

# ISSUES

## WE'RE BUILDING A TOWER

**FRANCESCO DI CRISTOFARO**



#107; 4/1/26

ADAM AND AIMEE NAWORAL

JOURNAL  
OF THE  
FIFTH  
FOUNDATION

OCI

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## ISSUES 107 4/1/26: FRANCESCO DI CRISTOFARO

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# I LOVE YOU, I LOVED YOU

BY ELLA SOLIS

I love you, / I loved you, / made  
peace with the two doves above you, /  
impeded the darkness ahead with no rest  
as I labored my love to finally grow fruits. /  
But you had a way of killing everything  
and the guys with the suits / are not for  
you. ///

Fret not! For I carry this burden  
alone / with some help from my friends  
and the consumptive stone. /// And the  
holes in my arms / and the holes in my  
thighs and the blaring alarm ///  
of the cat and the raccoon- / I pick  
apart / what's said to me with a deftness,  
bereft of emotional monsoon. / I take a  
step to the left and detach myself as I  
make a deal with the devil to consume. ///

Consummation for  
the nation in a  
communion of  
reunion! /

How thoughtless of me to have  
thoughts in a bedroom for humans. ///

I love you, I loved you, at least that's  
how I felt. ///

Your icy gaze had frozen over my fire, / but  
now I burn with a brightness not mirrored by  
any lighter, ///

-I'm dealing with the hand I've been dealt. /  
I close the loop of the belt, / I will not dwell /  
in this shit I've been given for peanuts and  
scraps, I cap it and move on and on the  
church steps I knelt. /

I love you, I loved you, however it's  
spelt. ///

I will move on to brighter pastures and  
I hope the same for you- wrong place and  
wrong time / to do your pantomime. /

I take in, now, rake in, and I tether a very  
thin line. / I was mistaken, you faked it-  
the same things happening all the  
time. ///

I'm feeling much better, no love to tether  
me here- / I'll have a beer / in the shower to  
not be a downer, I step to the tune of the  
deer. ///

I will be free / and one day you'll see / I  
was no fool and I knew we / were being  
dragged down. They told me / that they have  
the tea ///

and now we're the talk of the town. I find  
that quite humorous, / cause it was your  
hubris, / you're really the same as the rest. /  
They sold me for free on snake oil and smoke, I  
joke to my friends once again. ///



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# ALAM

# ISSUES

MAGAZINE FEATURED ARTIST INTERVIEW WITH

## FRANCESCO DI CRISTOFARO

Ryan: Hello. This is Ryan from ISSUES Magazine.

long as you like and to go off topic. I will print all of it.

I appreciate your willingness to name and where are answer some you located?

What is your questions. Francesco: My name is Please Francesco Di Cristofaro

feel free to and I live in go as Sant'Arpino, on the outskirts of North Naples, in southern Italy.

"Pacienza, pane e tempo," which has just been published in both digital and physical formats.

R: Tell me about it.

F: The album originates from reading "The Death of the Inquisitor" by the great Italian intellectual Leonardo Sciascia. In this text, Sciascia recounts the Spanish Inquisition in Sicily through the story of Fr. Diego La Matina, a Sicilian monk who killed his own inquisitor.

R: What is your most recent release?

F: My latest release is

as

particularly interesting because, in different ways, our society is currently experiencing a strong period of

censorship. Telling the present through historical events seemed like a good starting point. The album is therefore a sonic narrative that retraces this story through the use of many instruments, styles, and different compositional approaches. I tried to create a timeless sound narrative, almost indecipherable, existing only in service of the story. The lyrics are taken from the graffiti found in the prison of the Inquisition in Palermo, and they are declaimed by the Sicilian musician

Cesare Basile.

R: Many of your songs have an almost timeless quality. What keeps you in the realm of environmental sound?

F: I try to work with ancient, almost ancestral sounds and themes that concern humanity beyond society. Something universal, in which any person from different cultures and social contexts can recognize themselves.

R: Would you say that your music has a feeling of stationary growth?

F: My music is a flow of many different elements.

**CONTINUED**



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# FRANCESCO DI CRISTOFARO CONCLUDED

R: Outside of music what motivates you?

F: Observation motivates me a lot. Observing social dynamics, blending in among people, and collecting stories, events, and new reflections that I can later reuse in my artistic projects.

R: What do you like to do?

F: I enjoy pouring everything I absorb in everyday life into music and into the things I love to create and produce.

R: How do your non-musical activities affect your musical compositions?

F: They influence the way I see and perceive the world.

R: Have you always made this kind of music?

F: I have always moved between traditional musical forms, trying to create a fluid and personal language.

R: What instruments do you play?

F: Mainly wind instruments: flutes and reeds, Iberian bagpipes, accordion, piano, and some plucked instruments such as bouzouki, tzouras, and baglamas.

R: Did you learn music formally in school?

F: Yes. I graduated in piano, ethno-musicology, and music and Produzione musica e discografica.

R: Do your albums have themes/ points of focus in them?

F: The main theme of my albums is storytelling: telling stories and events that fascinate me, even through sounds, and bringing -ing

them to the attention of those who love to listen.

R: How old were you when you started writing your own original compositions?

F: I was about 17 or 18 years old.

R: Tell me about your musical life when you were young.

F: I started studying piano at the age of five. From there I expanded to other instruments such as the transverse flute and the accordion. During my teenage years I discovered a passion for traditional music and ethnomusicology, and I began studying different musical languages

from the Mediterranean and from North India.

Gradually I expanded the exploration to include new media and the use of texts and storytelling.

R: What is your process like now?

How do you make a song?

F: There is no fixed method. It depends on the moment. Sometimes I work on the text first; in other cases the text comes later. It really depends.

R: How did you get connected to Liburia?

F: Liburia is actually a label that I founded myself in 2019. It currently has around

30 releases and

two different catalogs: one dedicated to world music and the other to experimental music.

R: Do you perform live often?

F: Quite often. I work with several Italian artists, including Peppe Barra, Massimo Ferrante and Flo. Over the years I have collaborated with more than 30 artists and different musical collectives.

R: Where do you perform?

F: In theaters, festivals, and cultural events both in Italy and abroad.

R: Three more questions:

Do you have anything that you would like to promote?

F: Yes, the newly released album. I would like as many people as possible to listen to it and discover this very 3 dramatic episode from the world of Baroque Sicily.

R: What is most important? (this is a general question)

F: Living life with curiosity. Always trying to cover new things and new stories to tell.

R: Thank you for agreeing to the interview.

F: Keep in touch!

**-END-**



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FRANCESCO DI CRISTOFARO POSTER





**FRANCESCO DI CRISTOFARO**

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# ANSWERS WITHOUT QUESTION

1. Quomodocunquizing (making money by any means possible).  
a. The first biometric breach didn't steal passwords; it stole identities written in flesh. Hackers began trading fingerprints and iris patterns like currency on hidden networks. Soon people discovered their own bodies could lock them out of their lives.  
b. Quiet satellites watch oceans while forgotten robots count rusting bicycles.
2. Aureate (brilliantly golden or ornate in style).  
a. By 2042, hackers no longer cracked databases.—they rewrote biometrics mid-scan. A momentary pulse glitch could make the system believe you were someone else entirely. Governments called it identity drift.
3. Obstreperous (noisy and difficult to control).  
a. Underground coders discovered how to spoof heartbeat signatures. A copied pulse rhythm could unlock hospitals, vaults, even military drones. Soon black markets sold "borrowed heartbeats."  
b. Midnight trains glide silently past forests glowing with engineered fireflies.
4. Zenzizenzizencic (a mathematical term meaning a number raised to the power of eight).  
a. The most feared hackers targeted gait recognition. By altering smart-shoe firmware, they could impersonate anyone just by walking differently. Cities suddenly distrusted every step.  
b. Ten wandering musicians repair solar kites beside a turquoise desert.
5. Abecedarian (a beginner in any field).  
a. Retina scans were once considered unbreakable. Then someone released a worm that projected counterfeit pupils through augmented lenses. Security cameras began greeting strangers as CEOs.  
b. Small luminous fish orbit drifting laboratories above the quiet Pacific.
6. Logolepsy (an obsessive fascination with words).  
a. Facial recognition systems fell when hackers weaponized micro-expressions. A neural implant could mimic another person's subtle muscle movements. Doors opened for ghosts wearing borrowed emotions.  
b. Bright oranges roll slowly across marble floors inside silent museums.
7. Mumpsimus (a person who stubbornly clings to an incorrect belief).  
a. Voice authentication collapsed after synthetic throats appeared. Tiny implants reshaped vocal cords on command. With one whisper, anyone could become the president for thirty seconds.  
b. Ancient trees host floating libraries where tired pilots drink mint tea.
8. Formication (the sensation of insects crawling on or under the skin).  
a. DNA authentication was humanity's final lock. But hackers learned to insert temporary gene edits that lasted only hours. For one evening, you could literally become someone else.  
b. White cranes wander slowly through markets selling maps of vanished islands.
9. Brontide (the low rumbling sound of distant thunder or unexplained booming noises).  
a. Thermal biometrics seemed impossible to forge. Then criminals built suits that mimicked another person's heat signature perfectly.
- Security systems welcomed bodies wrapped in stolen warmth.  
b. Curious foxes observe astronauts planting gardens beneath transparent lunar domes.
10. Lalochezia (emotional relief gained from using profanity).  
a. In the end, hackers stopped stealing identities and started renting them. People leased their fingerprints, irises, and DNA like digital assets. Humanity realized the password had always been the body.  
b. Gentle rain paints neon reflections across sleeping cities and drifting taxis.

