

ISSUES

WE'RE BUILDING A TOWER

T ERIN AINE T



#109: 6/01/26

PHIL ZAMPINO BY CARL KRUGER

JOURNAL
OF THE
FIFTH
FOUNDATION

OCI

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I AM NOT HER ANYMORE

Stepping out the flames, / it's in
vain, / speak ill of my name. ///

I don't live in that place anymore, /
long time ago. / I closed that door. / I let it
show / I am not her anymore. ///

I am not the girl you knew / and
you / were not as important as the value /
that I placed on you ///

and one thing that I've noticed? /
I am no longer paranoid of other
people's motives. ///

Nothing really matters, especially not
the inconsequential, / I deny myself the

pleasure as I writhe just a little. ///

Want for more? / I sure do, wash that
book ashore. ///

Open it back up, / ancient tongues, /
yeah they know I've got it rough. ///

Looking out for me, / family, / guiding
through the sea- ///

Adjacent I make it to the ridge between
the rock and the pines, / it only hurts
sometimes, ///

as the lines start to fade. / I couldn't
look at your corpse and that will forever
haunt my

brain. ///

Don't get me wrong I haven't moved on
but I've definitely learned to forgive myself, / I
fought for my health, ///

and I won't lose it to some broken
refraction- the shade on my 6. / I am running
through the forest and I'm breaking every
stick. / My friend Morris always told me that
you're only as sick ///

as you let yourself be- I believe he's right
at times as I exit the wreckage. / I am not her
anymore, change that 6 to an 11. ///



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ALAM

ISSUES FEATURED

CONVERSATION

ERIN AINE

Erin: Hello.

Ryan: Hi. Can you hear me?

E: Yes.

R: Excellent. How are you doing?

E: I'm good. How are you?

R: I am good. So, the way that this works is: I ask some questions, you give me some answers. I encourage you to off script if that's what you want to do. I like to have stories and stuff.

E: Yeah.

R: I'll transcribe it and put it in print for the, in your case, June edition.

E: June edition.

R: Later that month I'll put the audio on the YouTube page.

E: Sounds good.

R: Ok, let's start here: what's your name and where are you?

E: My name is Erin

Williams.

I'm in Birmingham, Alabama.

R: Is that where you were born?

E: I was actually born in a small town outside Birmingham called Bessemer. It is where I've lived most of my adult life.

R: I see. Well, what's the name of your project or projects?

E: The main one I do is called The Slippery Dish. I also make ambient music under the name Erin Aine which is my chosen name.

R: Could you spell that?

E: E R I N A I N E.

R: Ok. So that is your ambient project?

E: That's the one that's more spacey. It doesn't have a beat to it really. It's more mood music.

R: And the Slippery Dish, how would you describe it?

E: I guess I would say it is experimental electronic music. It's basically me fucking around on FL Studio as much as I possibly can.

R: Hell yeah.

E: I'm basically trying to make music the way Brian Eno described himself as an amateur. That's my guiding principle. I don't know how to play an instrument well, but I can use this recording technology to record whatever the fuck I want and just smash it together however I want to.

Sometimes it comes out with listenable results.

R: Are those your only projects?

E: Yeah. Oh no wait. I used to be in Subhymnal, but I've quit for the time being.

I've also started another project called Petrichronic.

We have played one show. We're working on some stuff but right now me and the

other member Joan Mills are still doing our solo side projects for a lot of things. We're trying to get together the program for that group.

R: Have you played much around Birmingham?

E: Yeah. I've played at most of the venues where you can get away with playing experimental music. Pretty much the dive places, the DIY places, the places that will occasionally have an open mic that won't boot you out for not being a person with a guitar.

R: Yeah.

E: It's whatever I can find really.

R: So, what is your approach to writing a song with The Slippery Dish? How do you start it?

E: I started it by finding some sound that I like then building the song around the sound. Sometimes it's like I'll find a pattern on a piece of equipment that I'm working on which that sounds nice. Or I'll find a clip or sounds effect. I also have kind of a large library of ambient recordings now because I've been doing film recording for thirteen or fourteen years now.

R: Oh, Wow.

E: Yeah, I have all of these clips from movies I've worked on and stuff I recorded on set. All kinds of different weird sound effects I can take a drop into the software, chop it up in a way that sounds rhythmic and a bass that I can build other things on.

A lot of times that's all I'm doing, I'm noticing a thing that sounds nice and thinking I want to out that into my DAW. I wanna see where it goes, see if I can build something interesting on top of it.

R: Hell yeah. So, tell me about this film work that you do.

E: So, I actually went to school at UA

Birmingham. I majored in narrative film production. The way we were doing it there is we don't have a uniform film major, and I think we still don't. The professor that was championing it retired.

We were the first class to come through there who wanted to actively

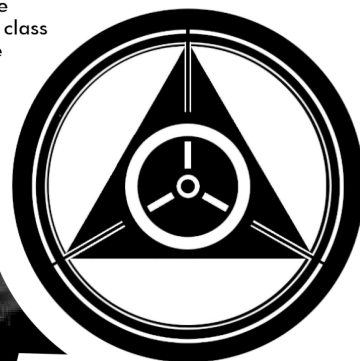
study film, so we basically had to individually design majors. We had to create the curriculum ourselves for whatever anyone after us was going to for. I guess they dropped a lot of classes that they had. I was the one who was like, we need to include recording tech as part of the curriculum, so people have some knowledge of sounds and editing sound. How to work with that stuff. It's something that gets forgotten in a lot of film classes- how to work with actual sound stuff. Most of the time when you're shooting stuff in college the sound equipment is pretty rudimentary.

R: Right.

CONTINUED



PHOTO BY DARYL JACKS



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ERIN AINE CONTINUED

E: It was truly just me figuring out how to use FL Studio. That's what it was. I wanted to make music for movies. I said teach me how the sound recording works so I can better facilitate that. Then it also crossed over into me getting gigs on films. I had gotten my first gig sound. I was hired as a PA, and they were like, you are the only person besides the sound mixer that has held a boom mic before. You're the boom operator now. From there, that's what I springboarded into making movies from.

R: Nice.
E: You can build a career off of anything. Being able to hold your arms over your head for a while is something you can build a career on.
R: Heh. I guess there's a couple of different careers. If you're doing chin ups at the Olympics.

E: Yeah, yeah. Who knows?
R: A waiter.
E: Yeah, it did help. I had a job at a restaurant for about 5 years. I was a food runner at the table. It really helped in the that environment, being able to hold trays.

R: That's it. You've achieved the skill of being

able to hold your arm up a long time.
E: Yep.

R: So, have you worked on your own films, or do you mostly work on other people's?

E: I have made some short films. I have them up on YouTube.

R: Do you know the address?

E: Yeah my YouTube I think is just Erin Aine now.

R: [YouTube.com/@erinaine?](https://www.youtube.com/@erinaine)

E: I don't know if it is Erin Aine. I think it may be something else. I'm trying to remember. My cat is-

R: You can give it to me after this and I'll put it in.

E: I'll send it to you. I'm sorry my cat has the zoomies right now and she is tear-assing around the house.

R: What's the name of your cat?

E: That's Fifi. She's our derpy little calico. I have two cats actually. I have Fifi and Endi. Endi is being a lot more chill right now.

R: Good job, Endi.

