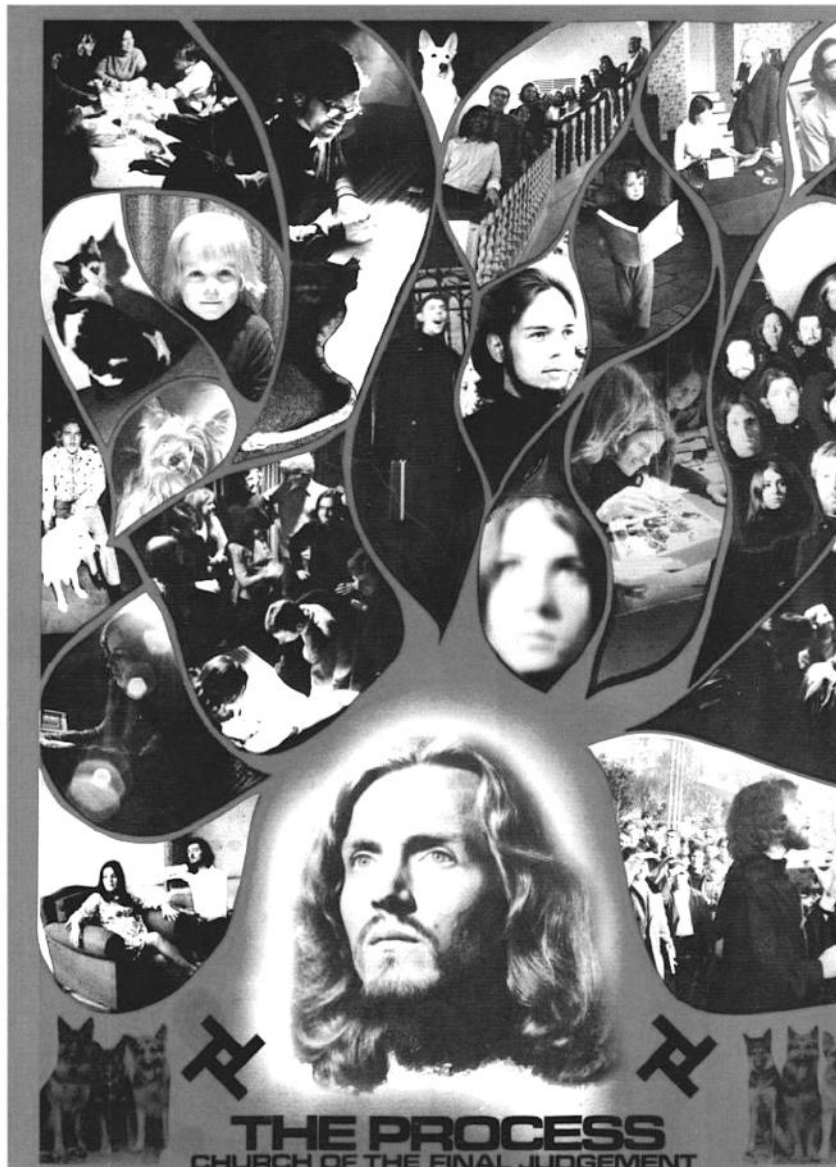
A: As it is, I hope you are well. I'm ready to answer more questions.

C: Can you fill me in a little more on who or what the "gray forces" are?

CONTINUED ON 10



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ANDRAS LINDER POSTER



ANDRAS LINDER

6
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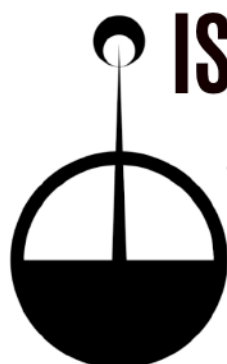
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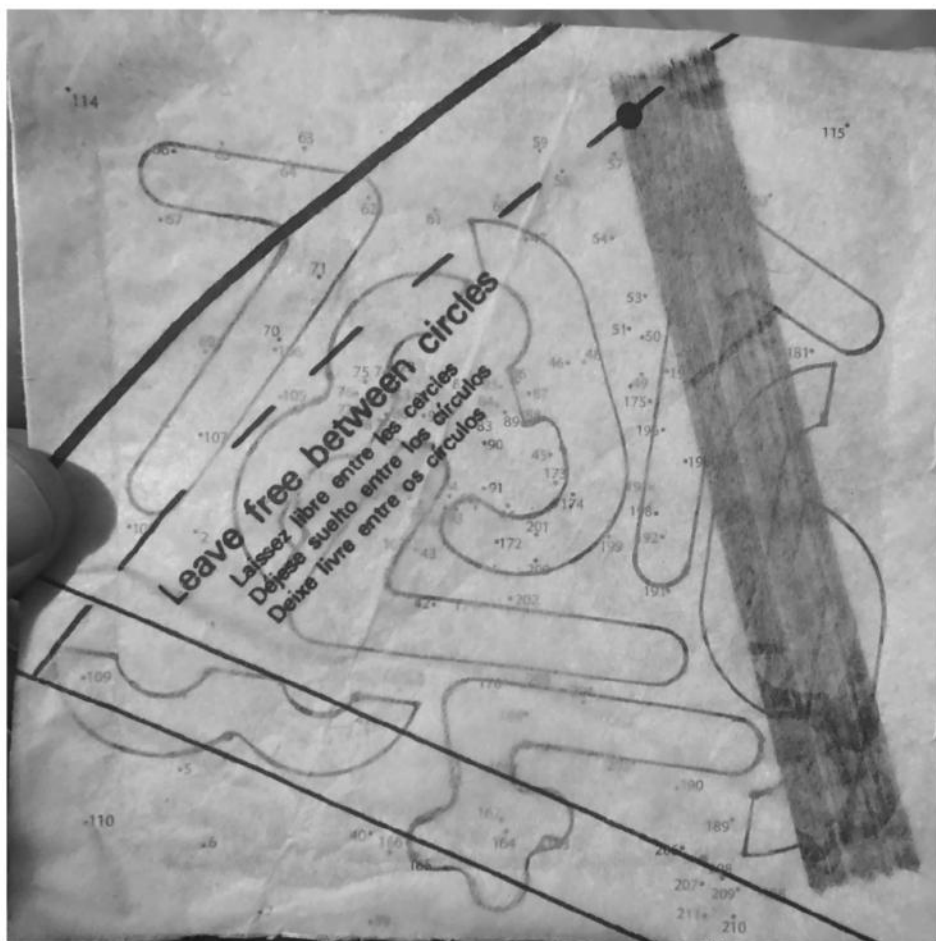
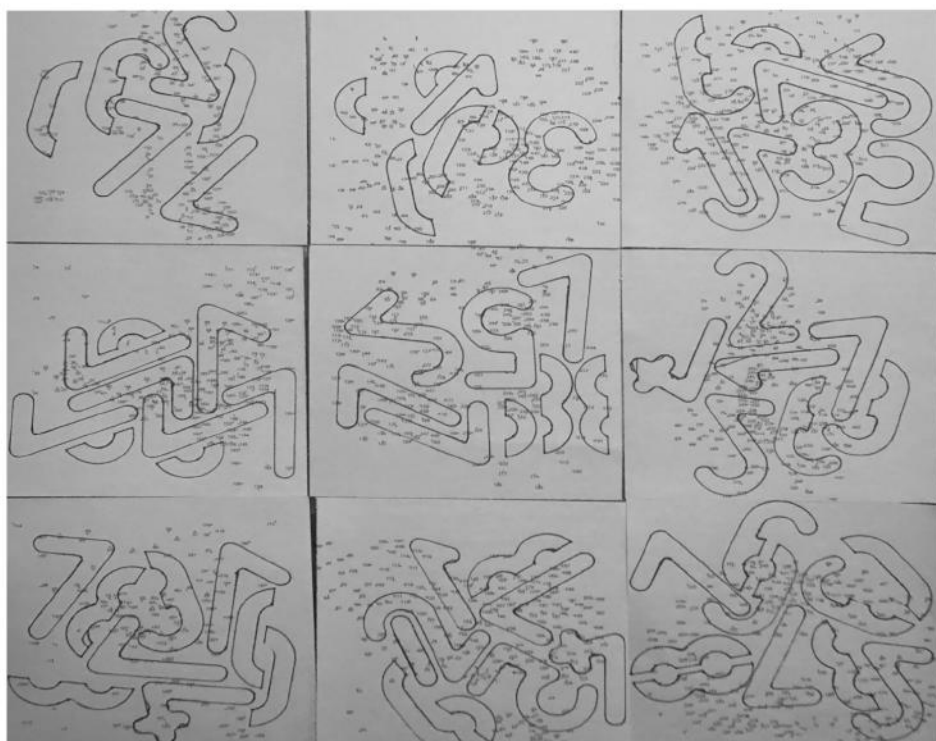
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FEATURED ALBUM

