

ART + MUSIC + PHOTOGRAPHY + WHATEVER

FANE

ISSUE NO. 1

AUTUMN 2023

FALSE MARIA

THE INTERNATIONAL NOISE DUO TALK WITH US
ABOUT **QUEERS, CREEPS &
CHRIST.**

WITH:

COLLAGES BY MAUVE / PAINTINGS BY ANTHONY BLOKDIIK / ILLUSTRATIONS BY LAURA CARDOSO / MULTIMEDIA IMAGERY BY MARKELLA DAVU / PHOTOGRAPHY BY ROBERT FERENT / "WITHIN THE PINK" AN ARTICLE BY THOMAS BOETTNER / "THE ENEMY OF MY ENEMY IS MY FRIEND" A COMIC BY MORGAN KOSO /

PLUS:

POETRY, MUSIC REVIEWS, COMIC STRIPS, RANDOMNESS + MORE

F A N E [F A Y N]








N O U N

1. A TEMPLE OR CHURCH 🏛️
2. THIS ZINE 🔥

(BURN IT ALL DOWN AND START AGAIN)



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ART



MAUVE (COLLAGE) PG 3–9

**ANTHONY
BLOKDIJK** (PAINTING) PG 10–12

**LAURA
CARDOSO** (ILLUSTRATION) PG 13–16

**MARKELLA
DAVU** (MIX MEDIA) PG 17–25

MAUVE

AGE: 17

PRONOUNS: HE/THEY/SHE

GENDER: NON—CONFORMING

LOCATION: TRANSSEXUAL, TRANSYLVANIA

PRIMARY MEDIUM: COLLAGE

OTHER MEDIUMS: PHOTOGRAPHY, POETRY, DRAG, FICTION, MUSIC, A BILLION DEAD HOBBIES, ETC.



BIO:

A SELF—IDENTIFIED FREAK OF NATURE WHO KNOWS NOTHING BUT THE FACT THAT THEY WERE PLACED ON THIS EARTH TO CREATE. AVID FAN OF ALTERNATIVE MUSIC SCENES, OUTRAGEOUS AND OFTEN OBSCENE QUEER AGENDAS, AND THE INTERSECTION BETWEEN THEM BOTH. A TRANSY, PANSY, ALL—AROUND TRANSSEXUAL WHO CAN'T WAIT TO SEE WHAT THE FUTURE HOLDS.

LINKS:

[SAPPHICDUDE.TUMBLR.COM](https://sapphicdude.tumblr.com)

be not afraid:

It is **D**I**F**I**C**U**L**T to **C**O**M**E to **T**E**R**M**S** **w**I**T**H the
(**I**D**E**a? **F**a**C**t?) **t**H**A**T **D**E**S**P**I**T**E** **O**U**R** **b**E**S**T
eF**F**O**R**T**S**, **O**U**R** **D**E**S**P**E**R**A**T**E** **C**A**L**L **F**O**R** **a**n
an**S****w**E**R** **t**O **I**t **a**l**L** **H**A**S** **b**E**E**N, **a**N**D** **M**A**N**Y **F**O**R**E**V**E**R**
be, **O**N**L**Y **M**E**T** **w**I**T**H **a**n **e**C**H**O. **w**E **a**s
pE**O**P**L**E **S**E**E**M **t**O **b**E **S**T**U**C**K** **I**n **a** **v**E**R**Y **O**N**E**-
SI**D**E**D**, **I**'**M**-**I**n-**L**O**V**E-**w**I**T**H-**t**H**E**-**I**D**E**a-**O**F-**Y**O**U**
tY**P**E **O**F **R**E**L**A**T**I**O**N**S**H**I**P **w**I**T**H **t**H**E** **U**N**I**V**E**R**S**E.
tH**E****N**'**R**E **n**O**T** **D**O**N**N**A** **P**I**C**K **U**P **t**H**E** **P**H**O**N**E** (**I**S **I**t
eV**E**N **G**H**O**S**T****I**N **G** **I**F **Y**O**U** **n**E**V**E**R**
CO**N**N**E**C**T**E**D** **I**n **t**H**E** **F**I**R**S**T** **P**L**A**C**E**?) **a**N**D** **t**H**E**
wO**N**'**T** **b**E **L**E**A**V**I**N**G** **R**E**A**D **R**E**C**E**I**P**T**S **O**N
YO**U**R **L**E**N**G**T**H **P**A**R**A**G**R**A**P**H**S. **Y**O**U** **H**A**V**E **t**O
FI**N**D **Y**O**U**R **O**W**N** **F**U**L**F**I**L**L**M**E**N**T**
wI**T**H **Y**O**U**R**S**E**L**F.