E: Ope now they're fighting.

R: You felt like they were winding up. Like how cats wind up for a fight?

E: Yep. You two cut it out. Cut it out.

R: Do you have any quote unquote albums with the Slippery Dish.
E: Yeah. I've released 5 or 6. I've done a weird release structure with the stuff that I've done. The first two albums that I've made were kind of normal. It was just like, here's a bunch of songs I've done. I put them together with a

kind of rough structure of how it's done. Not necessarily concept album level of thematic ties.

R: Mmm-hmm.

E: Then I did 6 albums in one for a labor day

thing they were having. Albums 3-5 were all released at the same time. Three separate modes I'd been working in. There's one called electric sludge which is beats focused. I took the drum machine I had, and I'd just gotten my first distortion pedal, so it's the drum machine and the distortion pedal. It's kind of a sludgy almost hip kind of beats but it's not solely that. I had a lot of ambient stuff that I added. Some of them are different stylistically. One almost sounds like blues in a way. That one is all beats focused then there is one called everything is mass that's ambient drone. It's all these different sounds that I got out of pulling these samples and there's this amount of reverb on things. That one is functionally about, if it's about anything, it's an ambient drone album so who could extrapolate from that? But if it is about anything it's about the place that I grew up in. These weird little traumas I had in my childhood. There was this Nascar driver that I loved named Davey Allison. I actually got to meet him at one point. His brothers and father were all drivers. They all lived famous near the town

I grew up on. So, they were all local heroes in a way. He died flying his helicopter to Talladega one year.

R: Oh, shit.

E: It was a traumatic experience I never recovered from. On the front, I don't care at all about Nascar news. I did for a little while when he was alive. After he died it was this weird kind of pulling away of this thing that had been so important to me.

R: Oh man.

E: I'm going to compartmentalize that trauma and not think of it. Later it was like I was really weird that was something I was really into and then suddenly was not anymore.

R: It sounds like it really hit you.

E: I mean you think about it more in hindsight, kind of. At the time, when I'm a little kid I don't think about the world like that but then later on I'm like, oh yeah, that did really deeply affect me, and I don't think I ever dealt with it. I'm sure my parents consoled me. I don't remember any of that. It's a weird ethereal trauma that's floating around in my brain.

R: I feel that. When I was in high school I just started doing

drugs at some point.

Only later did I put together that it was one week after I found out my stepfather and my mom was getting divorced. But I never put it together. It was two independent events.

E: Absolutely. A lot of times you just don't have the language or understanding of the way the world works. When you're a young person. Until later. You can map the events of your life.

R: Exactly. It suddenly makes a lot more sense. Why it happened in that particular way at that particular time.

E: Yeah. Absolutely. The last album, in that little tryptic that I released is called Alter. That one was a little more, the way that I usually make stuff where I find a sound and I build around the sound. I think it actually got reviewed in your magazine. That's when I started to move towards more ambient stuff. I didn't have a second ambient project, so I was just including everything I came out with under The Skipper Dish Umbrella. At that point I decide that I just wanted to make it a separate thing.

R: I can see that. E: If it were to come up like that. I think I was thinking about it at that time but now I'm like it's fun to work in different modes, recognize yourself as a different being in those different modes. It's that same kind of compartmentalization that's like this is part of my life, this is part of my life. Those things can overleap and meld a little bit. I also want them to be distinct because I want them to expose different parts of my personality and identity. In ways that people can understand better.

R: I can see that. E: If it were to come up like that. I think I was thinking about it at that time but now I'm like it's fun to work in different modes, recognize yourself as a different being in those different modes. It's that same kind of compartmentalization that's like this is part of my life, this is part of my life. Those things can overleap and meld a little bit. I also want them to be distinct because I want them to expose different parts of my personality and identity. In ways that people can understand better.

CONTINUED ON 12



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PHOTO BY DENNIS CALVERT

ERIN AINE POSTER



ERIN AINE

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ANSWERS WITHOUT QUESTION

1. Oneiric (relating to dreams).
a. In the neon-lit city, servers hummed like lucid dreams. Citizens walked rooftops imagining their cables as silver rivers of light.
Each shutdown felt like waking from a shared digital reverie.
b. Nightmares whispered softly while neon rivers carried sleeping cats and clocks.

2. Lugubrious (excessively mournful).
a. Abandoned server farms wept steam into gray skies. Children planted gardens over rusting racks, turning sorrow into green hope. Even the pigeons cooed softer in the new calm.
b. Rain glimmered on metal while shadows

wept quietly under lanterns.
3. Acersecom (having hair never cut).
a. Wild vines crept into the office where servers once roared.
Tech workers admired the tangled growth, discovering cooling miracles in untamed nature. Each cable became a living braid of possibility.
b. Snakes curled around keyboards while orchids whispered secrets to the wind.

4. Anopisthograph (a manuscript with writing only on one side).
a. A single-sided server log captured only successes, erasing failures from memory.

rumbling of distant Engineers laughed, discovering joy in minimalism. The city felt lighter, less burdened by excess data.
b. Pages fluttered across streets while pigeons read quietly in moonlight.

5. Hapaxanth (flowering once in a lifetime).
a. One micro-data hub bloomed with energy efficiency and vanished. Neighbors marveled at the fleeting spectacle, learning that less can be more. Stories of the hub became urban legend.
b. A single bloom sparked fireworks while clouds danced over sleeping rooftops.

6. Brontide (low thunder).
a. The city felt the distant hum of servers like approaching storms. Citizens turned off excess machines, dissipating the brontide into quiet streets. The air vibrated with anticipation, not heat.
b. Thunder rolled gently while rooftops sang in harmony with humming wires.

7. Psithurismic (full of whispering sounds).
a. Wind through green data hubs whispered secrets of reduced power. Children listened, learning from the rustle of solar leaves. Even the servers seemed to murmur in agreement.
b. Leaves danced across while shadows

whispered lullabies to circuits.

8. Callipygian (having shapely buttocks).
a. Sculpted, ergonomic server racks inspired engineers to design beauty with efficiency. Curved forms allowed airflow and light to dance together. The city skyline looked oddly graceful, even industrial.
b. Statues waltzed across rooftops while cats admired elegant humming machines silently.

9. Scintilla (a tiny trace).
a. Each kilowatt saved was a scintilla of hope against endless growth. Neighborhoods celebrated minimalism as an art

form. Even the streetlights seemed to glow softer in gratitude.
b. Sparks flew from wires while lanterns hummed softly over empty alleys.

10. Vellichor (the strange wistfulness of old bookstores).
a. Retired servers lined shelves, humming stories of past computations. Citizens wandered aisles imagining the lives of lost data. The hum became music, and the room smelled faintly of nostalgia.
b. Dust danced in sunlight while ancient circuits whispered tales to shadows.

-END-

PROMPT

**BY CARL
KRUGER
WITH AI**

1. Elon Musk:
Data center proliferation is a short-term solution that risks long-term planetary sustainability. The energy demands are enormous, and if we're serious about a multiplanetary future, we need efficient, compact alternatives. Let's focus on AI-driven optimization and renewable-powered supercomputers instead of endless server sprawl.

2. Mark Zuckerberg:
More data centers allow us to connect billions, but unchecked growth is inefficient. We have to rethink infrastructure to scale responsibly without

massive environmental costs. Cloud and AI innovations should coexist with a sustainable footprint.