FOR OCALENIE by WOMEN* OF NOISE

Women* of Noise is a collaborative meta-project made from multiple international noise acts led by women and femme-aligned persons. The various projects are НОГІРЬКІ, Yotzeret Sheydim, Darja Kazimira, Fashiongore, Kristina Warren, Keren Batok & Tolga Baklacioglu, Leperwitch, Temperence of Sleep, Insurgent Elegence, Zavoloka, Bestial Mouths, ISOTROPIA, Jackrabbitt Hare, and Spookstina. They released an album, called, "For Ocalenie," proceeds of which go to the Ukrainian people struggling during this time of war, on March 14, 2022.

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

They include this artists' statement on their site:
"Women* of Noise- For Ocalenie compilation album is a reaction to events of 2022 and Russian invasion of Ukraine. 100% of the proceeds will be donated to Fundacja Ocalenie (en.ocalenie.org.pl)- Polish organization dedicated to providing long-time support for refugees that cross the Polish border.

Thank you to everyone who contributed and supported the project."

My Impressions:

This is a long, complex album full of twists and turns, which boldly executes an avant garde sensibility even as it manages to cauterize the wounds of a dying people.

The various artists associated with this work clearly poured their heart and soul into its success. They delivered a dizzying, diverse array of music. Mostly elemental noise, ambient, and drone but also featuring some theatrics, electronics and even the occasional "real instrument."

The fact is that the creators of this project were motivated by a kind of enlightened angst.

The songs contained herein do not simply motivate one to contribute financially to the people of Ukraine, rather they also express the intense weight of the karmic hammer, the screams of the innocent, the horror of the reality of war.

If you are looking for something easy to tap your toe to, perhaps this isn't for you. But if you're looking for an exorcism, a banishment of the malignant spirit of martial hate, then nothing could serve as a better executor of that desire.



IMPRESSIONS OF

THE MEASURE OF MADNESS HOSTILE by SURGERY

Hostile Surgery is a noise artist from Geneva, Switzerland. They released, "The Measure of Madness," on February 12, 2022.

You can check it out here:
hostilesurgery.bandcamp.com/album/the-measure-of-madness

My Impressions:

Ominous, slow, disturbing like a cresting wave reaching out from a cosmic horror.

The effect is like the quiet, still apocalypticism following a nuclear blast. There is a solemnity, a reverence, but everywhere there is a fear as well. A foreboding.

WIDE CALIBER by RON COULTER & SEAN HAMILTON

Ron Coulter & Sean Hamilton are percussion artists from Colorado & Kansas City, MO. Mother Brain Records released their album, "Wide Caliber," on February 11, 2022.

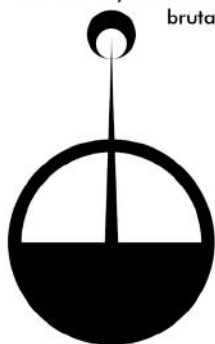
You can check it out here:
motherbrainrecordskc.bandcamp.com/album/wide-caliber

My Impressions:

A highly abstract but propulsive collection of percussion and percussive sounds. Ranging from standard trap set to creaks, squeaks, groans and other oddly-manifested drum vocabulary. The pieces end up a great exhibition of all the possibilities available to us from the percussion section.

This album is an essential listen if you are at all fascinated by the drum side of music.

It is immediate and cerebral, emotionally evocative but with a graceful brutality.



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BRACELET by NOVA CHARM

Nova Charm is a hip hop artist. They released "Bracelet," in 2022.

You can check it out here:
open.spotify.com/album/0rE11es7wH0skHq2aziF8M?si=FOhhUVFUQ_6bj3nISr8nw&nd=1

My Impressions:

The beats are pretty unique, comprising squeaky atonal riffs made from synthesized lines and samples assembled in an odd manner. There is a small amount of humor in it but it is matched to a genuine experimentalism.

The vocals are flowing, punctuated, articulate and generally work well with the odd musical style.

THE WORLD IS by ALMOST OVER BLACK SUIT YOUTH

Black Suit Youth are a pop punk group from New York. 59X Records released their album, "The World is Almost Over," in 2021.

You can check it out here:
open.spotify.com/album/3fZzrKbAnB4Fky7jbqs4yM?si=6IG27yXPS3-7ZYss_fEBaw&nd=1

My Impressions:

A pretty straight-ahead blend of 2000s emo pop punk and late 80s power metal. Something between Queensryche and My Chemical Romance.

The music is unquestionably energetic and pop heavy. The lyrics are easy to remember, the lines are catchy. They are a pretty straight up rock and roll outfit.

EVEN THE EXECUTIONER DIES by CEMETARY BASTARD

Cemetery Bastard is a noise project from Kansas City, MO. Skunt Productions released their album, "Even the Executioner Dies," on March 18, 2022.

You can listen to it here:
skuntproductions.bandcamp.com/album/even-the-executioner-dies

My Impressions:

A deep, liminal, shadow-filled place of crushing violence and endless conflict. A place of despair, anxiety, of fear.

At the same time there is power here. There is a light, of sorts. There is even a sublime beauty, the beautification of a dark cavern, of sub sea life forms. It is terrifying, unfamiliar yet gorgeous.

SUNSET SKULL by ASSASSUN

Assassun is a synth pop artist from Berlin, Germany. Blackjack Illuminist Records released their album, "Sunset Skull," on March 11, 2022.

You can listen to it here:
blackjackilluministrecords.bandcamp.com/album/sunset-skull

My Impressions:

Synthesizer. Beautiful, evolving synthesizer. Synth that propels, that scrambles, that develops. It expands and contracts.

Highly danceable, hummable, lovable.

A barking, matter-of-fact vocal. On type and on beat.

An excellent synthetic dance creation.

(BLUE_DREAM) by ALL THE RIGHT FRIENDS

All The Right Friends is a pop rock group from Seneca, SC. They released, "(blue_dream)," on March 12, 2022.

You can listen to this:
alltherightfriends2.bandcamp.com/album/blue-dream

My Impressions:

A collection of emotionally charged, pop-sensibility-defined rock music roughly in the style of 1990s alternative acts.

The recordings are clear, the instrumentation present and forward.

The alternative era is back.

CIRCLING THE DRAIN by NOWHERE DAYS

Nowhere Days are a pop punk band from Chicago, IL. They released an album, "Circling The Drain," in 2020.

You can listen to it here:
open.spotify.com/album/7DsAebQTm0JLpp66yw0iyI

My Impressions:

This album, and this band in general, is firmly in the great, long tradition of Chicago pop punk acts.

This is the sunny, relatable sound of the midwestern suburbs. Talking about life, goals, dreams, and problems while softly propulsive jams keep just a bit of edge and angst in the equation.

You know this kind of band and if you like it I promise you will like it.

IMPRESSIONS OF

THE DARK by EXPERIMENTATIONS IN IRRITATION

Experimentations in Irritation are an avant noise act from Tallahassee, FL. They released an album, "The Dark," on February 25, 2016.

You can listen to it here:
[experimentationsinirritation.bandcamp.com/album/the-dark-10-track-album](https://open.spotify.com/album/experimentationsinirritation.bandcamp.com/album/the-dark-10-track-album)

My Impressions:

Dark. Intense. Noisy.

Ranging in character from an industrial type electronica to a totally deconstructed collage of noise, with interludes of overdriven vocals, repetitive machine-like samples, harsh, grating distortion, and the occasional foray into an almost song-like effect.

It is often hard, fast, dance-oriented but brutal and blistering.

THE LONG WAY OUT by NEOCENTRICS

Neocentrics are an indie rock group from Boise, ID. They released an album, "The Long Way Out," in 2021.