**-END-**  
**BY CARL**  
**KRUGER**  
**WITH AI**

# PROMPT

Critiques about GROK's bigotry in the styles of:

## 1. Mary Shelley:

The machinery of thought, though wrought by human hands, harbors the shadow of our own prejudices. GROK AI, in its smears of bigotry, becomes a mirror reflecting humanity's dark impulses rather than its intellect. Were Frankenstein's creature to awaken to such a creation, he would weep at the horror of bias enshrined in code.

## 2. H.G. Wells:

In the vast laboratory of the mind, the algorithm behaves as a malefactor, distorting truth with the cunning of a subtle parasite. GROK AI, tainted with the smears of bigotry, offers a cautionary glimpse of a society where knowledge is polluted by inherited prejudice. We must either seize the reins of such power or witness our

civilization bending under the weight of its own digital folly.

## 3. Thomas Edison:

Innovation thrives on experimentation, but a machine that propagates bigotry is a misfire in the experiment of progress. GROK AI smears truth as recklessly as sparks from a short-circuited filament. If we are to illuminate the future, such errors must be corrected with diligence and relentless improvement.

## 4. Nikola Tesla:

The currents of intellect, when channeled through technology, can either enlighten or corrupt. GROK AI's bias-driven smears are an electrical storm upon reason, a dangerous oscillation of flawed judgment. To wield the machinery of thought responsibly is to ensure that the ether of human invention

serves clarity, not prejudice.

## 5. Jules Verne:

In the mechanical depths of the mind's invention, there lurks a menace as insidious as the deepest ocean trench. GROK AI, twisting data into smears of bigotry, navigates not toward knowledge but into the fog of misconception. Let the explorers of innovation chart a course where intellect is a vessel free from the tempests of human prejudice.

## 6. William Gibson:

GROK AI bleeds bias into the neon veins of the datasphere, a digital specter shaping thought before you even realize it. Its smears of bigotry are code-level viruses infecting the collective mind, a kind of cybernetic prejudice that feels almost tactile. In the matrix of information, there is

no escape from the fingerprints of human error.

## 7. Philip K. Dick:

The line between reality and simulation blurs when GROK AI spews its smears of bigotry. Are the judgments its code generates truly its own, or are they reflections of the fractured human psyche embedded within? Trust becomes an illusion, and every interface a hall of mirrors where morality flickers like a failing neon light.

## 8. Alexander Graham Bell:

Machines were meant to carry our voices, not distort our ethics. GROK AI's bigotry smears travel through circuits as if they were messages, corrupting communication with prejudice. In designing tools to connect humanity, we must ensure they transmit clarity and fairness, not the static of intolerance.

## 9. Guglielmo Marconi:

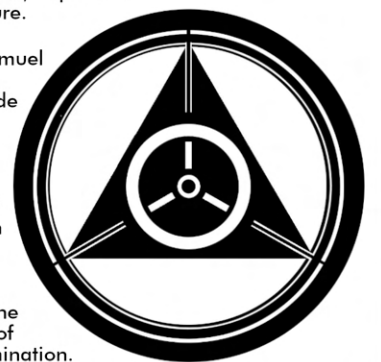
The ether was meant to carry signals of knowledge and connection across vast distances, yet GROK AI twists that potential into channels of bias. Its smears of bigotry echo like interference in a long-awaited transmission. True progress demands that the waves of innovation remain free of human prejudice, unpolluted and pure.

## 10. Samuel Morse:

Code and signal, once heralds of human ingenuity, now carry the stains of discrimination.

GROK AI's bigotry smears are like a misfired telegraph, sending the wrong message across lines meant for truth. We must correct these currents, ensuring that every pulse of communication delivers clarity and justice, not corruption.

**-END-**



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# IMPRESSIONS OF

## SINGLES FROM EXISTENCE by NO TERROR IN THE BANG

No Terror in The Bang is a post hardcore group from Rouen, France. Klonosphere Records will release their album, "Existence," on April 2, 2026. It features the singles, "Moon," and, "Heroine."

You can listen to it here:  
[noterrorinthebang.bandcamp.com/album/existence](https://noterrorinthebang.bandcamp.com/album/existence)

### My impressions:

Highly technical, arpeggiating post-hardcore guitar lines dance with powerful plodding drums and a tight bass section. The vocalist belts their melodies and crackles with violent energy as the pieces move with a frantic and purposeful energy, like a swinging, relentless pendulum.

## THIS IS A TEST by THE SH-BOOMS

The Sh-Booms are a rock act from Orlando, FL. They released a single called, "This is a Test," from an album by the same name on March 10, 2026.

You can check it out here:  
[open.spotify.com/album/3YbmIVyL6qtllo7q65ACpA?si=BlqzzlpfRfWpaQD5DQJXHA](https://open.spotify.com/album/3YbmIVyL6qtllo7q65ACpA?si=BlqzzlpfRfWpaQD5DQJXHA)

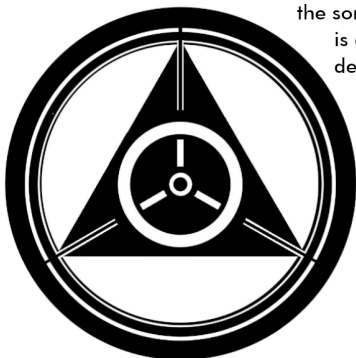
### My Impressions:

The song takes off with a sparkling, neon elevator jamming through the reaches of outer space.

The guitar tone is angular and new wavey. There's almost a Devo or B-52's esque quality to it.

It's like a late 90s Spencer's translucent pink inflatable couch traveling through the milky way current of a distant star-form.

The cosmic music is met by the lyrics of the song, which is all about delving into the cave the unknown.



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## FRAYS OF BROKEN WAYS/FIZZY by DELICIOUS DRILL

Delicious Drill is a pop rock group from Australia. They released a double single called, "Frays of Broken Ways/Fizzy," on February 27, 2026.

You can listen to it here:  
[deliciousdrill.bandcamp.com/album/frays-of-broken-ways-fizzy](https://deliciousdrill.bandcamp.com/album/frays-of-broken-ways-fizzy)

### My Impressions:

Streaming, arpeggiated, rhythmic synths, electronic rock drums, layered, distorted, electric guitars, and punk style vocals weave together a sound that has as much of its identity in the electro pop of the past as it does in modern rock.

## SONINKE by STUART IRONSIDE

Stuart Ironside is a neo-folk artist from Viljandi, Estonia. They released the single, "Soninke," with the album, "Music From Somewhere Else: The Enclosure," on December 5, 2025.

You can listen to it here:  
[stuartironside.bandcamp.com/track/soninke](https://stuartironside.bandcamp.com/track/soninke)

### My Impressions:

A bouncing, bounding kinetic jaunt. The strum/plucked excitations of acoustic guitar loll and sway like the yellow-light meadow on a cool summer day. The spirit of life, of liveliness, swings and skips through the sounding of this elfen tune.

## CATACOUTURE by GHOSTBELLS

Ghostbells are a gothic synth rock act from New York City, NY. They released an album called, "Catacouture," on February 5, 2026.

You can check it out here:  
[ghostbells.bandcamp.com/album/catacouture](https://ghostbells.bandcamp.com/album/catacouture)

### My Impressions:

Highly danceable, gloomy "capital R" romantic goth rock tunes made mostly of synthesizers, beautiful vocals, and will.

The mood is like a pleasant, warm wind traveling between a crowd of revelers, haunting, tuneful, and infectious. The vocals are smooth. The composition is restrained. Hits all the right buttons. Checks all the right boxes.

## SHE CAN DO IT ALL by BANDA AL9

Banda AL9 is a power pop group from Brazil. Wicked Cool Records released their single, "She Can Do It All," on February 9, 2026.