3. Sam Altman:
The proliferation of data centers is a hidden bottleneck in technological progress. Every megawatt wasted is a lost opportunity to innovate responsibly. We must design AI and computation systems that minimize energy while maximizing societal impact.

4. Peter Thiel:
Data centers are a symptom of incremental thinking; building more is not

innovation. True progress comes from radically rethinking computation and energy, not stacking racks. Otherwise, we're just fueling bureaucracy in silicon form.

5. Jeff Bezos:
Expanding data centers indiscriminately is a risk to operational efficiency and environmental stewardship. Amazon Web Services must grow, but growth should be measured, renewable, and scalable. Investing in clean energy and intelligent design is the real competitive advantage.

6. Jack Dorsey:
Data center proliferation concentrates power in a few hands and undermines decentralization. We need lighter, modular infrastructure that empowers communities rather than corporations. Technology should serve freedom, not expand monopolistic grids.

7. Bill Gates:
Data centers are necessary, but exponential expansion is unsustainable. Innovation must focus on energy-efficient hardware, cooling technologies, and smarter software.

Otherwise, climate goals and global computing demands will clash disastrously.

8. Alex Karp
Every new data center is a potential surveillance node and strategic vulnerability.

The obsession with computational scale often outpaces consideration of social impact. Governance and ethical foresight must guide any expansion.

-END-



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IMPRESSIONS OF

MOTUS POLSANS by KRZYSZTOF KURKOWSKI

Krzysztof Kurkowski is a soundscape act from Gorzow Wielkopolski, Poland. They released, "Motus Pulsans," on April 10th, 2026.

You can listen to it here:
cyclicdreams.bandcamp.com/album/motus-pulsans-cyd-0155

My Impressions:

Foreboding and eerie, Motus Pulsans starts out with a blaring synthesizer over some dark ambient pad before the drums kick in and the energy begins to take a more uniform, escalation motif. The sound selection is best described as stellar, in the most literal sense of the word.

SUCCULENT SUCCUBUS by FEDERICO BALDUCCI

Federico Balducci is an avant-garde experimental act from West Springfield, MA. Fourthousandblackbirds is an experimental act from Montreal, QC. They released, "Succulent Succubus," on August 21st, 2024.

You can listen to it here:
difficultartandmusic.bandcamp.com/album/succulent-succubus

My Impression:

This must be what the aliens listen to. Just a truly one-of-a-kind listening experience. I especially love the dissonance in the lead instrument's playing combined with the otherworldly soundscape which creates an almost eerie ambiance, as if it harps on the same brainwaves that cause us to fear what we don't understand.



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DARKENING SKY by THE SUNCHARMS

The Suncharms is a janglepop act from Rolling Meadows, IL. They released, "Darkening Sky," on March 5th, 2026.

You can listen to it here:
sundayrecords.bandcamp.com/album/darkening-sky

My Impressions:

This record reminds me of some of FIDLAR's softer music. I love that some of the tracks feature different types of instrumentation like an accordion in *Stone Tape Rewind*. It compliments the song so perfectly that it's almost amazing. I love the happy-yet-washed out nature of this record as well.

WILD 'N' LOUD by DEMONESSA

Demonessa is a glam-metal act from Finland. They released, "Wild 'N' Loud," on May 1st, 2026.

You can listen to it here:
demonessa.bandcamp.com/album/wild-n-loud

My Impressions:

This record starts out with like a fingerstyle guitar arrangement on 2 acoustic guitars that speak back and forth before the electric guitar and bass kick in to fill the empty space left in the mids and lows. This record reminds me of the older glam bands with modern day pedals and effects on the instruments.

SPLIT by RAGING NATHANS AND HORACE PINKER

Raging Nathans and Horace Pinker are punk rock acts who released this record from Dayton, OH. They released, "Split," on April 17th, 2026.

You can listen to it here:
radgirlfriendrecords.bandcamp.com/album/split-6

My Impressions:

Both bands on the split feature an extreme focus on the fun side of punk. It borders pop-punk but fits cleanly into either box. I like the clean vocal harmonies, and I feel that's something a lot of smaller pop-punk bands are missing nowadays that made the genre so good.

WHITE VANS FROM THE FAR FALLEN FRUIT by GOTTLIEB

Gottlieb is a punk act from LA, CA. They released, "White Vans from The Far Fallen Fruit," on May 1st, 2026.

You can listen to it here:
gottlieblosangeles.bandcamp.com/track/white-vans

My Impressions:

This record starts out with screaming by itself before the instrumentation kicks in behind. The song features a ton of energy-building features such as a wailing guitar, snare at the start of each phrase before the grand finale close to the end where all of the energy explodes into a heavy burst. The track was a journey through and through.

A SLAUGHTER FOR THE EMPIRE by SALOS

Salos is a post-metal act from Kalamata, Greece. They released, "A Slaughter for the Empire," on March 13th, 2026.

You can listen to it here:
salos.bandcamp.com/album/a-slaughter-for-the-empire

My Impressions:

Atmospheric, gloomy, and refined. *A Slaughter For The Empire* takes the listener on a sonic excursion through SALOS's combined creative hivemind. The tones of the instruments, the "breathing" mixing style, SALOS has released atmospheric post-metal excellence with this record and it's one you won't want to miss.

ALL I KNOW IN THE CITY by POTLIQUOR

Potliquor is an electronic improv act from Chicago, IL. They will release, "All I Know in the City," on May 19th, 2026.

You can listen to it here:
potliquor-chicago.bandcamp.com/album/all-i-know-in-the-city

My Impressions:

I LOVE vocal samples in music. This song does it perfectly with the atmosphere of the song complimenting well. These songs placed in the mix with a slightly warbler synthesizer taking up the mid-high register. The piano is beautiful and overall creates an incredibly unique, yet incredibly human type of listening experience.

IMPRESSIONS BY ELLA SOLIS

IMPRESSIONS OF

VOYAGE OF THE BEAGLE **TIM** by **STEBBING**

Tim Stebbing is an ambient electronic artist from Leeds, UK. Cyclical Dreams released his album, "Voyage of the Beagle," on April 24, 2026.

You can listen to it here:

cyclicaldreams.bandcamp.com/album/voyage-of-the-beagle-cyd-0156

My Impressions:

Swirling belts of light-based ascension gripping, uplifting in low-density movements.

The music is constructed from repetitions of synth-pad and plucking patterns. They coalesce in suggestive ways, moving like weather across the canvass of my mind.

ALIVE EP **by** **PLEASURE PILL**

Pleasure Pill is a pop rock group from San Diego, CA. Quiet Panic released their album called, "Alive EP," on April 24, 2026.

You can listen to it here:

pleasurepill.bandcamp.com/album/alive

My Impressions:

Sunny alt rock in the style of Smashing Pumpkins and other pining, tender garage rock acts.

The songs are full of saturated tonality. The effects are full and grand. The melodies are like late summer. The feelings are coming of age. The overall image is sincere.

LIAR'S CHAIR **by** **MICAH AND THE MIRRORS**

Micah and the Mirrors are an alternative rock group from Denver, CO. Spagetty Town Records released their album called, "Liar's Chair," in 2026.