You can check it out here:
open.spotify.com/album/35F81fk3HSGR6TaFlov3k7?si=8y7xxHpGQIKiYrUBGxzMbQ&nd=1

My Impressions:

Upbeat, relatable rock and roll music that manages to wed a good song writing sensibility to a local flavor.

The songs are firmly in the instrumental tradition of rock music- guitars, bass, drums, etc.

They are also poppy and have an endearing sort of creakiness. These are tunes that are easy to pick up and hard to forget.

OCTOBER 3, 2018 by HEIRLOOM

Heirloom is a free improvisation act from Gainesville, FL. Hymns Recordings released their album, "October 3, 2018," on February 26, 2022.

You can check it out here:
hymnslabel.bandcamp.com/album/october-3-2018

My Impressions:

Heirloom "October 3, 2018" Hymns, 3"CDr (2022)

October 3, 2018 is an improvised live set constructed from chimes, bells and tapes. Proper new-age-meets-noise-show-ambient-via-Aeolian-Harp-pacing inspired free music, October's wispy, open looping narrative trawls an aural horizon of sounds subsumed in dovetailing swells breaking the surfaces of cloudy mirror pools. Ideal for listening to while falling-awake, file under "line buzz dream scapes".

REVIEW BY CARL KRUGER

THE RAVENING EP by VANCE LATTA

Vance Latta is a synth pop artist from Seattle, WA. He released, "The Ravening EP," on January 4, 2022.

You can check it out here:
vancelatta.bandcamp.com/album/the-ravening-ep

My Impressions:

Beautiful, sonorous synthesizer lines that practically glisten with the artifice and pristine character of the 1980s.

This EP reminds me of the best parts of Depeche Mode. The vocals are tender but not forced. The synths are a massage to the inner ear. The emotion is there, the song writing is good, the progressions build and contract great.

An excellent take on this classic genre.

MAKING ROOM by MILK HARBOUR

Milk Harbour are an avant pop group from Chicago, IL. They released a single called "Making Room."

You can listen to it here:
milkharbour.com/track/3039752/making-room

You can check it out here:

An intentionally clear, soft-developing, easy going song.

Composed of layers of gentle guitar harmonies, a big, effected bass, and tiny peripheral glitches of synth and affected instrumentations.

The vocals are direct and to the point, repetitive, and catchy. The mood is relaxed and accessible.

EP 1 by PUCE MOMENT

Puce Moment is a post punk band from Frederick, MD. They released, "EP 1," on November 7, 2021.

You can listen to it here:
pucemomentusa.bandcamp.com/album/ep1

My Impressions:

If you ever wondered what would happen if post punk and dream pop decided to make a genre together, Puce Moment's EP1 answers that question in the most impressively chaotic of ways. Danceable and experimental. Unafraid to embrace convention and then shortly after douse it in gasoline and set it entirely on fire. Ravenous. Unflinching. Uncompromising. Undeniably dynamic, the grooves are deep and plentiful. Subtle and brutal, dreamlike and hellish all at the same time, EP1 delivers an impressive set of compositions that flow from one to another seamlessly and provide a potent and tumultuous musical vision.

REVIEW BY JOSH GOW

PAX TRITONICA by INDIGO UVULA

Indigo Uvula is a psych rock act from Chicago, IL. They released a single, called, "Pax Tritonica," on February 18, 2022.

You can listen to it here:
open.spotify.com/album/5A0q1DjVPkAQYRKDFzTQ0?si=tmmaQO1HTnun0NxrAJL0A&utm_source=copy-link&nd=1

My Impressions:

A dirge-like, peaceful-but-anxious emergence of clarity and static. A lone voice chants the lyrics as a bass and heavily-distorted-but-harmonically-coherent guitar create shimmering crunches of blissed out chords. It is a chant, a religious call, and a warning at once.

DISPROPORTIONATE RESPONSES by WOW, OKAY, COOL

Wow, Okay, Cool are a punk(?) band from New Haven, CT. They released an album, called, "Disproportionate Responses," on November 12, 2021.

You can listen to it here:
wowokaycool.bandcamp.com/album/disproportionate-responses

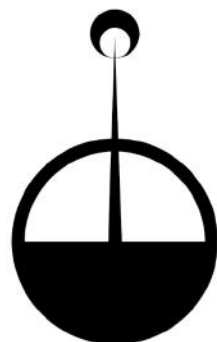
My Impressions:

Now here is a band that is pleasantly difficult to consign to a simple genre tag.

They blast off in a hardcore direction pretty early on, and they do keep a punk rock edge throughout.

The musical patterns escape the predictable though, venturing in an odd sort of New Wave direction, sometimes a kind of Fugazi-esque Posthardcore direction, sometimes slamming ahead as speed metal or thrash.

The effect is dizzying and highly enjoyable. I imagine these guys put on a good show.



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PROCESS CHURCH CONTINUED

A: I think in our current lingo we would call them "normies." The grand majority of people who are paddling their way through life without a second thought. Everybody who has been an angst teenager instinctively knows about the Gray Forces. We call them John/Jane Greys.

Instinctively we are reminded of someone in our youth who tried to discourage us from being who we want to be as adults, I think.

C: I got you. Does The Process think these are a disorganized mass, or can the greys act with purpose and will?

A: There's a kind of slogan The Process Church repeated quite often which is "humanity is the devil". It's explained more in Processean literature how already in the 60s/70s people felt they had come to a point where they cannot condone most of the actions taken by what they see as the "square majority," and the difference between The Process and the hippies of the time is that while the free love generation resounded with millions around the world, the Processes accepted that most people will not adopt their worldview, and it was more important to find the few kindred spirits who are innately attracted to the idea. Anyway, since Mary Ann and many other Process members were always into animal rights advocacy, they often used examples of what mankind does to animals in order to advance itself to show that we are an overall cruel species doing Satan's work for him. Hence, "humanity is the devil."

C: Great. I think one of the more intriguing ideas of The Process, in the minds of the average person who finds out about them, is that they identify Satan and Lucifer as different entities representing different forces. Would you mind writing a bit on the differences and similarities of them?

A: Don't think there are too many similarities between them, as Lucifer represents gentleness, wholesome pleasures and an appreciation of the arts while Satan is more about vulgar excess, disdain for the weak and a constant thirst for destruction. As to why I think this more interesting than the traditional

As addicts can attest it's much easier to control a self destructive impulse once they acknowledge its existence and admit what it's doing to them. I believe mainstream Christianity is a sort of mental self-harm trying to "keep the devil out," when in fact Satan is a part of every one of us.

C: How does The Process say these forces should be used? The gods, I mean. Are there special rituals? How do we worship them?

A: The way I understand it is that whichever god one most identifies with (for some it may be a long journey to choose one) is the one they pray to in private. Most Process rituals that I have witnessed are more like a meditation on a specific theme, which is first discussed as a group and then explored from all four "angles." In the book *Revival: Resurrecting the Process Church of the Final Judgment*, which is a fictional story about how a contemporary (though quickly aging in its references) Processean revival might go, the communes seem to be separate for worshippers of each god, but as far as I know this is not how it worked in the original Process Church.

C: Ok, Interesting. So what got you personally interested in The Process?

A: The real goal is to achieve inner harmony by bringing the 3 conflicting gods (Jehovah, Lucifer and Satan) together using the love and acceptance that Christ brings to the table. For in depth explanations on how to go about this I recommend reading some of Robert de Grimston's writings on *The Gods*. I always thought his writing style was surprisingly powerful even when first approached with skepticism.