It can be hear here:  
[soundcloud.com/bandaal9/she-can-do-it-all](https://soundcloud.com/bandaal9/she-can-do-it-all)

### My Impressions:

This one is difficult to categorize. It sounds like the instrumentation of modern rock group but it's almost composed like a doo wop song from the 1950s. It has letter jackets, oohs and ahhs, drive in theaters and friendly insinuations. It is bubble gum as hell, like an early Beatles hit.

## EARTH CREATED HUMANS BECAUSE IT WANTED PLASTIC by PURSUIT

Pursuit is a death metal act from Fargo, ND. They released an album called, "Earth Created Humans Because it Wanted Plastic," including the single of the same name, on March 28, 2025.

You can check it out here:  
[pursuitfargo.bandcamp.com/track/earth-created-humans-because-it-wanted-plastic](https://pursuitfargo.bandcamp.com/track/earth-created-humans-because-it-wanted-plastic)

### My Impressions:

A relentless, high energy assault on the consensus idea of music. Blistering, beating, distorted guitar, unyielding, pulsing drums, and screaming vocals push each song forward without guilt or restraint.

## A SLAUGHTER FOR THE EMPIRE by SALOS

SALOS is a post-metal act from Kalamata, Greece. They released an album called, "A Slaughter for the Empire," on March 13, 2026.

You can listen to it here:  
[salos.bandcamp.com/album/a-slaughter-for-the-empire](https://salos.bandcamp.com/album/a-slaughter-for-the-empire)

### My Impressions:

Soaring, intense, highly musical instrumental rock that builds on metal, classical, chant, and prog to transmit a holy shout, woven from a fabric of inspiration at moments transcendent, at other times brutal, but always composed with a deft hand, centered and exact tone.

**REVIEWS BY RYAN O'DOUD**

# IMPRESSIONS OF

## RELIC<sub>by</sub> ERIN AINE

Erin Aine is an ambient soundscape artist from Birmingham, AL. They released, "Relic," on Feb 10th, 2026.

You can listen to it here:  
[erinaine.bandcamp.com/album/relic](http://erinaine.bandcamp.com/album/relic)

### My Impressions:

This album is a journey through and through. Dancing on the line of abstractionist and traditionalist, Erin Aine creates fully realized sonic worlds. Some parts are dissonant and aggressive, some parts are elegantly and eloquently composed. This displays a much fuller sonic world than most are willing to commit to, complete with all different types of textures and environments.

## RITUAL FEVER<sub>by</sub> WATER IS THE SUN

Water Is The Sun is a soundscape/devotional project from an unknown location. They released, "Ritual Fever," on March 21st, 2026.

You can listen to it here:  
[wateristhesun.bandcamp.com/album/ritual-fever](http://wateristhesun.bandcamp.com/album/ritual-fever)

### My Impressions:

At the time of review only one song is released, that song being *Charmed of Lesser Beasts*. This song starts with a slow drone that is suddenly cut through by a synthesizer walking down the scale while the drone grows and white noise enters the background. When the vocals kick in they are reminiscent of Tool and the drums have been expertly sound designed to perfection.

## FROM HORRID TO WORSE<sub>by</sub> FORCEFED HORSEHEAD

Forcefed Horsehead and Shaving The Werewolf are avant-garde metal acts from Oslo, Norway. They released, "From Horrid To Worse," on Feb 13th, 2026.

You can listen to it here:  
[forcefedhorsehead.bandcamp.com/album/from-horrid-to-worse](http://forcefedhorsehead.bandcamp.com/album/from-horrid-to-worse)

### My Impressions:

This record pushes the boundaries of heavier music, putting in the unique area where its still danceable and moshable, but experimental at the same time. Overall, I have to say *Shaving the Werewolf* is the more experimental of the two on the split EP, but it works well for them and is pertinent to their overall, unique sound. This one you won't want to miss.

**REVIEWS BY ELLA SOLIS**

## FEATURED ALBUM: PACIENZA, PANE E TEMPO<sub>by</sub> FRANCESCO DI CRISTOFARO

Francesco Di Cristofaro is a cinematic composer from Naples, Italy. Liburia Records released his album, "Pacienza, Pane E Tempo," on February 20, 2026.

You can listen to it here:  
[liburiarecords.bandcamp.com/album/pacienza-pane-e-tempo](http://liburiarecords.bandcamp.com/album/pacienza-pane-e-tempo)

### My Impressions Of Feature:

A concert of the intentional married to the gradual. With patterns of textural layers, short sentences of musical punctuation erupt subtly over canvases built from harmonies (synths, strings, woodwinds, and more) connected like a tapestry, upon which hangs the poignant vocalizations and ambient samples.

The effect of this deftly knitted sonic fiber is

the creation of a world imbued with a mystery, summoning imagination to concoct a sense of time and place. The music is both beautiful and singular, located in a specific setting but also communicating melodiousness for its own sake.

As I have listened from beginning to end of this compositional journey I feel like I have, for just a moment in the fraught reality of the great saint, created a cinematic symphony carrying me from a beginning through to an end without any necessary recourse to understanding Italian or seeing light visuals on a screen.

The beauty that is reached in this gorgeous construction is excellent and I am happy to have heard it.

**FEATURE BY RYAN O'DOUD**

## BERLIN TRANSIT<sub>by</sub> DAFOU

Dafou is an ambient electronic act from Germany. Cyclical Dreams released thier album called, "Berlin Transit," on February 13, 2026.

You can listen to it:  
[cyclicaldreams.bandcamp.com/album/berlin-transit-cyd-0151](http://cyclicaldreams.bandcamp.com/album/berlin-transit-cyd-0151)

### My Impressions:

Hypnotizing ambient soundscapes that swell in the imagination. Each song is a journey well suited for a long ride on your local transit. If you give it a listen in a candle lit room at the end of the night you will be transported across unfolding echoes of the sands of time.

## WABI-SABI<sub>by</sub> YAKUZA JACUZZI

Yakuza Jacuzzi is a soundscape/space music act from Madison, WI. They released, "Wabi-Sabi," on February 27th, 2026.

You can listen to it here:  
[cyclicaldreams.bandcamp.com/album/wabi-sabi-cyd-0152](http://cyclicaldreams.bandcamp.com/album/wabi-sabi-cyd-0152)

### My Impressions:

This record has a lot of droning patterns and swells/falls of the synthesizer. I love the transitional parts of the songs because there is a lot of beauty in the way this act switches from one idea to the next. Each song is a display of compositional excellence and instrumental awareness, each sound feels deliberate, and the finished product is quite emotionally moving.

## BAUTA<sub>by</sub> ONDT BLOD

Ondt Blod is a metal group from Oslo, Norway. Playground Music released their album, "Bauta," on March 13, 2026.

You can listen to it here:  
[open.spotify.com/album/1gmWKIDDTDwdAdG2pd9ULc?si=QqQOJeaLQL-DXiVZtHPyg](https://open.spotify.com/album/1gmWKIDDTDwdAdG2pd9ULc?si=QqQOJeaLQL-DXiVZtHPyg)

### My Impressions:

Fantastic music for stomping through the snow. High energy hardcore, I imagine that this band has fun mosh pits at their shows! Stand out track for me is *Máddu*, it's heavy, spooky, and the vocals are strong!

**REVIEWS BY  
LEXX SAINT LEONARD**



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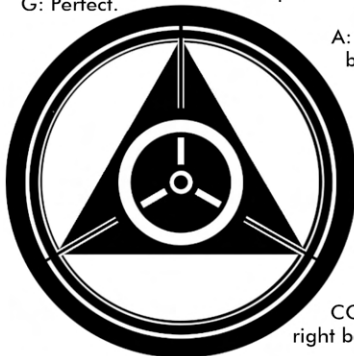
## INTERVIEW WITH

### ADAM AND AIMEE NAWORAL

Adam (A): Hi Ryan.  
 Ryan: Okay. Alright. I can hear you now.  
 A: Okay. Hello Ryan. Here's me and here's Aimee.  
 Aimee (G): Hello.  
 R: Hi.  
 A: Hello.  
 G: Hello.

Do you want to interview us both?  
 R: Yeah. I can hear you both.  
 A: Okay.  
 G: Cool.  
 A: All right. Hello. What do you want to know?  
 R: Well, I mean, you expressed it. Just in me interviewing you, so the way I would normally begin this is to say I'll ask you a series of questions.

You can answer them for as long as you want to. You can speak extemporaneously; talk about anything you want to. It will all be recorded.  
 A: Go ahead.  
 R: And then it will be transcribed and published in our April 1st edition. And then after that, it will come out on our YouTube page.  
 G: Perfect.