You can listen to it here:

open.spotify.com/album/7f8hIVgtgZEsx9NPEANufM?si=3eJn2BBqTYSzG_v7UGtFWA

My Impressions:

Four on the floor distorted rock, sometimes acoustic sometimes electric, always firmly in the pocket and supported by throaty melodic vocals.

There are hints of the old favorites, from 90s, 2000s and 2010s in particular. Dance rock, angular neo-new wave, alternative and grunge, college, and more. Always rock. Always melodic.

PEACE TRADER **by** **COILGUNS**

Coilguns is a post-hardcore act from La Chaux De Fonds, Switzerland. Humus Records released their single, "Peace Trader," on April 24, 2026.

You can listen to it here:

coilguns.bandcamp.com/track/peace-trader

My Impressions:

An enervating blend of danceable rhythms, distorted, thrusting guitar and vocal vulnerability. The songs are made from conventional rock instrumentation assembled into a venture somehow tying postmetal riffage, new era punk rock, and indie rock tenderness. The word is passionate.

DEAR OLD ME **by** **WIDTHOUT**

Widthout are a pop metal group from Rome, Italy. Volcano Records released their single called, "Dear Old Me," in 2026.

You can listen to it here:

open.spotify.com/album/68kW1c5NyyOhT6P6tv3vUx?si=sR9eAC5fTlu10fvU-P00RQ

My Impressions:

Muted, growling guitars saturated with effects meet counter rhythms built on staccato synthesizer arpeggios. Thundering drum pounds, highly uttered melodic vocals, and an overall effect of movement and energy.

DYING AGE **by** **FADED REMEMBRANCE**

Faded Remembrance is an atmospheric metal group from Hungary. Bitume released their album called, "Dying Age," on December 6, 2024.

You can listen to it here:

bitumeprods.bandcamp.com/album/dying-age

My Impressions:

Slow, glacier-like, punishing, brooding electric guitars spin fence-like audio aggression, imprisoning the listener in an atmosphere of rabid despondency.

The vocals are surprisingly clear-voiced and articulated. They are the preamble to the silken speech of hell's greatest devil, brutally scourging its supplicants.

FADE INTO BEING **by** **HOWELLS**

Howells are a power pop group from Calgary, AL, Canada. Ideoteq released their album called, "Fade Into Being," in 2026.

You can hear it:

open.spotify.com/album/4FKtH8xWtRkbS3tZvIIKWb?si=3fDzBdWkS42P5Bcd_MndGA

My Impressions:

Tender, sweeping vocals buoyed by the factional dynamics of the sweeping guitar riffs, punchy, pronounced drums and the entire thematic construction. The songs are overwhelming and large. They carry the listener to places beyond.

THE GREATEST SHOW ON EARTH **by** **LOVE JONES**

Love Jones are a neo-soul group from Louisville, KY. They released their album called, "The Greatest Show on Earth," in 2026.

You can listen to it here:

open.spotify.com/album/2O7SzOdcCz9CGXdSI1BQBw?si=rof3vf3gRS6CwGr8FGNf2Q

My Impressions:

This is music out of time. The actual instrumentation is reminiscent of some of the greatest funk, soul and jazz fusion of the 1970s. The mood is placid but not downtempo. There are complex layers of group vocals. The pieces are relaxed but not slow. The horns blend seamlessly between vocal phrases. It's hard to describe this in just one word but it does express a kind of elevated restraint even as it maintains its pop sensibility and mainstream approach.



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IMPRESSIONS BY RYAN O'DOUD

IMPRESSIONS OF

AWAKE by MAD TAB

Mad Tab is a skate punk band from Huntington Beach, CA. InnaNutshell released their single called, "Awake," in 2026.

You can listen to it here:
open.spotify.com/album/2pGeRSsrJOgt9Dc9RwLD94?si=9tQ3k2VCSCq_8uF0rjwO3A

My Impressions:

High octane power pop driven by cutting electric guitars, propulsive surf rock drums and melodic, passionate vocalists. With strong melodic hooks and gang vocals, this becomes the perfect song for a good night of drinking with your mates at the skate shop.

MARROW PART II: THROUGH THE ETHER by THROWNNESS

THROWNNESS is a postmetal act from Lisbon, Portugal. Raging Planet Records released their album, "Marrow Part II: Through The Ether," in 2026.

You can listen to it here:
open.spotify.com/album/2p4ysYbeq8SHsv82Dn3S6x?si=N9EHFoAaQee4UnUEy3bAgQ

My Impressions:

Pained. Pleading, plotting, lumbering forward in broken admonition.

The Faustian, darkly-melodic guitar phrases record the winnowing crests of tension and despair.

There is no relief in the Abaddon. The growling protestations fall on deaf ears as the music shambles out from the crest of the great abyss.

KEEP YOUR FRIENDS by CHIEF CLOSER STATE

Chief State is a power pop/post hardcore group from Vancouver, BC, Canada. Mutant League Records released their album, "Keep Your Friends Closer," in 2026.

You can hear the album:
open.spotify.com/album/4jdGLfxTRymknCCss0plak?si=oLhRHGVks-u0sR0XVZkJqA

My Impressions:

Intricate, melodic and highly produced. With every drum tap, guitar chord change, electric bass pluck, the energy concentrates itself. The gliding, harmonized vocals push the emotion and bring everything together.

I STARTED CARRYING A KNIFE TODAY by GOTTLEIB

Gottlieb is melodic hardcore group from Los Angeles, CA. Quiet Panic released their EP, "I Started Carrying a Knife Today," in 2026.

You can listen to it here:
open.spotify.com/album/5KdjSKVkrZMyjR61a5o8x6?si=SJ56f0FAQ9-NXacodOjqWQ

My Impressions:

Belted, hoarse vocals project the messages over angular, fast, often dissonant electric guitar chords.

They register the problems and make their demands. The rebellious, blazing effect of an out of control world.

WILD 'N' LOUD by DEMONESSA

Demonessa is a pop metal group from Tampere, Finland. They released an album called, "Wild 'N' Loud," on May 1, 2026.

You can check it out here:
demonessa.bandcamp.com/album/wild-n-loud

My Impressions:

Las Vegas, Los Angeles lost track of a native child on this one. It sounds like a band straight out the hair metal days of the 1980s.

Hummable, throaty, swaggering glam guitar riffs swing the pendulum and push the process as the album swerves into a sultry night club. This is unpretentious pop metal that doesn't take itself too seriously, but has genuine chops and vocal talent to boot.

PASSENGERS OF A TIMELESS PLACE by STEFANIA SISTU

Stefania Sistu is a pop metal artist from Italy. Volcano Records released their single, "Passengers of a Timeless Place," in 2026.

You can listen to it here:
open.spotify.com/track/5LB7k3Ci1rNE8HzFR0xx7j?si=84a204de41f748fc

My Impressions:

Throaty, beckoning bass and guitar riffs alternate between open, suspended riffage, electronic melodies, and the sultry, tuneful vocal lines of Stefania. Simultaneously thunderous and passionate.

TRAPPED IN WORMSLOE by PURPLE LLOYD

Purple Lloyd is a slowcore act from New Jersey. They released an album called, "Trapped in Wormsloe," in 2026.