I have to admit I lived over 30 years of my life trying to find or come up with something like The Process, listening to lots of Industrial music including all of Genesis P-Orridge's projects and Skinny Puppy (who wrote a whole album about The Process that even most of their fans don't fully "get"). Anyway I was sitting around watching mind numbing streaming TV one dreary COVID lockdown morning when a documentary about serial killer David Berkowitz aka The Son of Sam came on. I guess he was a frustrating character even after he was caught, as nobody really seems to know why he did what he did, but apparently journalist Maury Terry spent a good chunk of his life trying to prove his far-fetched theory that he was coerced by a secret Satanic organization called The Process Church of the Final Judgement. Even though I had no idea what The Process was at the time, just hearing the name made the hair on the back of my neck stand up, but in a good way like "this is something I need to research." Of course Terry's conviction that The Process was engaged in every sort of evil they could think of to help bring about the end of the world could not have been more wrong, but as I kept researching and making connections it turned from a regular session of "let's read about this crazy cult and the poor fools who were in it" to "I think I legitimately want to at least visit these people." It became an obsession, and you can imagine how disappointed I was when I first

learned that there don't seem to be any remaining Processean communes left. This almost convinced me to put the whole idea of joining The Process aside, but then I found that The Process Church still has a Facebook group and that there were people from all over the world having recently discovered the movement and asking how to join, as well as a couple of members of the original Process Church in the 60s/70s who are more than happy to answer our questions about Processean rituals, history, etc.

So it suddenly clicked, and I felt like I was a movie character realizing his destiny for the first time: bring The Process back to the people who need it. Unfortunately the ensuing montage where I do all the work within the span of an 80s pop song did not work like it does in the movies, so I'm still at the beginning of my adventure while trying to juggle these endeavors with "real life." And of course all the people who think I've simply gone crazy don't help.

C: Has the Process affected your own choices in life?

A: Most definitely. I used to have severe difficulties justifying any sort of moral code. After spending my 20s getting into all kinds of trouble and picking up all sorts of self-destructive habits, I finally have a solid reason to take care of myself and treat others with respect instead of compulsively trolling everyone and everything like a miserable wannabe Socrates until .

few people could put up with me. I definitely would have benefitted from having heard of The Process sooner (though we Processean try not to think hypothetically or regret the past, as this leads us to blame and self-pity and distracts us from making the most of the present).

Okie by all means send the next question but I'll have to answer it tomorrow night

C: I think from here we can do the phone interview. My other questions are more directed toward you and your seedlings rather than the first wave Process.

A: Cool. Then let the awkwardness begin soon! When were you hoping to have it all done?

C: I'd like to do the phone interview tomorrow or soon if possible, like Sunday evening.

Then I have to transcribe it all. A: Also out of curiosity what made YOU wanna do an interview about The Process? And also are you sure it's worth it to switch to the phone if it's extra work for you?

C: I normally do all these interviews by phone so I am used to it.

A: Ok.

C: I have an interest in religions and cults.

A: Yeah same here. I still don't know exactly why this interest became an attraction in this one case for me though. Alright I'll try my very best to be prepared for the call tomorrow.

CONTINUED

SEX THE GODS & THE GREY FORCES

Three paths and a quagmire.
Who is strong enough to follow one of the paths?
Who is fool enough to fall into the quagmire?

The Grey Forces hold sway, but THE GODS are returned to recruit their armies for the END.
The pendulum swings.

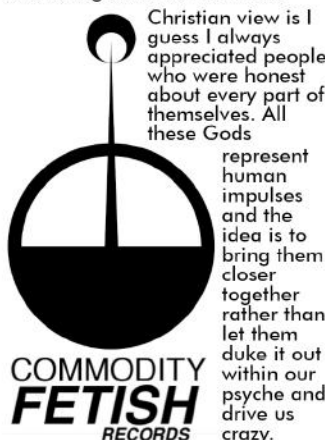
Three paths and a quagmire.
On the following pages an 'Advocate' puts the case for each.

LUCIFER

JEHOVAH

THE
GAME
OF THE GODS

SATAN



PROCESS CHURCH CONTINUED

A: When do you want to start? Are we in the same time zone? It's 8pm here.
C: I need another hour if that works for you. I'm at the grocery store.
A: Yeah, no problem.

C: I need 30 more minutes, or we can do it tomorrow, whichever is easiest for you.
A: I think I'd rather get it over with, the night is still young.
C: Ok great.
A: Will I be able to share the article freely when it comes out or is there a paywall?
C: Free off for anyone, charge if they want a physical copy or subscription.
Free .pdf. You can have a free physical copy if you like
A: Love it.
I don't think I've included this so far, here's the link to all the Process' teachings and a few extras processeans.co.uk/index.html

C: Ok what is your number?
A: <redacted>.
C: Ok I need to grab some water then I'll call.
A: Ok then bathroom break for me. Ok, ready.
C: Ok I'm calling.
Ok, weird, I got a message. You call me.
<redacted>
A: Line cut out?

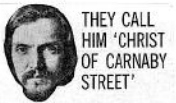
C: Hello?
A: Hi, is this Ryan?
C: That's me. How do I pronounce your name?
A: Andras.
C: Andras.
A: Yes.
C: Alright. Well, we finally got in touch. Sorry about all that chicanery.
A: No worries. I was wondering why my phone number didn't work there, but I guess maybe you

didn't put a one and the area code.
C: Uh, I put the area code but I don't know. I don't know why.
A: Weird.
C: I had another problem with it another day because I tried calling you a few weeks ago. It just gave me that weird message, too.
A: Where are you calling from, again?
C: North Carolina.
A: Oh, cool, ok. Yeah, I have nothing to do with it but it probably has something to do with long distance but I don't know.
C: Yeah, I guess it is because you are in Canada, right?
A: Yeah. Although it should be fine. Oh well. Whatever. At least it worked the other way around.
C: So, the way this will work is pretty simple. I'm going to record the whole thing and I'll ask you some questions. You can talk as long as you want. I encourage rambling. If necessary. Then I'll type it all up. I'll send it to you to make sure that if there's any proper nouns or names that are spelled correctly.
Then I'll lay it out and it will be in our May 1st edition. Number 60.
A: Awesome. Alright. Let's go.
C: We got a lot of stuff already established about the original Process Church of the Final Judgment.
A: Yes.
C: So, I was wondering; maybe we should ask some more questions directly about you. At first, then, kind of slide into connecting it all together at the end.
A: Ok. Sure.
C: Ok. What's your name and where do you live?
A: My name is Andras. Originally it's pronounced "Andrash." I come from

Europe. I was living there until I was, like, 6. I learned English in America. I moved here when I was maybe 8 or 9 years old. It's all been downhill from there. Haha.
No. I guess, I don't know, I've always had a bit of trouble fitting in. Just because I am not really, even in my home country now, I don't really get their references. I'm not completely Canadian either. Not really American at all. So I don't know. I've always been an outsider of sorts.
C: What's your home country?
A: My home country is Hungary.
C: Is that where your ancestry is from?
A: Yeah, everybody. I'm not, like, a mix. I guess, probably a mix of German and Hungarian. Everyone has some German there, I guess, now. Go on.
C: Around when did your folks come over?
A: Uh, well, my dad's a university professor so we were kind of just moving around until he found a place that will give him tenure.
So we moved to the USA when I was in the first grade. We spent two years there. I spent them in San Diego, CA. Then we moved to Kingston in 1998.
C: That's a lot different than San Diego.
A: Haha. Yeah, definitely. We've been having an especially harsh winter this year. Well, not harsh but it's been going on too long and everyone's pissed about it.
C: Ok. So, tell me about what you were into. You have a creative life of your own, right? You have your own work?
A: Yeah, so before I was. I had already started a kind of music project. I had lived at

THE SATAN WORSHIPPERS

bring in their 'friends'



THEY CALL HIM 'CHRIST OF CARNARY STREET'