If you have decided to trust Jesus Christ as your saviour
After reading this book, please contact us for a copy

**CE VÉHICULE EST DOTÉ DE SACS GONFLABLES
DE CONCEPTION PERFECTIONNÉE**

- Les enfants doivent être tous au blessés en venant dans le véhicule gonflable
 - Ne placez jamais à l'arrière du véhicule les enfants
 - Consultez le Guide du conducteur pour les dispositifs de sécurité
- CETTE ÉTIQUETTE DOIT ÊTRE ENLEVÉE PAR LE PROPRIÉTAIRE

PROUD Pansy Boy!!:

the GUITARIST RESPONSIBLE FOR INTRODUCING
ME TO THE TERM "PANSY" ONLY MEANT TO
BE ASSOCIATED WITH THE TERM IN A SORT OF
"SO WHAT?", SPECTACLE KIND OF WAY.

PERHAPS IT WAS A BIT OF A RECLAMATION
ON HIS PART. DEFINITELY A SPECIAL KIND OF
CALL-OUT TO THOSE SPECIFIC MACHO GUYS

IN THE AUDIENCE SO INSECURE IN THEIR OWN
SEXUALITY THAT THEY'LL FIND ANY REFERENCE TO
HOMOSEXUALITY THREATENING. I'M HAPPY

TO REPORT THAT I MYSELF AM PROUDLY AND
UNAPOLOGETICALLY A FLAMING PANSY.

I'LL TAKE THIS TERM AND RUN WITH IT
THROUGH THE FIELDS, ALONG WITH ALL THE OTHER

LA VENDERS, CARNATIONS, VIOLETS...



I AM AN INSTRUMENT OF CONDUCTION

I HAVE NO CHOICE TO BEND WITH THE MUSIC THEY MAKE

sing
dance
feel
belong
boy
girl
queer
fairy
fag
drag
queen

MUSIC GASM:

SOME CALL IT ADRENALINE, OTHERS A "CONCERT HIGH", I JUST SAY EUPHORIA. EUPHORIA WHEN I CAN IMMERSE MYSELF IN A PIECE, A PERFORMANCE OF MUSIC SO DEEPLY THAT IT STAYS BUZZING WITH ME LONG AFTER I'D HEARD IT. WHEN I CAN BE SILENT THE WHOLE CAR RIDE HOME AND JUST THINK "THIS IS IT. THE REASON I'M HERE. GOD THAT WAS A MAZIN. I'M SO SWEATY AND EVERYTHING HURTS AND I DON'T CARE." BECOMING ONE WITH A CROWD, ALMOST ENTERING AN ENTRANCED, MEDITATIVE STATE WITH YOUR GAZE LOCKED ON SOMEONE UP THERE SCREAMING THEIR HEART OUT, PLAIN 'TIL THEIR FINGERS BLEED, IT FEELS CLOSE TO GODLINESS. I CAN BE MYSELF IN PUREST FORM, BENDING AND CROWNING WITH THE THRONE.



ANTHONY BLOKDIJK

AGE: 1964

PRONOUNS: DON'T CALL ME TONY

GENDER: MALE

LOCATION: THE HAGUE

PRIMARY MEDIUM: PAINTING

OTHER MEDIUMS: DEFINITELY

BIO:

ANTHONY HAS BEEN ACTIVE IN CASSETTE CULTURE FOR OVER 40 YEARS AND WAS AN EARLY INITIATE INTO THE TEMPLE OF PSYCHIC YOUTH. HE'S COLLABORATED WITH NUMEROUS COUNTER CULTURE STAPLES THROUGHOUT HIS STORIED CAREER: WILLIAM S. BURROUGHS, JHON BALANCE (GEOFF RUSHTON), PETER CHRISTOPHERSON, DEREK JARMAN, DIAMANDA GALAS, AND DAVID TIBET TO NAME JUST A FEW. HE'S MADE ZINES, SHOWN WORK IN GALLERIES, FORMED BANDS, CREATED A RECORD LABEL, AND THE LIST GOES ON.