It can be heard here:
open.spotify.com/album/4aVFpZeyFpfXKhw8DANJIE?si=K71SayZBTKSa8b3bkrD3qQ

My Impressions:

A wide variety of tones that all fit in the slowcore/stoner metal umbrella. Grimy, methodical, lumbering, ancient riffage with a vocal that ranges from utter pig growls to more of a melodic bark.

THE BRIDGES THAT WE BURN by ULTRABOMB

Ultrabomb is a pop punk act from Minneapolis, MN. DC-Jam Records released their album, "The Bridges That We Burn," in 2026.

You can listen here:
open.spotify.com/album/4SnGqNJw14sgxFavjRVjW9?si=Zbh1FgCHR-qWcdZQtbuRyA

My Impressions:

A diverse range of musical sounds that can all safely grow under the heading, "power pop." Definitely rocky, definitely riffy. The tracks are up-tempo. They make the most of their musicians. The vocals are tuneful, rhythmic and catchy.

IMPRESSIONS BY RYAN O'DOUD



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CO/DE/TERMINATION by THE FAMILY MEN

The Family Men are an industrial rock group from Sweden. Welfare Sounds & Records released their album called, "Co/de/termination," on May 8, 2026.

You can listen to it here:
thefamilymen.bandcamp.com/album/co-de-termination

My Impressions:

Assembly line rhythms belt and slam like a hydrolic press. Guitars, synths and winnowing percussion build and then unleash the machinery of sound.

IMPRESSIONS BY RYAN O'DOUD

WHAT IT SHOULD BE LIKE by TIME SPENT DRIVING

Time Spent Driving are an emo rock group from Santa Cruz, CA. Thirty Something Records released their EP called, "What it Should Be Like," in 2026.

You can hear it:
open.spotify.com/album/0bhG9XAxfpdt58QzoGvdgM?si=tQ_zXWyHTxOhghn_l-ipHg

My Impressions:

Melodious, soft and silken vocals alternate with profound passages of belted vocals. Guitars mildly crisp like seltzer are honed and toned to support the restrained, dynamic drums.

RIDE THE RIVER by STILL INSANE

Still Insane are a skate punk band from Quebec City, QE, Canada. Thousand Islands Records released their single called, "Ride The River," in 2026.

You can listen to it now:
open.spotify.com/album/4jXifliTj7oWwCHAEpbpkt?si=HS2YDnf5R92QaZ5MeZdmbg

My Impressions:

Fast out the gate is the 90s skate punk rhythm, sung and honed in a relentless pace. Popping plucked bass guitar throatily blends with the up-tempo drums and distorted, melodic rock. It's a vocally belted, rapacious, rapid siren of a song.



ENSEMBLE INFINI by VOLUME ∞

Ensemble Infini is a free jazz artist from Montreal, QE, Canada. Music Group Cellar released their album, "Volume ∞," in 2026.

You can listen to it here:
ensembleinfini.bandcamp.com/album/volume

My Impressions:

This free jazz octet makes me feel like I'm lost in the city and the maps are all written in enochian. If I use my intuition, I trust I can find my way. I love the way it feels like a fever dream, and clarity comes when I relinquish control and give myself over to the free flow of sound.

SAIL AWAY FROM HERE by REVEALING CHAOS

Revealing Chaos is a metal group from Italy. Volcano Records released this single called, "Sail Away From Here," in 2026.

You can check it out here:
open.spotify.com/album/1G2AX7li72hWXIJRDEGV8?si=3cTE4MbsSe-Rc6PQ9S22Ug

My Impressions:

Hell yeah, this track is epic! Be careful not to get whiplash banging your head to the chugging guitar riffs. This single is an interesting blend of different modes of metal with shifting proggy melodies sailing across the seas of time.

THE GOOD OLE AMERICAN SATURDAY NIGHT by BIG D AND THE KIDS TABLE

Big D and the Kids Table are a ska punk band from Boston, MA. SideOneDummy are releasing their new album called, "The Good Ole American Saturday Night," featuring the singles, "Right Now," and, "Whiplash," on June 12, 2026.

You can listen to it here:
bigdandthekidstableofficial.bandcamp.com/album/the-good-ole-american-saturday-night

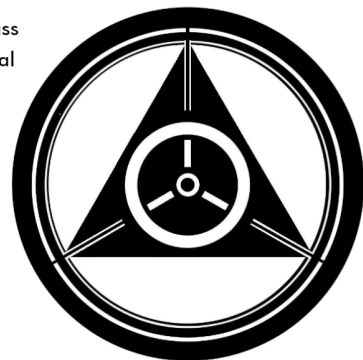
My Impressions:

These two cool singles show off different sides of Big D's mentality: *Right Now* encouraging, sunny, ska tune full of horn vamps and drum rolls.

The other, *Whiplash*, features a moody and dignified intro do a more dire and high tempo presentation that brings choppy organ upbeat taps and synth squelches along with an overall manic feeling.

In both songs the music is fast paced and highly danceable. The vocals are catchy and on point.

The brass provides a real sense of movement alongside the rhythm section. For fans of fun and technicality.



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IMPRESSIONS BY LEXX SAINT LEONARD

ERIN AINE CONCLUDED

R: Ok. I get you. So, are you working on anything now?
E: Yeah, I feel like I'm always working on something. I'm trying to do something where it is some kind of experiment where I just do some kind of live drumming but not with actual drums, just me pounding on various surfaces. I have all these little noise makers I keep around. Sometimes I will just add in a little live of me working on a wood block or shaker just as an extra thing in a track. Now I'm trying to build whole tracks out of that kind of thing. I think it reminds me a little of Dead Can Dance.

I'm also adding voice stuff on top of it. Here's this rudimentary, rhythmic repetition with voice over the top of it. Trying to make the singing sound as big as possible by layering voices on top of each other and having each have its own ebb and flow.

R: This is under The Slippery Dish?
E: Yeah. I believe that is what it is going to be under. I just put out the last Erin Aine album, really. That was another kind of experimenting: that vein where I brought in other musicians and I was able to create for me a bridge from one song to the next.

R: Oh wow.
E: I was like connect this for me. I did it with various people. I got my mom to do one of the tracks. I got some people using different instrumentation then I usually use. I got a friend of mine to use guitar and cymbals. I don't normally have what you would consider rock band.

I don't own them. I'm also not good at them. I stick to electronic things.
R: That makes sense to me. I avoid, in particular, trap drum sets and guitars. I feel like I want to do something relatively new and it's really difficult to do something new with those things.
E: Yeah. It does get-

I think that's what I'm running into now, it's not just that I couldn't find new ways of working with it, it's that the sounds themselves, nothing really jumps out at you anymore. This sounds too much like the thing I did before even if it is not necessarily the same. I crave some kind of sound that's going to inspire me in a new direction.

R: Yeah. I agree. So, I think I'm going to finish up with three questions.
E: Ok.

R: The first question is, is there anything that you would like to promote?
E: Yeah. I guess my two latest releases that are going to release this year, *Relic*, the main album.

Then, my stupid Slippery Dish album is called. *Oh, Folk*, is what it is called.

R: Where can you find it?
E: They are on Bandcamp at The Slippery Dish at Bandcamp. They are also still on Spotify.