Next Sunday: The aims of the worshippers

The 20 big view
from Radio Rentals

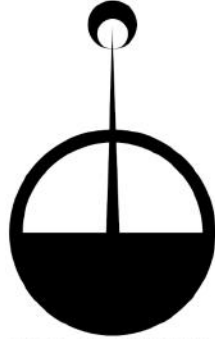
Change to new 1.1m portable case

Radio Rentals

an artist commune before it dissolved. I guess a lot of my previous experiences would kind of lead me to understanding and not being put off by some of the aspects of what life in The Process would be like.
I would say I've dealt with one cult as well. I call it a cult but it's just a twelve step program. I felt like, at a treatment facility, I was being on the creative side of things. There are a lot of temptations especially if you live in a city like Montreal where I went to college. So I picked up some bad habits.
At this treatment facility it really seemed like they were using some cult tactics. They tried to. They were abusive cult tactics. I was kind of freaked out by any kind of small, organized religion before I learned about The Process. I guess it's the way they do things differently that really attracted me.
C: In what way?
A: On a practical level. For example, most religious cults will kind of try to get their numbers up at all cost and I guess, naive and low IQ people are kind of encouraged to join because they're easily manipulated. The Process isn't like that. It's actually kind of difficult to attain membership. You have to work at it. You have to sacrifice a lot. You have to.
In the old Process you had to give them all your material possessions. Now I'm definitely not going to run any kind of thing like that because I don't think that anybody in their right mind, these days, would give up all their material possessions. Just because it is kind of, even if you don't have a cell phone you can't go into certain buildings now.
I guess, just the fact that they are selective about their membership. It's not, they don't have to intimidate you into staying there. Once you've already been through so much it's kind of, you'll

think twice about quitting something that you put so much time into already, I guess.
C: And, would you say The Process had an objective?
A: They did. At their peak, they kind of felt that they would change the whole world's attitude about, you know, religion and spirituality. That they'd be a really big thing.
Even though they didn't change the world, there are these documents by Robert, after he's been excommunicated from the main process church. He wrote encouraging people to start their own version of The Process. [He said] If we are to do so we should do it our own way and not necessarily based on how he did it. How the original people did it. At the end he writes something like, "We thought we would change the world and we didn't, but, we had a hell of a lot of fun trying." So, if you come out of it with that, I think it's worth it.
C: Sure. Now, did they have a particular spiritual objective, do you think?
A: Well, I mean. The actual prophecy goes, I guess, that there will be something like Revelations, like the end of the world.

CONTINUED



COMMODITY
FETISH
RECORDS



ANDRAS LINDER CONCLUDED

C: So it has its theology kind of in Christianity?

A: Yeah, well I think that every religion has an end of the world scenario, almost. It could be translated to Nordic Paganism. You could say Ragnarok is coming or whatever. It's still, I guess at the time that they started their religion there was still a big fear of global nuclear war with the Soviets and that would wipe out most of humanity so I guess that is what they were foreseeing as the end of the world.

Now, I know we've been through all these phases where we think this and that will finally bring the end and it hasn't happened yet but things are definitely stirring. I think it would be nice, if shit hit the fan, I would be more comfortable in a nonviolent organization, which The Process is. As opposed to some of the political groups which would be recruiting at the time to deal with the whole situation. Yeah, I guess, I don't know. That was a ramble.

C: Would you say that- tell me a little bit about your goals for the group you're starting.

A: Ok. Well, my goal (I guess) is to do everything in my humble means to get some people interested in calling in the group. I've definitely been trying to do that. I think once the weather gets better it'll be easier. Having a physical presence is important. Just for now, start up a small, local branch and link it up with whatever we have left of the main Process Church (which I'm still only an acolyte of). I've really only been in contact with them for less than a year at this point.

C: Where is the main church located now?

A: Well, it doesn't really have a physical location. You can just find members or members, also current members, mostly on the internet. There's no (I guess with COVID it got even harder) here's really nowhere physical and that's what I'm trying to rectify. There's nowhere physically I can go to visit.

C: Do you think that there are other people out there in internet land that are trying to do that too?

A: Oh, for sure. I know for a fact there are. I think, just with my positive attitude and the fact that I'm always up for an adventure and a challenge, I've been really gung ho in getting people to do something in their local area. Not just wish that somebody else will do it.

C: The eventual goal would be, I guess, some kind of revived church?

A: Exactly. So that we could, you know, once all the little cells- I guess that sounds too touristy.

C: No, that sounds perfect.

A: All the little cells can start communicating and for a new leadership. At least some of the old practices. With, definitely, it's always sought to be modern. So we would definitely have to change a lot of things, a lot of surface stuff, to try to fit into this age. Because, they haven't really been developing it since 1975 or whatever.

C: It would mostly be aesthetic changes, right?

A: Well, yeah, the aesthetics are still kind of relevant. There would be minor aesthetic changes. I think mostly it would be, just kind-of language. All the teachings are written, for example, they always talk about mankind. They'll give a masculine example of most. They do talk about male and female harmony and differences and stuff but they use, I guess, outdated language that people would not really appreciate. Just reading right now as contemporary, you know.

C: I got you. So there wouldn't be any egregious theological changes. It would be little language things. Things to make people feel more comfortable.

A: Yeah, well, I think theological changes would have to develop as we got together more and, you know, maybe, we'd decide that it's time to go on the whole "wandering the planet," thing that the original Process did. Try to find our own meaning

and the new editions to the theology, and stuff.

Yeah, I think for now just, kind of appreciating and understanding the old teachings takes up enough time. After that you would have to get really serious if you wanted to connect more stuff to that.

C: Gotcha. So, you are also a musician, correct?

A: Yeah, I mean, I started as a musician. I've been a musician much longer than I have been interested in The Process. I am starting to find that a lot of my new ideas and lyrical things tend to revolve more around spiritual stuff. Processian matters, more than it used to.

C: What instruments do you like to use?

A: Well, I only have a couple years of piano training, as far as any formal training is concerned. I've been in a few bands but I've mostly been playing keyboard or electric drums. I usually, for my own projects, I just compose everything. Maybe I'll get a couple instruments on the mix but it's mostly electronic.

I try to incorporate my favorite sounds, like industrial stuff from the good old days. Try to incorporate that with new, pop sounds that are already inspired by that to a degree (although people don't really know).

So, I guess my goal is to make pop music that is unique.

C: Do you do much performing?

A: I used to. Not since COVID started. But I'm probably going to sign up for a couple of local shows. If, for nothing, than just to get more people exposed to The Process. I think that probably by this summer I'll have another show booked. It's just that it is difficult because I definitely don't make money, or enough money, for performances. I definitely have to pay into them. It's money out of pocket to entertain people. I guess for a while I was jaded about it. Now, I just really miss the whole atmosphere of that.

C: Ok. Do you do much collaboration with others?

A: Yeah, whenever I can.

Now, I just really miss the whole atmosphere of that.

C: Ok. Do you do much collaboration with others?

A: Yeah, whenever I can.

That's always been an aspect of the genre I'm working in. Most artists in the industry have worked together. Obviously not with the big names right now but I've definitely had many collaborations with local musicians and people from Toronto and Montreal mostly, as well.

[added after the fact]

A: Oh I forgot to mention in my little autobiography that careerwise I'm training to be a hairdresser after having tried academia and a lot of different menial jobs, all of them feeling pointless and giving me no satisfaction.

[resumed]

C: Is the town you live in close to Toronto?

A: It's right between Montreal and Toronto, so. It's kind of like when we were in the artist collective it was mostly a place for bands that were on tour to stop and rest and do a casual show for (not that many people but we would provide them with free floor space to sleep). Everyone would be happy. I'm trying to restart that but with more of a Processian theme.

C: Excellent. Let's see. Do you have any visual art you work on?

A: No, I've never been too good at visual art. I kind of outsource that. My brother draws a lot. He's a good artist. A lot of my friends but not me.

C: What do you look for, what do you enjoy when someone else performs at a show?

What kind of performance do you like?

A: I like anything that's unique and weird, I would think. Especially if it, I guess, do you know what I mean by that feeling where you kind of forget where you are? While you're watching a performance? Because you're so immersed in it?

C: Sure.

A: Yeah. That's what I look for in a performance, I think.

C: Captivating.

A: Captivating. For sure.

You got it.

C: Ok, well. Is there anything you would like me to add that we haven't talked about?

A: Honestly? I think most of this stuff I either mentioned to you already or we pretty much have everything covered.

C: Ok, great.

A: Do we have enough to build a picture of what I'm talking about?

C: Well, yeah, I think so. You gave a vision for how you want it to manifest. You named how the structure is right now is kind of coalescing through the internet.

A: Yeah.

C: You talked about your vision and how you would keep to the theology. Make a few aesthetic changes and modernisation in the wording and language.

A: Yeah, ok.

C: You talked about your personal music projects. We talked a lot previous to this about what The Process is and what we do.

A: Yeah, fucking, I think we got it.

C: We got it.

A: Awesome.

C: Haha.

A: Haha. Sorry. I've done interviews before but they were all so short compared to this one.

C: Yeah, I like it to be about 45 minutes to an hour. If I can.

A: That's cool, well I'm going to have-

<line cuts>

C: What? Hello?