LINKS:

ANTHONYBLOKDIJK.BLOGSPOT.COM // HAAGSEKUNSTENAARS.NL/CV/82067 // FACEBOOK.COM/ANTHONYBLOKDIJK

INSTAGRAM.COM/A.BLOKDIJK // STICHTING-MALDOROR.BLOGSPOT.COM // MALDORACCA2.BLOGSPOT.COM

ANTHONYBLOKDIJK.BANDCAMP.COM // SALOMENTALE.BANDCAMP.COM // PARNOISIA.BANDCAMP.COM

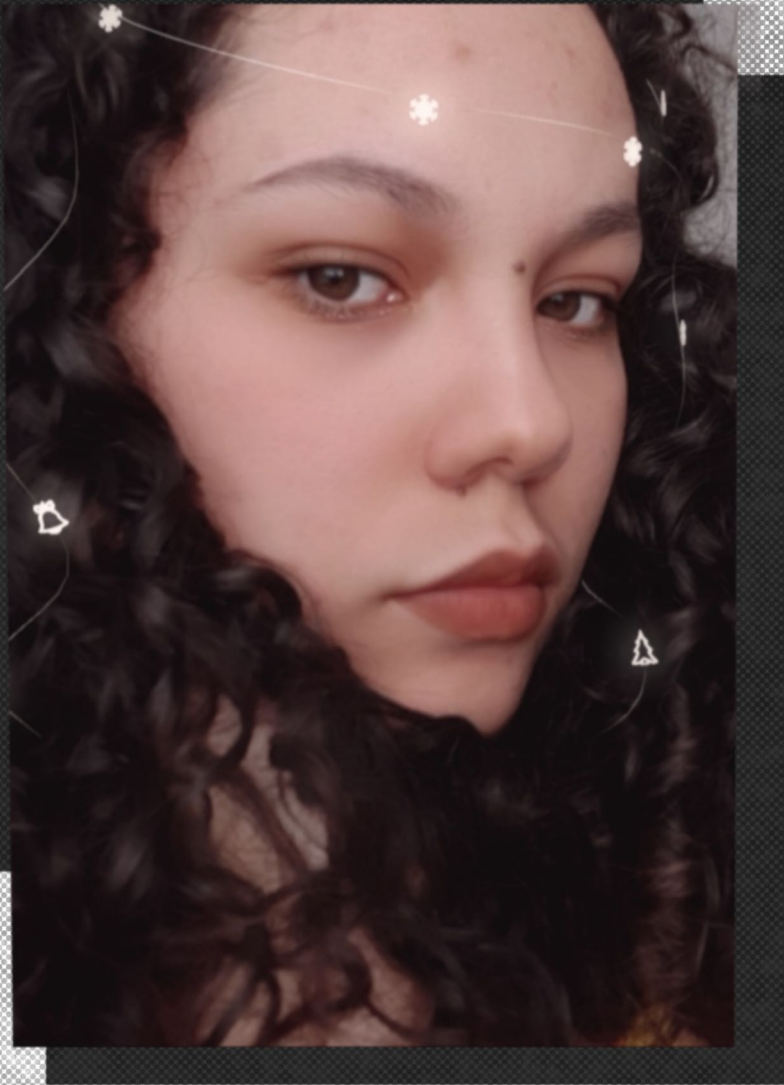
DESDUYVELSDOEELSACK.BANDCAMP.COM // YOUTUBE.COM/USER/STICHTINGMALDOROR // MALDOROR.NL



UNTITLED (CIRCA 1990S)
30 X 38 CM
PAINT, TAPE, CARTON



UNTITLED (CIRCA 1990S)
30 X 38 CM
PAINT, TAPE, CARTON



Laura Cardoso

AGE: 25

PRONOUNS: SHE/HER

GENDER: FEMININE

LOCATION: SAO PAULO, BRAZIL

PRIMARY MEDIUM: DIGITAL (PROCREATE)

OTHER MEDIUMS: EMBROIDERY, NEWSPAPER,
MAGAZINES.