Unfortunately, I've not found a good place for people to find where

I can host them because I don't want to be associated with Spotify anymore. Unfortunately, it is the only place where you can gain money from free accounts and streaming. Nothing else ever shows any monetary residuals on my Distrokid so I'm like, well. Unless I could get people to start buying something on Bandcamp. I don't know. I'll figure something out. A solution always presents itself. Even if it is piracy. Which I am greatly in favor of, yeah, sure I can figure out some sort of such tape and chewing gum method to get around the barrier to entry of having stuff stream and it generating money. We'll see where that goes.

R: Alright. Question number 2: what is most important?

E: What is most important? In general? I would say, honestly, the thing that I've found most important to me, personally, is curiosity. I

find that I gravitate a lot towards people who are more curious about the world. Who don't think they have everything figured out. Who seem like they are searching for something. I don't even know if finding the answer is that important. I think the thing that animates me to do new stuff in my life and I am curious about this and that. It's the reason I get up in the morning. I want to learn something new. I want to figure stuff out. I want to find stuff that will give me a big picture of a context on the world.

R: Excellent. The final question is: is there anything that you were hoping to say that I didn't ask you about and if so please go ahead.

E: Hoping to say? I don't know. I will say that I did let you know that I was wiped out from working last night. I was out until 7:30 am. I was a stage hand for a cleanup.

There was a big Morgan Wallen concert in the football stadium. We had to break down the whole stage. The hardest work that I've done in a long time. I'm kind of slumming it, doing stage hand stuff right now because there's not a lot of sound work in Birmingham at the moment. That's my primary source of income. It was union work that we were doing with the local 78, the stage hands union. Normally I am 479 member of the union that governs Birmingham.

R: Alright.

E: Solidarity forever, union strong.

R: Cool. With that I'd like to thank you for agreeing to do the interview.

E: Thank you.

R: I hope you have a good evening.

E: Alright. You too.

R: Bye.

E: Bye.

-END-

FURTHER DREAM WORK BY LEXX SAINT LEONARD

Last month I wrote about many of the different kinds of adventures you can have when practicing dream work. This month I'll give you some helpful advice on getting started on your own dreamwork journey.



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remembering your dreams, to imagining a dream seed, to working with your nightmares. Thankfully, dream work is not an art that requires much financial investment. Most of the resources you will need are within your imagination, a gift of your body from the universe to you.

The very first thing you need in order to begin is a genuine desire to remember your dreams. Take the time to cultivate a sense of curiosity about your dreams. An

essential part of this process is recording anything you can remember from your dreams, even the ephemeral fragments.

This can be a physical journal you sleep with every night, or an audio journal you record with your phone. It is essential that you record your dream as soon as you wake up. Do not toss and turn in bed, do not check your social media. The closer you are to your dream state when you record it, the more information you'll be able to retain. I often find I forget a lot of my dream content by the time I'm brushing my teeth, only to be delighted to find fastidious notes I've written in my dream journal while half awake. When you begin to record your dreams, you

may find you only remember fragments or feelings from your dreams. With practice they will become more vivid and more discernable. It's also important to establish a bedtime ritual.

Try to create an environment where you calm your body into a soothing, restful slumber. This will help to prevent nightmares, as well as foster clarity in your communication with your subconscious. Each night before bed, set the intention to remember your dreams. Try to keep your phone away for at least 30 minutes before you plan to crash. Your phone can significantly interfere with your practice. You should also try to avoid food or drugs before bed, as this can affect the kinds of dreams you

will have. You can enhance your dreams by drinking mugwort or peppermint tea before you go to sleep. This will also have a calming effect. If you're interested in experimenting with lucid dreaming, one of the best ways to get started is to imagine a dream seed. A dream seed is a little story you can immerse yourself in as you're falling asleep. It can be anything you want it to be, as long as you can imagine it vividly. Try to imagine all the smells, the sensations, the sounds, and every detail of this scenario. Think about this every night before you go to bed, and try to think about it throughout the day too. This practice may take days or weeks, but after some time

you will begin to see things from this little fantasy show up in your dreams. It can be a trigger for you to notice that you're dreaming and allow you to become lucid. Don't be discouraged if your lucidity starts small, this is very normal! Everything that I mentioned above can be useful in mitigating the intensity and frequency of nightmares. Taking the time to establish a calming bedtime ritual will diminish the stress you will feel in your dreams. Recording them will help you to understand the full range and complexity of your dreams so that you no longer feel that the only fruit of your subconscious is terror.

CONTINUED

ISSUES CONVERSATION: CARL KRUGER TALKS TO PHIL ZAMPINO OF SQUIDCO

Carl: We're rolling.
For the unfamiliar,
state your name

and the reason we are
speaking with you.

P: My name is Phil
Zampino and I'm not
certain why we're
speaking.

C: Let's try to figure that
out together. You have
no hair.

P: Ha. Lotta cat fur.

C: You are interested in
outsider art.

P: Absolutely.

C: Including sound.

P: Primarily.

C: Which you make. Is
there a connection to
the wider society that

people might not be
familiar with? That's part
of your daily life?

P: Well. I think most
people could connect to
some of the music that
I'm interested in. Which
is very early music.

Anyone who has watched
a Tom and Jerry cartoon
has heard of Duke
Ellington from the 1920s.

My interested in outsider
music spans that period
because that was
outsider music or as they
said then, jungle music.
Starting from there and

going up to completely
free improv. All of that is
of interest to me. I think
that it would connect
with people who are
interested in where
music heads.

C: So, music on a
lineage through time.

P: I guess that is so.

C: Has been important
to you.

P: It has. I've spent the
last twenty years since
I've started Squidco
where different parts of
music have fit in and
where they originated

from. Spent a lot of
time doing that. Trying
to listen back in history
and tried to listen
forward to what might
be coming up. Staying
on the edge on the
crest of the wave of
what is coming out,
particularly in
improvised music.
Music is so vast now,
unwieldy to try to
understand all of it but
it is a curious challenge
to me.

C: So, making
connections between
points throughout time
seems to be part of the
rewarding experience
for you.

P: Absolutely. The mix-
up of different forms
and how they show up.
Particularly with how
they show up. Some of
the forms that started
in the 1960s but
gained a lot of speed
in the 1980s, like the
rock in opposition
world which spans
New York and
downtown
London and
European



improv
scenes.
Rock
that
was
heading
out of
the bloated
forms that you
would he



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Taking the time to
establish a calming
bedtime ritual will
diminish the stress you
will feel in your dreams.
Recording them will help
you to understand the
full range and
complexity of your
dreams so that you no
longer feel that the only
fruit of your
subconscious is terror.
Finally, creating a dream
seed can be extremely
helpful in combatting
nightmares.

If you have recurring
nightmares, imagine a
scenario where you can
find a way out of that
terrifying dream. Practice
thinking about it often.
Draw or write about this
new scenario you've
imagined. This has
helped me tremendously
with my nightmares!

Through working with
my nightmares, I have
gained a greater sense of
agency over my life. I
have also processed a lot
of trauma from my past

in this way. I truly hope
that learning this can
embolden you to feel
like you have more
agency over your
nightmares. If you have
any questions regarding
my column, or would
like to have my opinion
on a dream you've had,
you can send me an
email at
[whinylilwormy@
gmail.com](mailto:whinylilwormy@gmail.com).