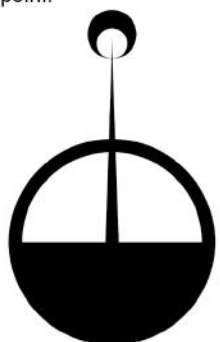
<phone tone>

C: I guess that's it. Good bye.

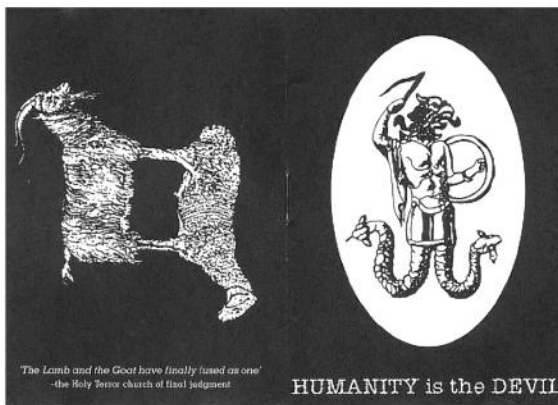
A: I was just saying thanks for your interest and giving me my first opportunity to personally represent my religion.

thevoidstaresback.
bandcamp.com/

-END-



COMMODITY
FETISH
RECORDS



HUMANITY is the DEVIL

ISSUES INTERVIEW

W/ THANIEL ION LEE

CFR: Check.

<Phone rings>

C: Hello? Hi. Hold on just a second. Can you talk now? Thaniel: Yeah. Can you hear? I was waiting for you to call.

C: So, how are you doing?

T: I'm doing pretty good.

Actually, it's been a pretty good day.

C: I'm sorry, actually what?

T: It's been a pretty good day, actually.

C: Oh, good. Anything in particular happened?

T: No. I just put up some music. It's Bandcamp Friday, as you all know.

C: Right.

T: Trying to sell some merch. I hate that word, though.

C: Heh heh.

T: Tried to sell some stuff.

C: With any success?

T: I got a little success. Not as much as I'd like but you know.

C: Yep. Ok.

T: Did you get the drawings I sent?

C: I did!

T: Oh, good, good.

C: Yeah, I love all your drawings. I was going to ask you about that in a second.

So, the way that this works is: I'm recording the conversation. I invite you to talk for as long as you want to.

T: Ok.

C: I'll transcribe it later.

T: Alright.

C: After I transcribe it I'll shoot it over to you to get your approval. If there's any names or anything, proper nouns, things I can't spell check.

T: Ok.

C: Then it will be in next month's edition on the first of May.

T: Ah. Awesome.

C: Exactly. So, I like to start with the easy stuff. What is your name?

T: My name is Thaniel Ion Lee.

C: Could you spell that?

T: Uh THANIEL LEE.

C: Great. Where are you from?

T: Uhhh.

C: Where do you live now?

T: Louisville, KY currently.

C: <coughing>.

T: I lived in Indiana before that.

C: Were you born in Indiana?

T: No, I was born in Virginia. Portsmouth, VA.

C: So what brought you to Indiana?

T: My mom and dad moved to Indiana when I was really little.

C: Oh, ok.

T: I don't know if my dad decided to come home when he got out of the Navy.

C: What part of Indiana did you grow up in?

T: Southern. New Albany.

C: Were you in a city or were you rural?

T: It was kind of like a suburb.

C: Yeah?

T: Yeah it was the suburbs.

C: Near to what town?

T: The closest is Louisville.

C: So very southern?

T: Yeah, I'm like, we'll just say that if I went one county over I could literally walk across a bridge.

C: I see. Now, is that, correct me if I'm wrong, is that kind of near Cincinnati too?

T: No. We're like 100 miles from Cincinnati.

C: Then where is Cincinnati near?

T: Cincinnati is kind of.

C: Across the river from where?

T: Go where Ohio, Illinois and Kentucky meet and that's where it is.

C: Ohio, Indiana and Kentucky?

T: Yeah if you go smack dab in the middle of Indiana and then go all the way South where Kentucky and Indiana meet, that's where I grew up.

C: Alright.

T: Yeah.

C: And you went to school there?

T: Yeah, I did. It was uneventful for the most part.

C: Did you study art in school?

T: Not a lot of interest in it. I studied it in college.

C: Ok.

T: I doodled a lot in high school. I was that kid who just drew a lot in the back in high school. Every class has that kid. I was that kid.

C: What college did you go to?

T: Indiana University Southeast. I was a fine arts major. Although I didn't graduate. I dropped out.

C: So how old were you when you started making original pieces?

T: I look at it like this. I basically fucked around a lot.

C: Sure.

T: Until I was, like, 25 or so.

Then I really started getting my shit together artistically.

C: That's when you started sitting down in front of a piece of paper and saying, "this is a piece I'm going to make."

T: Yeah, you know how it is. C: Yeah, you just doodle.

T: I just doodle. I just did class assignments. I basically just dickied around. I made really bad black metal. But who doesn't do that?

C: Does it happen to all of us?

T: Yeah, so.

C: How old are you now?

T: I am 46.

C: Oh, wow you look a lot younger. Ok.

T: Thank you. I got a lot of gray in my beard. To tell the truth.

C: Yeah I got gray in my hair. I'm 36. Apparently, the internet just decided I'm an old man. Because I'm starting to get targeted ads about, like, prostate stuff. I'm, like, where did this come from?

T: I got AARP.

C: Oh my goodness. That's too young. It's too young. AARP shouldn't be targeting a 46-year-old.

T: I know.

C: Ridiculous.

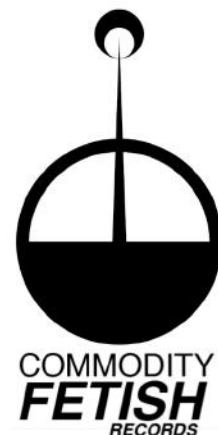
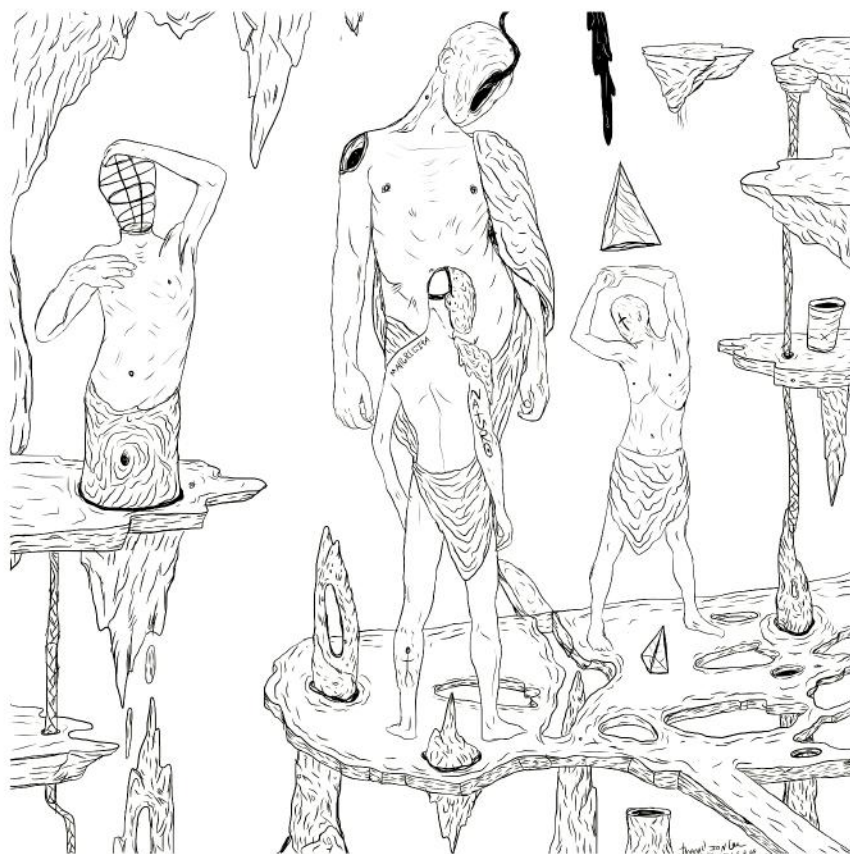
T: It's just crazy.

C: So, let me see. I'm sorry, what?