BIO:

Laura Cardoso currently resides and works in the place of her birth: Sao Paulo, Brazil. Laura graduated with a degree in Visual Arts from FMU where she honed her skills in illustration, portraiture, collage, embroidery, and more. Laura also has extensive hands on experience with graphic design, performing art, and cinema.

LINKS:

[INSTAGRAM.COM/LAURISATELIE](https://www.instagram.com/laurisatelie)

[LC-ARTE.CARRD.CO](https://www.carrd.co/lc-arte)

[KO-FI.COM/LAURACARDOSO](https://www.ko-fi.com/lauracardoso)

"ABRE LOS OJOS"



ABRE LOS OJOS

(2023) 2480 X 3508 PIXELS

"BALLOONS"



(2023) 2028 X 2028 PIXELS

"I WON'T DIE FOR LOVE, BUT I'VE A BODY HERE TO BURY"



(2023) 2048 X 2028 PIXELS



MARKELLA DAVU

AGE: —

PRONOUNS: WHERE / WHEN

GENDER: FEMALE HUMAN

LOCATION: GERMANY

PRIMARY MEDIUM: MULTIPLE

OTHER MEDIUMS: —

BIO:

MARKELLA DAVU IS A SELF-TAUGHT GREEK ARTIST BASED IN BERLIN (GERMANY). MARKELLA USES MULTIPLE MEDIUMS, PHYSICALLY AND DIGITALLY, TO CREATE NARRATIVES AND DEVELOP UNIQUE CHARACTERS.

WITH INTUITION GUIDING HER HANDS, HER MISSION IS TO CREATE; HER WORK IS IMAGINING NEW POSSIBILITIES OF EXISTENCE. "WHAT'S THE PURPOSE OF ALL THIS?" IT'S BIOLOGICAL. A TRANSFORMED ORGANIC ENTITY THAT COMES BEFORE OUR APE ERA, DIVING IN DARK PLACES UNDERWATER WITH NO LIGHT. THAT'S WHY SOME PEOPLE BECOME LIGHTS THEMSELVES, EVEN THOUGH BIZARRE LOOKING FOR HUMAN EYES. EVOLUTION PLAYS A MAJOR ROLE HERE. "I WOULD NEVER TALK ABOUT MYSELF; I WOULD ONLY FLOW INTO WORDS OF POEMS" SAID THE OCTOPUS LADY WHILE FLOATING AND EXPANDING HER MANY BRAINS. WHAT WAS BEFORE ALL CAME TO EXIST?

LINKS: MARKELLADAVUART.WORDPRESS.COM // [INSTAGRAM.COM/MARKELLA.DAVU](https://www.instagram.com/markella.davu)



**I BUILT A CASTLE WITH THE STONES YOU
THREW AT ME**



METAMORFOSI



DID YOU LEARN
ANYTHING? EXCEPT
FOR BEGGING PITY
BY BEING THE
ULTIMATE VICTIM
OF FATE?
TRAITOR!

STOP.