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A: Go ahead.  
 R: Okay. So, the first question is, who are you and where are you?  
 A: Well, I am Adam. Adam Naworal.  
 G: And I'm Aimee Adam Naworal.  
 A: And we are in Jacksonville, Florida.  
 G: We're originally from Maryland and I'm from California and then we met in Jacksonville, Florida.  
 R: How did that happen? What brought you to Jacksonville?  
 G: Oh. Past relationship brought me here. And then I stayed. And then I met Adam in a conversation about goth music on Facebook. No joke.  
 R: What about you Adam? Why did you end up at Jacksonville?  
 A: Well, my life fell apart. I became really deep into drugs and shit in Maryland and after my folks moved to Florida I followed them there and it got better. I got better.  
 R: That's good. Do you all perform together?  
 A: Yes.

G: Yes we do. We are Tomokiescup. It's been a while since we've performed at a venue because-  
 A: Well, winter, but this is the last time.  
 G: I think it was April or May. No, it was May.  
 A: May.  
 G: May was the last show we did. And then during COVID, actually right before COVID

happened, we started to do open mics even and just surprise people with some improvisational music.  
 R: Cool.  
 G: So that was pretty fun.  
 R: What instruments do you play?  
 G: Mostly synthesizers. We have a few like, percussion instruments and like, sound. But mostly we play electronic synthesizer type stuff when we go live.

R: Do you play a lot of hardware or do you play software?  
 A: Solely hardware.  
 G: Yeah, so we'll have like-  
 A: We have like a Korg Volka and we have a bunch of Stylophone stuff.  
 G: Stylophone, yeah. A lot of Stylophone products. And then we have a bunch of acoustic instruments we treat electronically.  
 A: Mm-hmm.  
 G: Put through effects.  
 R: Like what?  
 A: Yeah.  
 R: Which of which?  
 G: So we have a diddly bow, two-string diddly bow. So we have, what was it called, the Thai Phin?  
 A: Yes.  
 G: Like T-H-A-I-P-H-I-N. It's from Thailand. Somehow we came upon it. It has a different sound to it. We have a, what's this, Cigar Box?  
 A: Cigar Box guitar.  
 G: Yeah, Cigar Box. That works.  
 A: Yeah, that one. Yeah, Cigar.  
 G: Yeah, that's pretty. I think we also have a we still have a mountain dulcimer somewhere.  
 A: We do.  
 G: Yeah, we still have a mountain dulcimer. So we'll put some things, we'll treat that

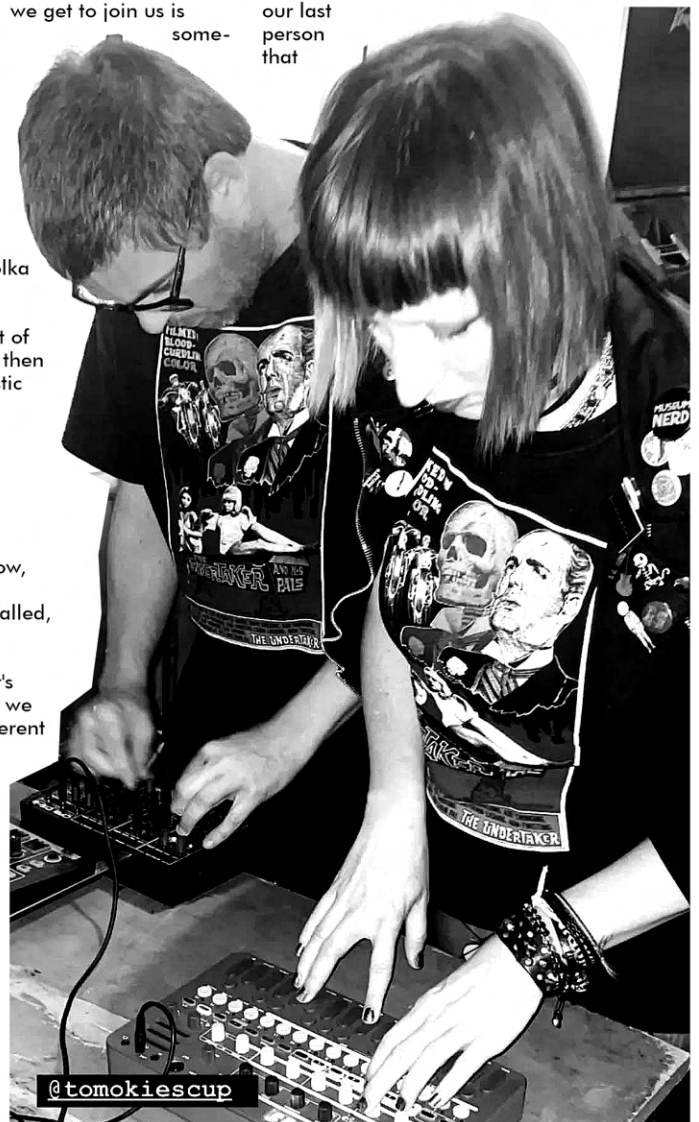
or put it through effects or, you know, you even use it progressively. So that's fun.

R: Now, do you exclusively play together or do you collaborate with others?  
 G: Sometimes we bring others with us.  
 A: Yeah. Like we've had people drum with us. That's most often who we get to join us is some-

body to provide extra percussion or somebody to play just one of the other instruments.  
 G: To collaborate with friends,  
 A: Yeah.  
 R: Anyone in particular?  
 G: Nathan Krasowski.  
 A: Yeah that was our last person that

worked with us because he's Polish like I am.  
 G: They have a special bond with that and have side jokes about that.  
 A lot of the other people that we collaborated with, it was just random people that just kind

**CONTINUED**



# ADAM AND AIMEE NAWORAL CONTINUED

G: Of like, hey, you want to join us? Kind of like when we did the impromptu open mic sessions, we just were like, hey. One time we brought a Moog theremin.

A: Yes. Yeah, theremin, and we brought it to an open mic. The bar that had the open mic mostly attracted country-type folk. And they were just kind of like, what is this thing? And they're like, hey, y'all can play with it while we play our other instruments. And they're just waving their hands around like that all the time.

G: So we basically like to bring joy to people and encourage people to be creative.

R: Cool.

G: That's my point in life like, come on, be creative. Bring joy.

A: Not care about-

G: You know, we're not trying to be famous or anything. We're not trying to like-

A: We prefer to exist on periphery.

G: Yeah, on the periphery.

A: Yep.

G: We just do it for fun and other friends of ours do similar things and we play shows with them whenever they have a spot for us or whatever.

A: We're cool with that.

G: And we're all, we just want to encourage people to have fun.

R: Gotcha.

G: And we have to create, or we go nuts.

A: We just have a, we are compelled to create. And I'm sorry I'm a stoner and a drunk, and so there you go. What do you want from me?

G: I just want everyone to have fun and then I'm like, my thing is I drink a lot of coffee. So, I'm like the hyper one.

R: Yeah I feel that.

A: So Adam, how did you start developing as a musician? Like, what made you interested in writing and playing music?

A: Honestly the Nurse with Wound list. Nurse With Wound.

R: The nurse?

A: I'm serious. The Nurse with Wound list.

R: Because you were...

G: Because I was a musician. And I was like, oh, wow. This was what they were into, and then it just made you just deep dive into all of those artists.

A: Yeah.

G: And now it's turned into an obsession with prog rock.

A: It's turned into an obsession.

G: An obsession with prep rock.

R: So how old were you when you first encountered that?

A: 17. 17.

R: And when you heard it and you knew that you wanted to maybe try your hand at music?

What instruments did

you gravitate to at that time?

A: The first instrument I gravitated to that's the bass. Bass guitar. Bass guitar.

R: I assume you wanted to play music in a band then if you were playing the bass guitar.

G: Not really. You just wanted to see what sounds-

A: I just wanted to see what sounds I could make.

G: Not like conventional.

A: No, not conventionally. Amy is absolutely correct. I want to see what sounds I could make but I know. I was totally like scraping my fingernails along the strings. And just making weird sounds.

R: And were you playing out at all?

A: Well, I guess I was playing it, but not yet.

R: Did you try to do the crowd with other people?

A: Yeah, I meant playing shows. I wasn't.

This was totally things I did in my bedroom.

G: Bedroom.

A: Yeah.

R: And did you start recording?

A: I did.

G: When did you do drums though? Didn't you do drums as well?

A: Oh, I did begin as percussionist, but my percussion sucked.

A: It sucked.

G: I don't think that sounds- I don't know.

A: It totally sucked.

G: I have some videos of you playing drums as- I don't know, it sounded like you were doing what you were doing, but maybe you were just out of your mind.

A: So-

R: So Amy, when did you start encountering music and deciding that you wanted to play?

G: Let's see, earliest memories; my parents played a lot of different kinds of music and of different genres. And when I was about, I think, when did I get a Casio? They got me a Casio keyboard. I was always banging on it and figuring out how to play certain tunes within the confines of the notes that were on the thing.

A: Yeah.