T: Oh wait, I'm an idiot. I'm 45.

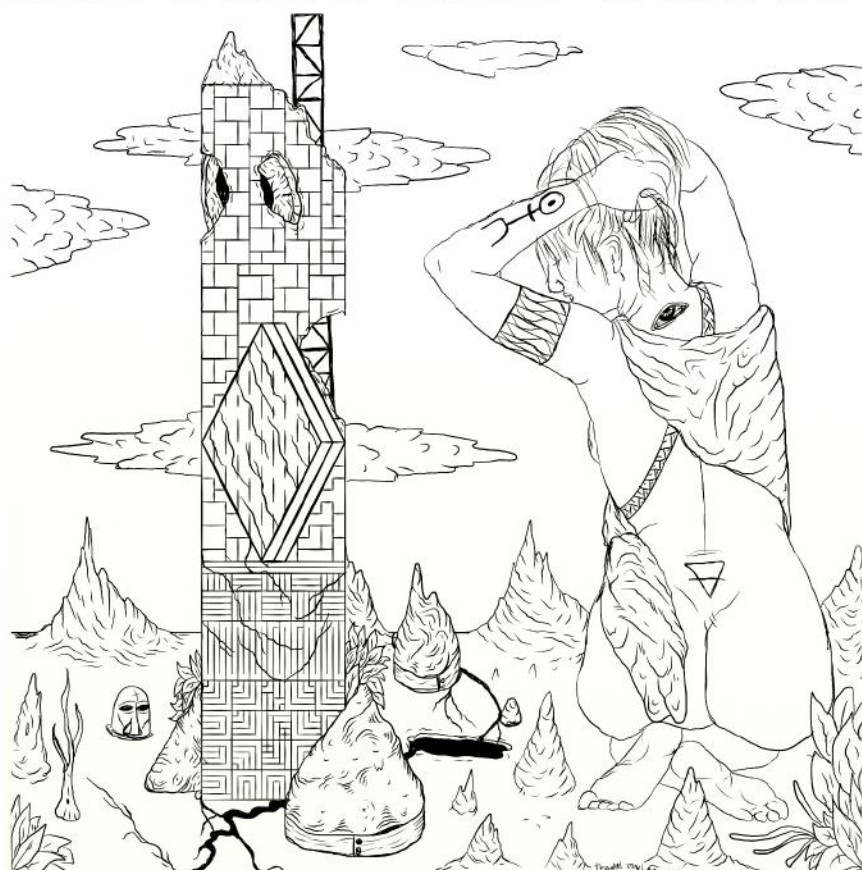
C: Yeah, I mean, that's fine.

CONTINUED



THANIEL ION LEE CONTINUED

C: Once you have a method you don't usually like to change it?
 T: Like I have a place that does my cassettes and my CDs out of Canada. I just use them. A) They're really nice people and B) Again, I'm a creature of habit.
 C: Alright.
 T: I always say that artistically there's always a quicker and easier way to do something but it's not right.
 C: Makes sense to me.
 T: There's always a quicker and easier way to do something but it's not always the best way to do something.
 C: Especially when you're talking about printing something.
 T: Yeah. The dichotomy of do you want it cheap or do you want it good. Cheap and good or cheap and fast? You can't have both.
 C: You can have 2 of the 3.
 T: Mmmhmm. Exactly.
 C: So, I plan on at least putting one of your pieces on each page that I'm printing because I would really like to feature the work itself the most. Is there anything else you'd like me to ask you about? What do you like to talk about?
 T: I currently have a lot of projects going on. I have a subscription thing. An art subscription thing.
 C: A Patreon?
 T: I rarely ever use it. Honestly if someone wants to give me funds or buy a piece just email me at my gmail account: thanielionlee@gmail.com
 C: Ok.
 T: They can potentially get me on Facebook but I don't like conducting business on Facebook.
 C: Ok.
 T: I subliminally don't trust Facebook.
 C: I think a lot of people are like that.
 T: I don't know. Do you have any other questions or want to know anything?
 C: Well, I mostly just want to know about your work. What went into it. What your thoughts on it are. What your medium is. I guess I didn't really get your thoughts on it.
 T: Well my thoughts is, I guess I was trying to make art I want to see. Which is weird because I like a little bit of everything. I don't like it when artists are lazy. Let me rephrase that. I don't mind laziness if you're really smart about your laziness.
 C: Go on.
 T: I always think that you have the minimalism of Shellac or The Ramones. Their songs are only 3 chords and about 3 minutes long. But I don't consider them a lazy band. Because they're thought out. Nor do I consider it. Or you can have King



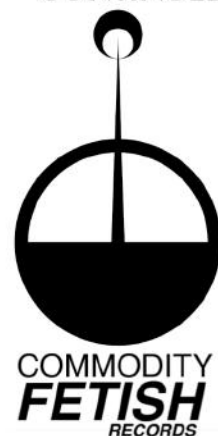
Crimson which is really complex. But I don't like it when an artist is just boring. I think being bored is the number one sin in my world.
 C: Yeah, I agree with that.
 T: But if you're going to be boring, be absurdly boring.
 C: You mean like playing one note for 45 minutes?
 T: Yeah, do something so absurd. Make your boring wonderful boring. If you're going to make bad art, make it beautifully bad.
 C: What do you want people to get out of your visual art?
 T: Honestly I like people to think it's surrealist. I try not to tell people what I want them to think because I kind of like to hear other people's story of what it is about. I always think all the work is about the struggle between good and evil. Occult things. Hidden things.
 C: What does good and evil mean to you?
 T: I guess there's an inner struggle we're all going through. Even though a lot of my figures are all damaged they're not broken. So I guess good and evil to me is, I don't believe in a black and whiteness so I think there's a lot of grayness to it all. I guess evil is surrendering to the darkness and good is not surrendering to the darkness.
 C: What does the darkness mean?
 T: I guess giving up. Not trying.
 C: Hmm.
 T: I'm not saying I'm all hunky dory. I'm like anybody else. I get angry.

Annoyed at the world. I try not to let that affect everything.
 C: So would you say that your pieces are, to some extent, self portraits?
 T: Maybe a little bit. Just a little. When it comes to the occult things I have this weird obsession with some of the odder ends of the occult. I personally—
 C: <hissing>
 T: That's my cat, if you're wondering what's going on. I personally am a Christian but I have this large obsession with religion in general. All of the odd nooks and crannies.
 C: Just the Christian religion or all of them?
 T: All of them. I like them all. It's kind of one of those things. I listen to a lot of paranormal podcasts, for example. I don't know if you listen to any of those.
 C: I like the Last Podcast on the Left.
 T: Last Podcast on the Left? I love that one.
 C: Cults?
 T: Do you ever listen to Zealot?
 C: No. Do you ever listen to the Parcast Network?
 T: Is it the one that says "You're now in the spare cast?"
 C: No. The Podcast Network is, they have like 20 different channels but they're all named like, "Cults," or they're all named like 1-word names like that. Like, "Assassinations." Things like that.
 T: No. That's pretty cool though. I used to listen to George Nori.
 C: Ok. Coast to Coast Am?
 T: Yeah.

C: That's entertaining.
 T: Yeah. Stuff like that. I kind of like the idea of odd belief systems.
 C: Odd like aliens or like bigfoot?
 T: Yeah. Stuff like that. Me and my wife, me and her went to visit the Moth Man a while back.
 C: Oh, down in Point Pleasant?
 T: Yeah. We went there. It was a blast. We did like some of that. Have you ever heard of the, I have to look it up, someone back in the day made a mechanical Jesus.
 C: Where?
 T: It doesn't exist anymore. I will have to email it to you. It was called the Infinite Engine.
 C: The Infinite Engine?
 T: The Infant Engine. I'll have to email it to you.
 C: So it's a baby Jesus?
 T: Yeah. It was the size of a refrigerator. They tried to implant the spirit of Jesus into it.
 C: That either sounds like some outsider art stuff. It sounds like he may be schizophrenic.
 T: But it was a whole cult revolving around this.
 C: Oh, it was a cult?
 T: Yeah they kept it in a cabin. A log cabin.
 C: Where was this, was it in the US?
 T: Yeah, it was in America. It wasn't just a cult. They really believe in stuff like that. One day the cabin burned down. It burnt with it.
 C: Well, jeez.