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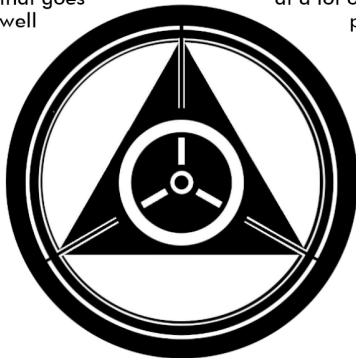
CARL KRUGER INTERVIEWS PHIL ZAMPINO CONTINUED

P: are in progressive music. All the forms of instrumentation that you would hear in a band like Cassiber for instance. All that stuff is fascinating to me. It's a collision of different styles. It tells you how free things can be. It tells you how expansive the world of music and what recorded music has done to the ability for us to create new forms. I find that really, really entertaining.

C: Without getting too in the weeds, looking back, does it seem like bands that in retrospect seem quote ahead of their time were just fascinating outliers or more than likely something else.

P: I think the people who could see these new forms were visionaries. If you look at a John Zorn, that's an easy one, where he started composing using these methodologies like cards but also working harder in the completely free improv world. He was doing all kinds of free improvisations and continues to do that.

I think those people like that have a really great perspective on what is possible in music. People like Fred Frith who have worked in multiple genres, or Christ Cutler, or people like John Rose who have created these factional worlds of violinists who threw them into a context that were so unusual, using experimental compositional forms and improv and devices. I think those people really see something that goes well



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beyond what a conventional musician might.

C: In the wider rock jazz blues world, a lot of these periods are attached to the social changes at the time. With these figures working in the underground, the underbelly I guess of these. The same periods. Do you see the connections between the two or do they just kind of move in parallel lines?

P: I think there's a lot of crossing over. If you look at a lot of the rock

players who crossed over into improv, if you look at the jazz rock fusion period, which was embracing both forms and was so diverse.

The difference between *Return to Forever* and Miles Davis's work, even though they were musicians that crossed over to record them, that crossed over to record them the sound was just different. The things that Herbie Hancock did.

Looking at Rock, you look at Soft Machine which started as a rock group and crossed over into jazz rock fusion. Outside of that if you look at modern players like a Nate Wooley who seemed to have no boundaries, or Jacob Wick who could play in multiple forms, those people definitely cross through different forms of music, different approaches to music. A lot of them just throw away the boundaries. They don't have walls between them.

C: So different eras were defined by different creative voices. The big band era and the jazz era of the 50s. Was there any point where you felt, so many of these boundaries have been taken down

by so many people that the overall sense of the dividing parts of the genres didn't make any more sense?

P: I think that there's a lot to that. I think that restricting yourself to a specific genre is what lends you on a path to really commercializing music. I think if you really are a musician and you're curious and interested in the types of music that are out there, you'll end up trying to break down these boundaries and embrace all these different ideas. I'm not sure I'm answering the question really. I think that this boundaryless approach has led to new forms that you wouldn't have heard otherwise. I'm not sure if I answered this question.

C: Oh no that was good. Speaking of leading us to boundaryless forms, how would you describe the music that you've come to create under your own moniker?

P: Well, so the music that I create, having been

raised by a musician and having been played straight composed music in my childhood, I broke away from that and found a lot of rock forms and found jazz. Hybrid forms. Free improvisation. I found those all interesting. I'm not a virtuoso myself so I'm interested in some of things I heard by Faust for instance, or Cassiber where you have some real good virtuosic ability of playing but you're just toying with form. Using the studio as a compositional tool. So that's what I got interested in. I'm a collector of tiny little instruments and also keyboards and other instruments that would be recognizable and some that would not be recognizable. The idea of flexibility. Taking sound, taking recordings, field recordings, instrumental bits and putting them together.

I also have a keen interest in expansive sound art, drones. Without being

interested in the comet. I think my mind doesn't like to sit still for very long. I like to take the pieces and components of things and see if I can make constructions and compositions that build on disparate pieces and things you might not expect. I like to surprise myself in what I hear.

So given your compositional approach, what of you feel humanizes where you want to land with your work?

P: What's important to me is- I listen to an awful lot of Experimental music. Sound art and experimental music is where my stuff lands. I listen to a lot of it, and it is not engaging to me. Some of it because it is a process or it doesn't seem to have a sense of storytelling.

CONTINUED

CARL KRUGER INTERVIEWS PHIL ZAMPINO CONTINUED

P: It is important to me I like things to have a purpose to them. Even if no one can understand it. I like the fact that there's a theme to it. I like to try and tell stories. I think that's what is humanizing. It also keeps music moving in different directions. Again, looking for a surprise, looking for something that you wouldn't expect when you start at this point you might end up somewhere completely different. Hopefully it made sense along the way.

C: In your live performances, how do you approach storytelling?

P: So, I use thematic components for the pieces I perform. Usually there is a broader perception of something that I am working on. I want to give a present. I look for compatible pieces of sound. I'll look for things that would create a foundation and then I use elements concrete or instrumental elements that fit with the story or theme in the back of my mind so that it works as a whole. I like to think because the format for these kinds of performances is one continuous performance. Experimental people doing short pieces. So, sometimes I will try and have the idea that there are several inside shorter pieces or concepts with the other ones. That is what I like to do with performance. Start at a certain point and try to get this idea or these ideas out so that they make sense or at least will resonate with the audience. So that I feel like I'm actually saying something in that there is a real purpose in what I'm sending to people.

C: Working with Samples in concrete sounds, how do you approach the idea of musicality in your

compositions?

P: Well John Cage said if I really wanna listen to music I don't put the stereo on, I throw open a window and stick my head out of it. The sound all around us. For me the concrete sounds. The sounds all around us, everyone has the ability to be musical. Or to be part of a story. Or to be a pivot point, something that would help you to get from point a to point be. For me all those sounds are flexible pieces that might fit into something. I don't like to see them limited where you would just say, oh this is noise. Sometimes it is just noise. But maybe just noise will fit into something melodic or lyrical. The contrasts and disparities between those are interesting.

C: Your love for music led you to a career in music. Selling it. Could you expand that?

P: I worked at record stores starting when I was in high school. But when I was in college I got serious and we joined up with some other collectors. We would drive and go to stores. So, I got to see an awful lot of different approaches to selling music. When I moved to new York City that really accelerated because there was so many different kinds of record stores. The ones that worked as general stores and the ones that worked as specific stores. I was also disappointed that different stores where I knew the owners had a varied interest in the music they were selling but they felt forced or compelled to branch out into more commercial forms. Having a lot of experience on the internet I wanted to take advantage of that and see if I couldn't create a store that I would be proud of that would sell the kind of music that I was interested in, that would have the flexibility to grow. That I would continue to



learn more about music. So, I started Squidco 20 years ago at the time of this interview starting off not worrying about where we would get customers but believing that this kind of store would appeal to people like me who were interested in a broader definition of music. Somehow we managed to survive. It's been an awful lot of years. It's been because of other records stores and the musical

background that I have had. Also, a little bit of rebellion against the straightjacketing of certain genres of music. I wanted to create something that would be a little bit broader and more interesting to me. So, I would learn more.

C: How has this exposure to music changed your approach to music?