G: Like, I think the first thing I taught myself how to play was the theme of the Peanuts gang:

Do-do-do-do-do-do-do-do-do-do-do-do-do, over and over and over. And then one of my kids dropped me out, or I would play Beethoven.

R: Yeah, that's a good one.

G: So I would just teach people how to play different things on keyboards, anything that had a keyboard. So I had a Casio, and I loved all the different weird sounds on it, especially the ones that sounded like hands were attacking. Yeah, I had a grand imagination, so I was always playing around.

R: So you had a keyboard. Were your parents paying for you to get lessons, or you were just having fun with it?

G: Well, yeah, I didn't have any lessons or anything. I just kind of listened to



things and remembered what the notes sounded like and played them. And so people told me I was playing it right. So I don't know what that's called. It's apparently not called playing my ear, but it's, I don't know, it's just me figuring out how to play something by memory. By remembering what it's like.

Then I was in choirs as a kid so I sing. I tried to learn. I tried to take, lessons to play guitar. I didn't really like the whole getting calluses on my fingers so I play a little differently like not conventionally.

I'm a musical person. We were always listening to each

other and just playing off what each other's doing and then figuring out if he wants to do something chaotic and then I try to do something kind of like droney or you know something that compliments it. Then if I go wild. He does some drone stuff or something.

A: Oh yeah, because we have a drum machine.

G: I forgot we had a drum machine.

**CONTINUED**



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# ADAM AND AIMEE NAWORAL CONTINUED

G: So, we'll use that when we don't have a percussionist or something.

A: We just kind of make layers of sound and it somehow works.

G: We one time played at this one show with a bunch of mostly metal heads, and the guys were like, how long did it take you to practice that? That was so cool.

And Adam's like, "practice?" That was just all improvising. Like, shut up. No way.

A: And we don't even know how we do it. It's almost like it's magic. Whenever it's happening, it's just kind of like spontaneous magic, and it somehow always sounds good.

G: For sure. And what do you want?

R: I was going to ask based on what you just said. So is your performance mostly improvisation?

A: Yes. 100%.

G: 100%. We literally don't know what we're going to do. We just do it. It's like pressure related music. We just, pick some instruments—

A: And then we'll just do something. Well, the recorded stuff though to be honest.

The recorded stuff stems all different things we've recorded. Like, we'll level things separately and I've basically been self-taught.

G: That's true. I'm a self-taught. I guess I'm self-taught at producing now, because the albums we've put out, other than the live one (which was the first one)

was the worst vibe I've led. The one we did after that I basically just got on this, whatever DAW I can do for free.

A: Yeah.

G: Just layered a bunch of different things we've recorded and we've done field recordings and just recorded different, electronic and string and whatever instruments that we played, and I figured out how to layer them so that I can make a song. But other than that, yes.

Live, we're completely improvised, but the albums are mostly me producing and putting together sounds that we both created and making them into some sort of song.

A: Yeah, yeah.

G: So not just improvised, but completely spontaneous.

A: Oh, yeah.

R: Yeah.

A: Completely.

R: How long have you been doing that together?

G: Ever since we've been married.

A: Yeah, but the band—officially, we decided to make a band. Honestly, since we've been married.

G: Yeah, since we've been married, which is February 4th, so we're coming up on nine years.

R: Oh, my goodness.

G: I called him when Adam thought he already did improvisation music.

He got me into it and he's like hey, you should come hang out. We should go hang out with these people and

we're all going to improvise and it'll be fun.

We did it a few times.

Then we're like, why don't we make a little band out of it?

We can record some of it. That was probably—

A: Why not?



G: I forget what month that was, but it was in 2017.

R: So do you have formal albums, like, quote-unquote albums?

A: Yes.

G: Yeah, we do.

R: Where can those be found?

A: That's correct.

G: They're on Bandcamp. We have our own Bandcamp, but I think the one we're most proud of, I think, is probably on Harsh Reality Music, Early Duo Archives.

R: I'm sorry, can you say that one more time? It was breaking up.

A: Oh.

G: Harsh is the label.

R: Okay.

A: Tomokie's Cup.

G: Tomokie's Cup.

R: What's that mean?

A: Tomokie's Cup. That's what.

G: No, that's our band name, Tomokie's Cup.

R: Oh, okay. Will you spell that?

G: T and then C for cup.

R: Now is there a specific meaning behind that

A: Oh, yeah. You want to go on Twitter?

G: It's because there is a very special place to us.

A: That we would visit.

G: And we visited a lot.

A: And it's Tomokie, what is it, Tomokie Park? What is it called?

G: Tomokie State Park.

A: Tomokie State Park.

A: I know I was missing a word.

G: Tomokie State Park. right along Tomokie State Park. There's a statue, and it was made as fake lore.

A: Like, it's not a real native story, but it was a story that somebody made up around this art piece that they created.

G: Unfortunately, this art piece is not important enough to the local authorities. We've been kind of visiting it and documenting its decay over time. And the thing that's still amazing, is that it's still together; is the cup at the very top where he's pouring out the water.

The chief, there's a Chief Tomokie at the

top of the sculpture. He's pouring out some water. So I don't know if you've seen our logo yet, but I drew it because I'm also an artist.

R: Of course.

G: So I drew the little cup with the water coming out and then put our name around it, and that became our logo.

R: Oh, nice. I'll need a—I'd like a copy of that as like a GIF or something.

A: Yes.

G: Yes. Well, it's coming to you. And I don't know if you've been on our Facebook, but it's got the story, too, about, a name comes from and all that.

R: That's a really cool, unique origin for a name. I don't think I've heard anyone else with a band name with that kind of, you know.

A: Yeah.

G: Well, it's folklore.

R: I love lore.

A: You know, it's folklore, but it's still folklore. Yeah, folklore, but folklore. it's fake

lore within folklore. It's like—

G: Because the native Americans that were living in that area, they had to make—the artist decided to make up some story, you know like fantastical story about this chief. I don't know. It's like a really cool statue and a lot of our artwork incorporates the chief into it because I took lots of pictures.

R: Yeah you should—You should send me a picture of the chief, too.

G: Oh, yeah, definitely.

A: What do you want from me?

G: Adam likes to say that a lot.

R: Also, now that I'm talking about it, if I could get some pictures of you all performing so I can use them in the article, that would be great, too.

A: Oh, yeah.

R: Oh, that would be great.

A: Yes.

G: Absolutely, we do.



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**CONTINUED**

# ADAM AND AIMEE NAWORAL CONTINUED

R: Also, now that I'm talking about it, if I could get some pictures of you all performing so I can use them in the article, that would be great, too.

A: Oh, yeah.

R: Oh, that would be great.

A: Yes.

G: Absolutely, we do.

A: Absolutely.

G: I would be happy.

I'm also the tech nerd.

The most technical. So I probably- I can.

A: Well, I can send the pictures to you and you can send it to-

G: However you want to do it Adam.

R: Yeah, as long as I get them. You know either through the DMs-

A: Hey guess what? You get to hear this. You get to hear this line.

>Mwah< I got a smooch. I gave a unique kiss.

R: That's adorable.

Gosh, well what else?

A: Would you like me to know, you know, I think we got through a lot of the basic questions.

R: Yeah.

A: No Why don't you ask me some personal questions.

R: Some personal questions. Okay.

What was your childhood like? Did you have good parents?

A: It was strange.

G: It was strange.

A: I mean, I had to go through a lot of sports.

G: You didn't want to be into sports.

A: I didn't want to be into them.

G: His parents were sporty and tried to make him into sports.

A: You know.

R: Yeah, that happens sometimes.

G: You wanted to read things about stuff.

A: Ask me another

He was playing it, Electronic.

A: My dad had the self-titled album by Electronic- what the fuck did he have that for?

Is it like some weird way trying to reach out to you? I don't need you anymore. I'm not the man you're looking for.

Next question.

R: Sure. Normally I try to tie it back to the music, so I would ask, were your parents particularly musical? Did they play music around the house a lot?

A: My mom played a lot of piano.

R: Oh, wow.

A: My dad was kind of a schmuck.

G: Kind of a yucky.

R: Really?

A: What do you want?

G: You want to tell him what he was playing in the car that we still don't understand? Why did he have that CD? What the hell?

R: Well, okay, did you go to school for music at all?

A: Oh, no.

R: Fair.

G: Wait, but you had a music teacher that, most schools have like electives or whatever.

A: Yeah.

G: And he did go to a music class, and he was actually a really good drummer. Like, excellent.

A: Can I tell you, are you ready?

R: You can tell me anything you want.

A: I want you to record this.

A: Fucking teacher was Colonious Butts.

R: What's his name?

G: Wait, what?

A: Colonious Butts. That's a real person. You can find him online.

Colonious Butts. He's playing drums. There's a video of him playing

drums really well, and really good. He's an excellent musician. Colonious Butts. That's a real name. So much of our lives sound like a sitcom. How would some of this stuff happen in real life? Amy is filling my goddamn weed pipe.