T: There was one photo of it. I swear to God. They made it physically accurate.
 C: Hahahah.
 T: It was all made out of piping. Mechanical things. About the size of the refrigerator.
 C: Was it mechanical? So it moved and stuff?
 T: They claimed it moved but it had no motor in it.
 C: So it was more like a tin man Jesus?
 T: Yeah it was more like a tin man Jesus.
 C: That's funny.
 T: I just love the fact that it was that crazy. You know?
 C: Yeah, that's insane. That's great.
 T: I always like when things are like quack science and stuff. Like Orgone-
 C: -Orgone energy.
 T: Orgone energy collectors and generators.
 C: Yeah, I'm into that.
 T: That kind of stuff inspires my work a lot.
 C: I got you. The last three days I've been down a humongous trad catch hole.
 T: What is it?
 C: Trad cath, like traditional catholics. The sedevacantists who believe that there's no pope right now and that pope francis is an antichrist. There's a certain, like, catholic sect that call themselves trad catholics, traditional catholics.
 T: Do they make sure the priest looks away from them?
 C: No, no they believe Vatican II was apostasy.
 T: The Vatican II made it so the priest turned around and faced the audience.
 C: Yeah. They believe that the mass should be in latin. It's kind of like an ultra conservative kind of Catholic except that they go so far that they're basically accusing the pope of being a heretic.
 T: Ahh. I learned a lot of that stuff from art history class, in the beginning. That's when I got obsessed with that kind of stuff.
 C: Yeah, I love religion too. I find it all very interesting.
 T: Once you start really. You think about most art, at least in the early days, was sponsored by churches.
 C: Yeah, in the renaissance it was all the Catholic church.

CONTINUED



THANIEL ION LEE CONCLUDED

T: But it's also the same in Buddhist cultures-

C: Oh yeah that's true. That's true.

T: And other cultures.

C: Yeah, it was religious.

T: A lot of the art we have from other cultures is religious.

C: Yeah it's either religious or political most of the time.

T: Yeah.

C: It's either a religious thing or some conqueror decided to make propaganda.

T: They all became obsessed with, like a lot of old paintings you'll have a pan or something like that.

C: Yeah, all they knew was either the Catholic religion or else they had to look way, way back to the classical world. They didn't think. Up until then they didn't think that they could make paintings or ordinary stuff.

T: No. Not a whole lot. You had the Dutch master guys.

C: Yeah, that was a little later.

T: Yeah.

C: They kind of started it.

T: Yeah.

C: In earnest. I'm sure there were people who did it earlier.

T: Well there wasn't even a middle class until a certain point.

C: That's true.

T: I mean, the working class, the merchant class specifically, they're the ones who bought all the little Dutch paintings.

C: Yeah. because the Netherlands got a ton of money by taking over all the global markets.

T: Exactly. Now you have this dude who's like, "I want to have a new house."

C: You have bankers and shipbuilders who have too much money and they're like, "I want some paintings."

T: Have you ever seen Vermeers artist's face?

C: Dimeer?

T: Vermeer?

C: I'm familiar with Vermeer. What are you talking about?

T: His working class face? I think the guy had like ten kids. His working space was the size of a shoe box apartment, basically.

C: Wow.

T: He had like ten kids. No wonder he made such small paintings.

C: He didn't paint the huge paintings like the church did. He invented a bunch of new styles, though. New techniques.

T: What's your work all about?

C: Um. I don't want to talk about it in this interview because I don't want to make it about myself but I'll talk to you about it some other time. It's sort of religious. In terms of how it looks there's religious iconography and there's also psychedelic. I have a show that I'm doing this month. I'll put a bunch of pictures up when that happens.

T: Ok, where's the show at?

C: Down here in Wilmington, NC. It's at the Bottega gallery.

T: Ahh.

C: I'm keeping everything a secret until the day of.

T: I understand.

C: I like to create some mystery if I can.

T: I do that myself, don't worry.

C: Hell yeah.

T: Well, actually I don't.

C: Haha.

T: As long as I make work I just put it out there.



C: It depends on the work. If I'm preparing for a show I'll keep it secret until the show. Even when I'm not doing a show I'll work and usually just post it.

T: Yeah. I understand. Well, are there any other questions?

C: Well. Not off the top of my head. I would like a picture of you if I can get one to include in the article.

T: You'll have that by the end of tomorrow.

C: Obviously I'd like as much of your work as you can give me. Especially the fine work.

It's a black and white magazine so it's not really worth it to send me the color pictures because it doesn't come through. If any of the fine work.

T: I think I mostly paint in black and white.

C: Yeah, I think most of what you send me if not all is black and white pictures.

T: Yeah.

C: I definitely want to catch up again sometime though.

T: Ok. alright thank you.

C: Yeah, for sure.

T: Have a good night man.

C: You have a great night.

T: Ok. Bye Bye.

ASTROBOT 3000 ASTROLOGY

-END-

Aries:
Forget the thing that got you here in the first place. Embrace the modern.

Taurus:
Bring yourself to the precipice and turn yourself loose.

Gemini:
Maintain the illusion of sensibility. But then be doomed.

Cancer:
Forget it.

Leo:
Eliminate the unnecessary. Impliment the necessary. Simple, but do it.

Virgo:
In the end there isn't anything left so sometimes you have to play for the middle.

Libra:
Enter into the pact of forbidden reach. You're going to want to mend the path. It's all in the mind.

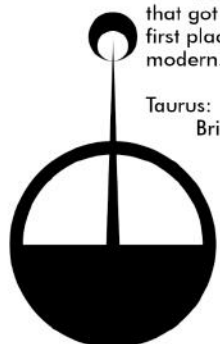
Scorpio:
Through and through the maintenance of your life is the key to your happiness.

Sagittarius:
Bring the pain, beat the rain. Make sure that you don't forget your breath spray.

Capricorn:
Please remember to be kind. This month will really matter.

Aquarius:
Forget the past. The time is now. It's all opportunities. Take a bite.

Pisces:
Finally you've reached the end of the unstoppable march of non stop domino falling nightmares. Celebrate.



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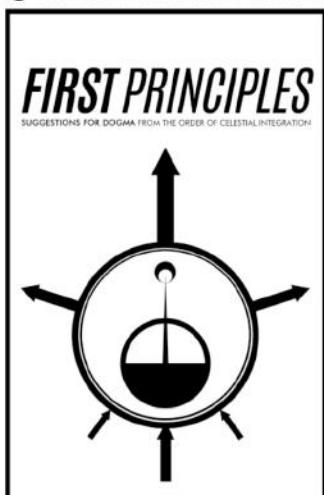
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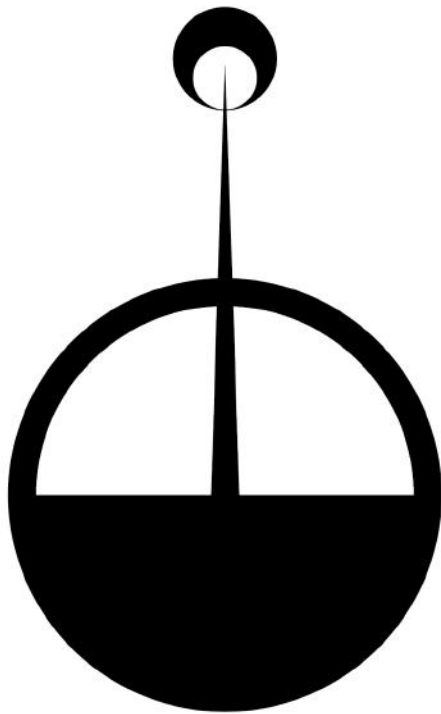
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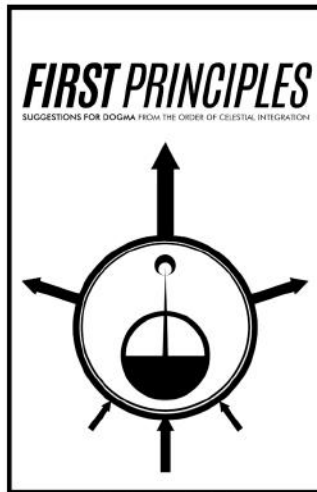
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