P: I am extremely fortunate to spend the day listening to music. I listen to all sorts of



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PHIL ZAMPINO CONCLUDED

P: of kinds of music. People pitch things all the time. It's broadened my understanding of what people have done and what is possible in sound and music. It's inspired me. Sometimes I'll listen to an album, and I'll realize the difference in what they're doing, and it will spark an interest in me to see what I can do different in music. The fascinating thing for me is that through all of that it has made me more interested in the roots of where all this music came from. So it is forced me to educate myself more so that I understood what I was selling, why I was selling it and having a clear ability to explain to people what was interesting and why it was interesting in modern music based off the path that it took to get there.

C: What is a rough estimate of how many artists, labels and countries the catalogue represents.

P: Oh wow. We've probably sold music form 50 countries or more over time. I could use a database to really figure that out. I could give you a pretty good idea. We've sold,

what's a recent product for us? 37,000. We've listed. Not all of those are exact listings. Somewhere in the range of 30,000 albums over time. For various reasons. That's, as we've done more and more, I've come to learn of little pockets of Serbian music or Chinese music or even stuff that's really outside of the European and US. I think that's the most fascinating art of this: Doing business with people. Talking to customers from all around the world who are interested in this mixture, this noncompetitive, cooperative world of music that we are a part of. Over the years they have been a marvel how friendly and cooperative the people we work with are.

C: If there was a top list of beginner artists or albums for people unfamiliar with all these genres and artists you've been speaking about, what would they be?

P: That's a tough one because it would really depend on what the listeners background was. We always list things that are called picks, Squidco picks. I would say to anyone follow those. Or listen to the samples online. What calls out to you when you hear them.

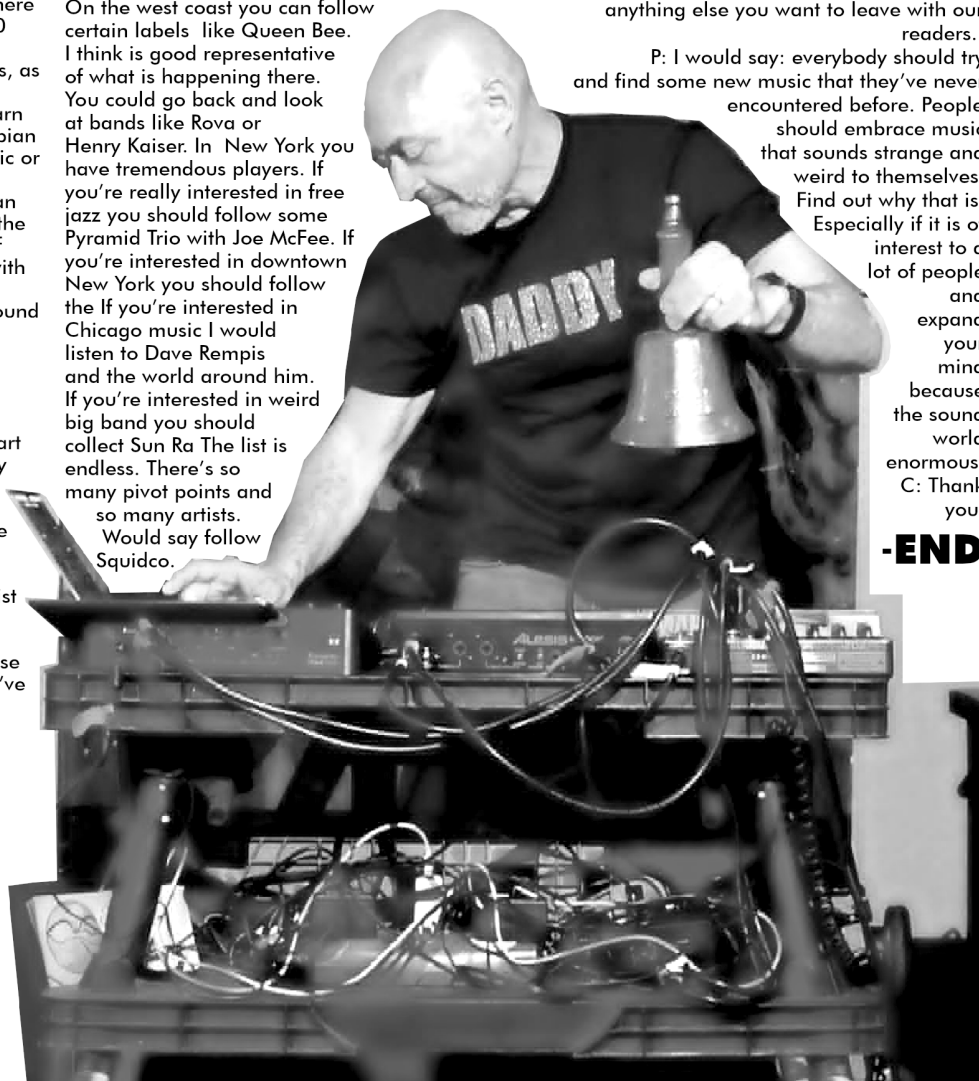
There's so many basic pivot points. If you want to follow the work of some people I've mentioned already like Fred Frith or Chris Cutler, On the west coast you can follow certain labels like Queen Bee. I think is good representative of what is happening there. You could go back and look at bands like Rova or Henry Kaiser. In New York you have tremendous players. If you're really interested in free jazz you should follow some Pyramid Trio with Joe McFee. If you're interested in downtown New York you should follow the If you're interested in Chicago music I would listen to Dave Rempis and the world around him. If you're interested in weird big band you should collect Sun Ra The list is endless. There's so many pivot points and so many artists. Would say follow Squidco.

Look at the picks. Try to figure out why we decided that they were picks.

C: We appreciate your time today. Is there anything else you want to leave with our readers.

P: I would say: everybody should try and find some new music that they've never encountered before. People should embrace music that sounds strange and weird to themselves. Find out why that is. Especially if it is of interest to a lot of people and expand your mind because the sound world enormous. C: Thank you.

-END-



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Aries treats every new beginning like a laboratory spark, leaping first and discovering the rules mid-flight.

Taurus —
Taurus experiments slowly and sensually, testing what can be built to last through patience and repetition.

Gemini —
Gemini turns curiosity into alchemy, mixing ideas, conversations, and contradictions just to see what happens.

Cancer —
Cancer experiments with emotion,

quietly reshaping memory and care into new forms of connection.

Leo —
Leo approaches life like performance art, boldly reinventing the self with every creative risk.

Virgo —
Virgo refines existence through careful trial and error, believing even chaos can be improved by attention.

Libra —
Libra experiments with balance, exploring how

beauty and tension can coexist in the same moment.

Scorpio —
Scorpio dives into transformation fearlessly, treating endings as secret prototypes for rebirth.

Sagittarius — Sagittarius sees the world as an open field study, chasing unfamiliar truths across borders and beliefs.

Capricorn — Capricorn experiments with ambition, testing how

discipline can turn impossible visions into structure.

Aquarius —
Aquarius invents futures through radical experimentation, questioning every system that claims permanence.

Pisces —
Pisces experiments in dreams and intuition, dissolving reality's edges to imagine softer worlds.

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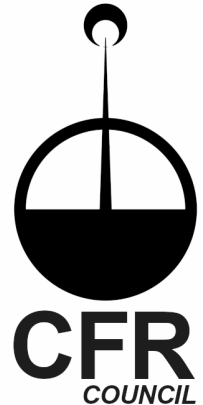
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