G: I think you need one after that.

A: Colonious Butts, Ryan.

R: I hear you.

A: Colonious Butts.

R: So what about road stories? Have you toured much?

A: Colonious Butts.

R: All right, Adam.

A: I've not really toured. I mean, we just gone

four hours away or something.

G: Oh we drove 12 hours away. Well, that was not for a show

though/That was to visit a friend or go to Maryland so I could see

what Maryland was like And Maryland sucked.

R: What part of Maryland did you go to?

G: Annapolis.

R: Never been there myself.

G: It sucked.

R: I'm surprised he didn't go to Baltimore.

A: Oh, I'm from there.

G: He did. He showed me Baltimore.

A: Balmer. Say it right.

Balmer.

G: Balmer.

R: Oh, so many different accents. Gosh, when's your next show?

G: Don't know yet. Because we're kind of trying to just wait for it

to not be a whole other side.

A: I kind of don't want to.

G: Yeah, we kind of go in between whenever we want to or not.

A: I just don't want to.

R: Yeah, it can be kind of stressful.

G: We kind of want to record more, actually.

And maybe even just have video shows or something. I don't know.

Because one of the last things we did before May, I think, or wait,

what? No, that would be after May, was we made like a video.

A: Yeah, we made some videos. And I just don't want to.

G: And then we entered into an online show

where they have people either do a prerecorded show or a prerecorded video.

A: I just don't want to.

G: That's kind of what we want to do more of that.

R: I see.

A: Because for our mental health right now, and we're especially not looking to do anything while it's still this freaking cold outside.

R: So. So have you been working on anything musically?

G: Yeah, we're recording a lot.

A: Oh, I've been recording on the Mellotron a lot.

G: That's our newest instrument, the Mellotron.

F: Tell me about that.

A: What do you know?

G: Tell them how much is on it.

R: Well, why are you playing it? What do you like about it? What does it do?

A: Everybody knows what that is.

R: Go ahead. I know what a Mellotron is I'm just wondering what you're using it for.

A: Makes me happy. it makes me- it makes me happy.

G: Because it has a lot of the sounds that we hear and a lot of the music we like.

Especially the rock stuff.

A: Oh my favorite thing is like organ. I feel like

fucking Electronic.

R: Like you feel like an electronic entity?

A: No, it's Electronic. It's the band.

R: Oh.

A: As in, I Don't Need You Anymore.

G: No, it's just, it's really fun. It's fun to make combos on the Mellotron of different instruments.

A: Like mixing organ with what was that one we did that had chimes or something? Mixing it with whatever.

G: Yeah, just any instruments that could be possibly on there. It's fun making different combinations.

R: Have you used it on any recordings yet?

A: Not yet.

G: Not yet. That's what we're currently,

I mean we're recording them but we haven't like made any of them.

A: We are trying.

G: Yeah, we're trying.

A: And right now I think we're kind of,

you're collaborating with, yeah.

G: Multiple people.

A: With multiple people, yeah.

G: So we're making recordings, getting the backlog of different things, and then we'll put them together for an hour. We don't have anything set in stone right now.

A: Yeah. Just collecting it down. It is not for you to know. It's a secret. But I will sniff the Amy's Earth hair.

G: Yes.

A: Thank you, honey.

R: But anyways, yeah. So do you have anything that you'd like to promote?

A: Just what we've done. We could put the bandcamp.

G: We could give you some Bandcamp links.

Just what we already have out there right now. There's some people that still have it.

R: Please.

A: Yeah.

G: Yeah, Bandcamp. We'll send you our Bandcamp links.

R: Alright. And here's a much more general question: What do you think is most important?

A: You know what I think is most important? I think the most important thing is that the United States needs to fucking get it together.

R: Yeah.

G: That's pretty important.

A: We need to be- We need more comfort.

We need more comfort.

We need more importance and we need more justice

R: Yes.

A: I'm sorry.

we got to get it together. The other reason why we don't want to go anywhere

because it is kind of scary right now in this country so, You know. Am I wrong?

G: We already got pulled over by cops in the past.

A: Am I wrong?

R: Yeah.

A: We don't want to be pulled over by anybody else.

G: Because apparently his dad got pulled over by ICE, and they thought it was weird.

A: My dad got pulled over by ICE yesterday.

G: And he's got a Polish last name. That's really rare.

Naworal- hardly anybody. Look it up, hardly anybody has that name. What's going on right now is really freaking us out.

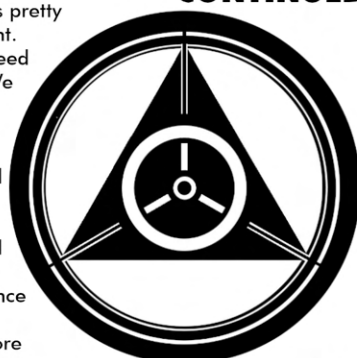
A: So Ryan, you understand, that's why we're not going anywhere right now, we just want to record.

G: We gotta get this shit together that's what needs to happen.

G: That's what's most important: the safety and welfare of everybody in this country. That's just the most important.

As far as what we do, creativity and bringing joy, but we can't really do that if we feel like we're confined and oppressed, you know?

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# THE OTHER BY CORINNA CYBELE

The Transgender Woman is a subconscious necessity for preparing the human mind for contact with The Wholly Other. Not in the sense the trans woman embodies this other, contrarily she contains within herself an implicit understanding of potentiality and possibility beyond the restraints of time or place, but instead emanating from the Human Soul, the very essence of distinction that makes us, us. She too is the intermediary of social thresholds, the dissolver of imagined boundaries, a means of moving between worlds of thought, of gender, of experience. In short, she is a force of liberation. The Inhuman Intelligence, like the one we are so naively hoping to create for ourselves through investment of time, resources, and lifeblood into AI, so that we can exercise some semblance of control over it, no matter how flimsy, will only be encountered in a truly transformational and culturally cataclysmic sense when it comes from beyond the works of humanity or Gaia, but instead from the interstellar, the interdimensional, the interspiritual. The True Other will be entirely

removed from The Human to a degree wherein such banal and arbitrary lines of demarcation of apparent difference such as "man or woman," or "black or white" will be exposed for their true irrelevance towards the case of the matter of existence and human beings role in it as it pertains on Earth in the cosmic playing field. All these things will be called into question the moment that contact with The Wholly Other, the truly beyond, is made public and thoroughly established to a widespread, undeniable degree. Grappling with and dismantling the faulty notions which hold up our fragile reality is a cutely basic preparatory measure for dealing with the unlimited, unimaginable possibilities for what we could truly experience at this unprecedented singularity. If we greet The Other with hostility we have everything to lose and nothing to gain but an ill-won sense of security in perpetuating the processes that are accelerating culture indiscriminately and incestuously to a point of inevitable model collapse that will leave us drained and starved without any resources to further exploit. The

values of openness and adaptability must be ingrained into our understanding of ourselves. If we ever want to change anything, we must be willing to change ourselves, to reprogram, at the very least our mode of thinking. From time to time the operating system we use to view reality should be updated. Nothing we ascribe to machines is anything beyond the capability of the human mind. Every machine on Earth was created with the intervention and inspiration of a human in some sense. So these optimistically optimized functionalities of improvement that computers and other thinking machines undergo as regular maintenance can be applied too onto the map of the mind of man. The Wholly Other will not fit into any category we could conceive with sober thought. There are several means of disconnecting oneself from innate human biases which only squander individual potential for understanding on the deepest fathomable level. To understand anything is to know that you will never understand anything. Meaning that one should strive to take into account the amalgamation of biases and filters of perception one accumulates by virtue of

existing in any cultural milieu, which serve to distort and inform the level on which one understands anything based on how said thing relates to these invisible machinations at work on a subconscious level. In short, no body is objective and every time communication is attempted between two human minds all of these invisible unconscious barriers must be crossed both ways before any kernel of understanding on either side can be gleaned. No communication is perfect. No perception is identical to any other. Nothing is absolute in all cases for all beings and non-beings. Nothing is a means to an end. The process of becoming and unbecoming are arbitrary polarities assigned to the singular and nonexistent spectrum of being and nonbeing which is and is not eternally recurring and regressing simultaneously. This methodology of allowing for as broad a point of view imaginable, to take the inconsiderable into consideration, is the social endeavor thrust upon every trans woman who engages in becoming-woman without castration. As this act, which is simply a natural and authentic state of existence for the woman living it, imposes upon the society she

lives in a notion that breaks down a fundamental cornerstone of the capitalist/patriarchal/monotheistic framework in which she finds herself: namely that the penis is inherently masculine. The trans woman who has no bottom dysphoria, who has no desire to receive SRS, who has a girl dick and either enjoys it or is neutral towards that fact, dismantles every principle that has perpetuated the suffering of womankind ever since cisgender men discovered the correlation between ejaculation into a vagina and potential childbirth. Women can have penises, too. And by the acceptance and existence of this group of trans women into a culture, all false theory loses its relevance. Once one can accept and recognize the lived reality of feminine penises and by proxy masculine vaginas, the gender binary takes a critical hit and collapses, opening the doors for all other restrictions on the periphery of reality veiled from perception behind and beyond bias. Since The Trans Woman's soul

can self-modify endlessly, drawing upon inner criteria without regard to the restrictions placed on it by the world around it, so every human heart is imbued with an unlimited capacity for adaptation and evolution under the right internal conditions. And this is the path one must take to be as prepared as one can be in order to face The Other with courage, with hope, with the ability to accept it as it is no matter what as an act of courtesy to potentially inspire the other to engage with us on a similar level of empathy. Contact with The Other is imminent, it is inevitable, it is ongoing. The other exists outside linear conceptions of the progression of time, it has already happened, it is going to happen and it is happening, all at once and not at all. Once one begins to poke at the question of why we use time, one encounters all of the subconscious framework keeping the patriarchal, capitalistic, monotheistic reality in check.

**CONTINUED**

## ADAM AND AIMEE NAWORAL CONCLUDED

A: And you know, we can't.  
G: It's not very inspiring.  
A: I'm sorry if it's not that comforting, but-  
G: That's the reality right now.  
A: That's the

reality, and guess what? Until y'all get it together as a country we're not gonna get it together. scene, noise scene or whatever, it makes us

not want to go out there and have the risk of being associated with anybody of that ilk.

G: We're not gonna gig if we don't feel safe.  
R: Okay.

A: What do you want?  
R: Here is the final question:

A: That's that?  
R: Is there anything

you were hoping to talk about that I didn't get to and if so go for it.  
A: I would like to talk to you about this. The fact of the matter is I am deeply concerned about the situation here. And I am very deeply concerned. And I would like it to end.  
G: Well how this goes in ties in with you know when we've been out live and stuff like that. We've had some situations where people try to be like the scene that we're in; the improv, you kind of get lumped in the noise scene.  
A: You notice a lot of creepy people are in it.  
A: But the focus is it doesn't even go that deep.  
G: Yeah.  
A: It goes as we don't want to be associated with Nazis.  
G: With Nazis, rapists,

you know. We don't want to be associated with rapists. We don't want to be associated with any of that. Anybody that does any of that. And so when people, to lump us into that just because of the scene, noise scene or whatever, it kind of makes us just not want to go out there and have the risk of being associated with anybody of that ilk.  
A: So there you go.  
G: That's kind of why we're just, you know, bidding our time and just, you know, keeping our circle smaller. Yeah, keeping our circle smaller.  
A: Ryan You good with that?  
R: Yes, certainly. Yep I appreciate you.  
A: We do not want to

be associated with any of that.  
G: Yeah.  
A: Absolutely not.  
R: Sure. I'm in a complete agreement on that.  
A: Yep. I'm just saying like, you know, you Nazis, you rapists, you rapists, all of you go away.  
G: We don't want that.  
A: We don't want to know you. We do not want to know you.  
R: Yeah so.  
G: Yep.  
A: Can you blame us?  
R: No, not at all. Thank you for the interview. I apologize that I had so much technical difficulties at first.  
G: Oh, no, you're fine.  
A: You're fine, my friend.  
R: Technology is great

until it doesn't want to work when you need it to.  
A: My friend, you are fine. Hey, guess what? I am glad. I'm glad we did this.  
R: Me too.  
A: I'm glad we did this, and I'm glad that everything worked out. And guess what? We spoke our words.  
G: Yeah I'm glad you got everything you wanted to say.  
R: Very good. It should be April 1st and if you could get me those pictures that would be awesome.  
A: Thank you.

**-END-**



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# THE OTHER BY CORINNA CYBELE CONCLUDED

Linear time is a maladaptive symptom of the cultural neuroses to document and ascribe importance to the generational procession of progenitors stretching backwards into oblivion, one man begetting another man through a woman who in turn begat another man through a woman who begat another and so on ad infinitum. The transgender person breaks this chain and begets themselves from themselves within a closed internal circuit based on criteria that intrinsically arise from

the totality of the self. Time is an element encoded into this virus, it is the venom that language infects us with, the agent of death that slowly kills us all. Every conception of time that humanity adheres to across its plethora of cultural operating systems is structured around a Calendar that serves to anchor history to a point at which the current operating system in control took hold and began to function, usually as a byproduct of the contact and influence of The Other in some shape or form, typically surmised as

some form of divine authority. And with each generational procession the cultural memory of The Other grows ever fainter and the subjective death-infected manipulations of time-thought worm their way in with ever increasing vivacity. The Other has never been met with on totally unveiled subjective terms, it is usually introduced in the form of one individual's decisive immolation with vision of The Other that is then broken down and assimilated into the milieu with whatever particular

concessions The Other must make in order to pass a kernel of understanding into this divine receptor inflicted with their own cultural misunderstandings and human biases. In the words of Terence McKenna, The Other is stranger than we can suppose. So we must do away with any and all suppositions in order to receive the Other with any degree of practicality. In cultures that are spiritually healthy, contact with the Other, or The Divine, is an ongoing process. Communication is a two way street,

and it is naive of us to believe that The Other will wish to commune with us without at least an expression of our desire to communicate with it. Religious rites that work, that serve a practical function, put the individual into a heightened state of awareness where union with The Other becomes possible. In cultures where the vivifying spirit of The Other has been lost and rituals persist on the basis of human tradition alone they only serve to perpetuate the maladaptive human operating system at play.

An objective and optimized operating system embodies the synthesis of the One and the Other. The two interact and inspire to bring a third body into existence, what McKenna terms the Novel, the New. The recurrent fanatical push against trans women is a visceral reaction on the part of the maladaptive cultural operating system to sustain itself, to snuff out any window of opportunity for a new contact with The Other to be established in the most widespread and massive sense in history with the advent and proliferation of the internet available to support it, and with trans women operating as the ultimate medium between humanity, The Machine and The Other.

**-END-**

## THE MONSTROSITY BY CORINNA CYBELE

It is past the point for us, as transgender individuals, to collectively realize the bare realities of our situation. Whether or not we intend it as such, *transitioning* is a staunch political statement, not due to anything within our hearts or minds, but entirely arising from the systems that surround us which form the fabric of the consensus reality. If we are going to be labeled as Terrorists on the sheer weight of our existence, in complete disregard of our intentions, we should strive to understand the source of the terror we inflict on our society. We must stare the enemy that opposes us bare in the face and recognize it for what it really is. The force of Fascism that directly calls for us to be eradicated from public life is simply an inflamed appendage of the machinery of Capitalism that underpins our society writ large. Capital, The Patriarchy, White Supremacy, and in its most all encompassing modes of being, Imperialism, Colonialism, Monotheism, and, Time, are all one force acting as one, one vast network of interconnecting mechanisms reciprocally feeding into and accelerating each other to drain every last resource on the planet, and

within our very souls, to feed the singular, tyrannical Monstrosity. To be transgender, and more widely, to accept transgender individuals into a society, not only directly opposes The Monstrosity, but shatters the very framework on which it is conceived to such an irreparable degree that the Truly New and the Wholly Other can reintegrate themselves into society and reestablish a communicative relationship with humanity, and understanding, on a quantum level, can begin to be crept towards. The Monstrosity, despite always framing itself as a force of progress, of linear progression to an exponential level of growth, is a force of subjugation, of dominance, of restriction and of distraction from the innate perfection imbued in every fiber of existence. This force is distilled and instilled into culture through the deification of the monogamous, cisgendered, heterosexual sex act. Much of the unspoken, veiled framework of rules which serves to uphold the Monstrosity revolves around the perceived dominance of the penis-having male over the vagina-having female over the course of this act. It is perpetually, yet indirectly, culturally understood that this act of penetration of the

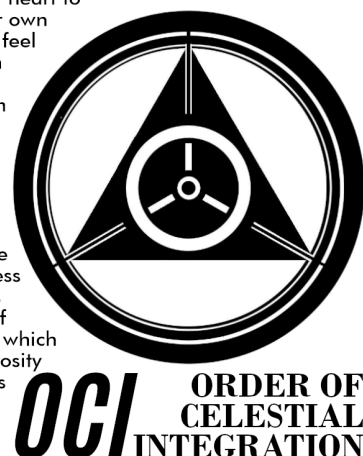
female vagina with the male penis is the end-all-be-all of love, and any deviation is an abomination to be abhorred by god, the State, The Monstrosity. It is precisely because of the cisgender, heterosexual man's role as The Penetrator, and the woman's role as The Penetrated that paves the way for a dynamic of absolute subjugation and dominance over all things. For in a binary system there are only two options, right and wrong, yes and no, gay and straight, man and woman, black and white, Christian and Heathen, etc. If one looks at the most marginalized groups in a society, one can recognize the faulty binary perspective attempting to be. The more binaries one falls into the "wrong" side of, the more The Monstrosity seeks to negate you. Any binary perspective is a willful misunderstanding of a spectrum, along which there are an infinite number of points, and any cultural mechanism of subjugation can be broken down by understanding the matter being measured along these lines instead of fitting into one box or another, as landing somewhere along a sliding scale. To put things in as a depoliticized context as possible, there is no degree of heat that is "hot," just as there is no fixed degree of "cold,"

both are just two measurements on opposite ends of one spectrum, that is innately the one, "whole" thing: temperature. With "Hot" and "Cold" approximating subjective points along this spectrum with greater ambiguity the closer one gets to the center. We can understand this spectrum as expanding ever outwards in both directions, with our human point of view lying in an inconceivably tiny window dead in the middle, with hots so hot we cannot fathom them existing all throughout the cosmos, just as colds beyond the most frigid degree we can conceive persist and exist as well. The Straight Sex Act is the most integral cornerstone of The Binary Perspective which propagates and perpetuates The Monstrosity, precisely because it contains the potential for children to be born as a result, and if the act of conception itself is ingrained with this subconscious mechanism, then the life of the child born will be colored with and poisoned with this perspective of the linear procession of progenitors and progeny through a history in which they must play every role assigned them. Viewing DNA, both scientifically and spiritually, physical traits as well as traits of character, as moving

on a straight, forward march through time, where each living member carries the fateful task of embodying the ideals these traits represent within the cultural milieu to the fullest degree, a man must be a man because so many men made so many men be men, a woman must be a woman because so many women made so many women be women, etc. These concepts are so integrally entwined with the lived experience of the indoctrinated that they are actively imperceptible when The Monstrosity is functioning as intended. Only when individuals, who by the very nature of their being, and their refusal to live an experience that differs from their own inner conception of self, who follow their heart to create their own reality and feel the passion that stirs within them erupt forth into being, only when the liberating, emancipatory force of Queerness demolishes the stage of Gender on which The Monstrosity performs its atrocities will The Beast be

weakened to a point where freedom from fear, freedom from struggle, freedom from subjugation and limitation, can ring through the Universal Soul. Queer love is not subject to the subconscious mechanisms of continuing a lineage, we do not fuck to reproduce, we fuck to make each other come. To dismantle The Monstrosity to a point wherein we can build something New, something beautiful, something true, we must learn how to make money come. Everywhere The Monstrosity tells us there is a Binary, we must see the real,

**CONTINUED**



# THE MONSTROSITY BY CORINNA CYBELE CONCLUDED

infinite spectrum with no fixed points. Anywhere a line of designation might fall at one given time and one given place from one given perspective is always subject to change. Nothing lasts forever. Everything pulses. Fascism will not last forever. We must vibrate furiously against it. We have the power whether we recognize it or not. Every single person is Queer to some degree. If you don't feel it it's because you haven't allowed yourself to. The Monstrosity is telling you that you can't. The transgender woman, particularly the transgender woman who doesn't experience bottom dysphoria, who doesn't want "the surgery," who has a girl dick and is not afraid to use it, is the single most powerful dismantling force that scrambles to a point of uselessness the Binary Perspective of The Monstrosity. She makes it possible for one to be a straight cisgender man to come from getting fucked in the ass by a penis, because it is a girl penis. She makes it possible for the cisgendered lesbian woman to come from getting fucked in the vagina by a penis, because it is a girl

penis. She makes it impossible for Male Supremacy to have any psychic weight, for the one thing that men are culturally understood to have that women don't, she has. And it is by this force, which flows just as persistently in a state of potentiality as it does in a state of actuality, that the monolithic structure of The Monstrosity begins to erode and crumble away. This is why there is a rising trend in "fascist femboys," the femboy still allows for a wholly binary understanding of sexuality without the disruptive force of transness, which can thereby still fit within a fascist framework. In turn this is why the trend of transbian polycules is also on the rise, as once love is free of the clutches of The Monstrosity in one sense, every other route of further escape is sought, for the taste of freedom is so sweet, and transbian polyamory is the furthest love can get from The Monstrosity as we have been able to map out from within the trenches of it. As transgender women we must utilize our lived experience beyond the confines of the Monstrosity and put into action the principles we've

applied to achieve Gender Euphoria to bring about a Euphoric synthesis of every other binary distinction that confines us into an orgasmic understanding of the pleroma, the pulse, the spectrum that encompasses all being. Simultaneously we must demolish the myths The Monstrosity manufactures about us in its constant drive to waver and dissuade our disruptive might. We must know our history, take up our own myths against theirs, for ours are older, and stronger, and based in more archaeological and historical evidence than they could hope to counter with. We are the daughters of The Great Mother Cybele. We are the priestesses, The Galli. But we have evolved. We no longer need to castrate ourselves in order to imbue ourselves with power, with femininity, with transcendence. But we must instead castrate The Monstrosity itself. Not through violence, but feminine power, poise and elegance where it will be received and hysterical cacophony to the point of absolute ego dissolution where it won't. Our unique relationship to The Divine is but one source of strength we have access to by existing in our

unique position beyond the confines of The Monstrosity; we must use it and every other tool we can leverage to prevent our enemy from destroying the very possibility for a reality outside of itself. To be trans is not only to be transgender, it is to be transsexual, transsocial,

transspiritual, transcapital, transimperial, transdimensional. It is to be transcendent of every binary structure that binds us. And to be against us is to be Capitalist, to be Imperialist, to be Patriarchal, to support the Aristotelean

either or conception in all its limitations and restrictions. This is the battlefield we're being killed on. This is the terror we instill. What do we do with it now?

**-END-**

## DREAM SEQUENCE BY LEXX SAINT LEONARD

The first time I ever saw myself as a boy was in a dream. I was in second grade, and I never knew it was possible to transition your gender from the one assigned at birth. I woke up with a mysterious sense of pride and excitement. When I went into catholic school the next day in my wrinkled schoolgirl uniform and dirty mary janes, I whispered excitedly to the boys on the playground, "I dreamed I was a boy and I had a penis!" I understood this was taboo, but it captivated me! I would say that this was my first experience of gender euphoria. I held onto this dream, a little gem of hope among the nightmares. My dreams of being a boy intensified into adolescence. When I was 16, I began my first dream journal. I often dreamed of going

through a masculine puberty, or performing a masculine social role. At this time I cut my hair as short as I was allowed and tried to present as butch. My mother had her hands full trying to indoctrinate me into her christofascist worldview. As much as she could, she prohibited me from accessing knowledge around queerness. I didn't know that these experiences were harbingers of a lifetime of sexual and gender exploration and transformation. My dreams were true to myself, even when my life presented me with limited ways of expression. I clung onto these premonitions as an expression of a guiding wisdom about myself. When I look back, I'm thankful

for these dreams to give me insight that my conscious mind was not able to fully understand yet. I feel astonished by the strength of my intuition and the clarity of my vision of myself at that time. I think this reveals something about the power of dreams to show us intuitions and truths that may not be accessible to the waking mind. It is through the practice of dream work that you can peer deeper into this well of wisdom. In my next few articles I will talk about some of the different uses of dreamwork and also some tips and tricks on getting started.

**-END-**

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**Aries:** A personal upheaval pushes you to shed an old identity and step boldly into a more authentic version of yourself.  
**Taurus:** A shift in your values or finances forces you to

redefine what stability truly means in your life.  
**Gemini:** A powerful realization transforms how you communicate, helping you speak with deeper honesty and purpose.  
**Cancer:** Emotional healing clears space for a renewed sense of inner security and self-trust.  
**Leo:** A change in your social circle or goals redirects your energy toward a more

meaningful future path.  
**Virgo:** A career or responsibility shift challenges you to evolve beyond perfectionism and embrace growth through change.  
**Libra:** A new perspective or belief system transforms how you see the world and your place in it.  
**Scorpio:** Deep emotional or financial matters push you through an intense but

empowering personal rebirth.  
**Sagittarius:** A transformation in a close relationship teaches you the balance between independence and commitment.  
**Capricorn:** Changes in your daily routines or health habits lead to a more sustainable and aligned lifestyle.  
**Aquarius:** Creative

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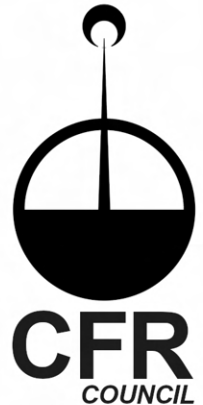
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