TRAITOR



FREE DOOM



CHILD



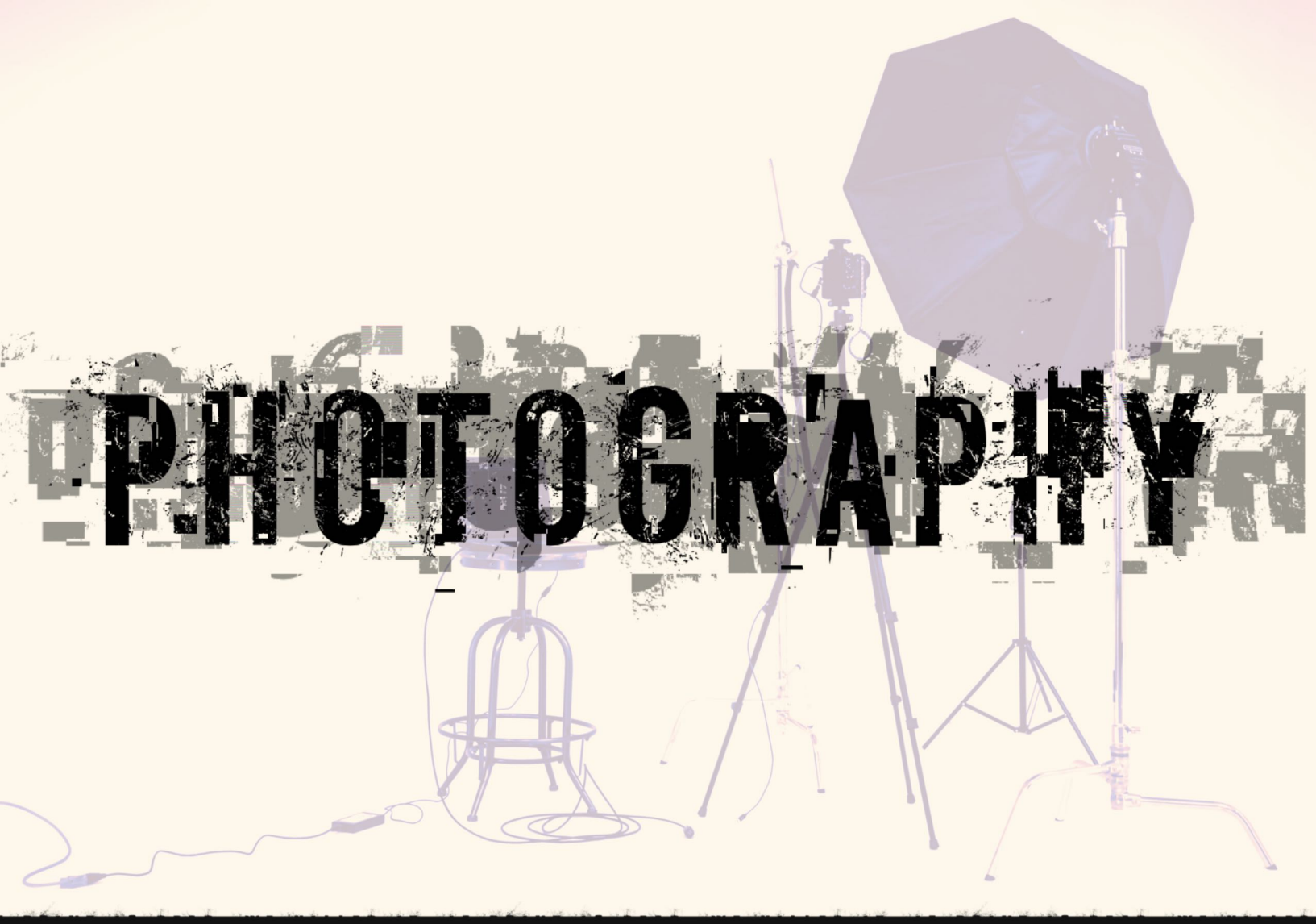
GALAKTOKOMIKO



TITANAS



PROBLEMS > SOLUTIONS



PHOTOGRAPHY



**ROBERT
FERENT** (DIGITAL) PG 27–33

EDITORS NOTE: UNFORTUNATELY WE WERE A BIT LIGHT ON PHOTOGRAPHERS FOR THIS ISSUE. PLEASE CONSIDER SUBMITTING YOUR PHOTOGRAPHY TO FANE FOR INCLUSION IN FUTURE ISSUES SO THIS TRAVESTY NEVER HAPPENS AGAIN.



ROBERT FERENT

AGE: 43

PRONOUNS: HE / HIM

GENDER: MALE

LOCATION: MASSACHUSETTS

PRIMARY MEDIUM: DIGITAL PHOTOGRAPHY

OTHER MEDIUMS: MUSIC, ILLUSTRATION, ETC.

BIO:

ROBERT FERENT IS A CISGENDERED GAY WHITE MALE WHO GREW UP IN SOUTH BOSTON (SOUTHIE) IN THE 80'S AND 90'S AND MANAGED TO MAKE IT OUT BEFORE ANY OF THE RACISM RUBBED OFF. HE'S BEEN MAKING ART SINCE THE MID 90'S, STARTING WITH DRAWING BEFORE MOVING ON TO MUSIC, PAINTING, DESIGN, PHOTOGRAPHY, AND MORE. HE CURRENTLY LIVES IN THE SOUTH SHORE AREA OF MASSACHUSETTS WITH HIS HUSBAND, ADOPTED SON, AND TWO SMALL BUT LIVELY DOGS.

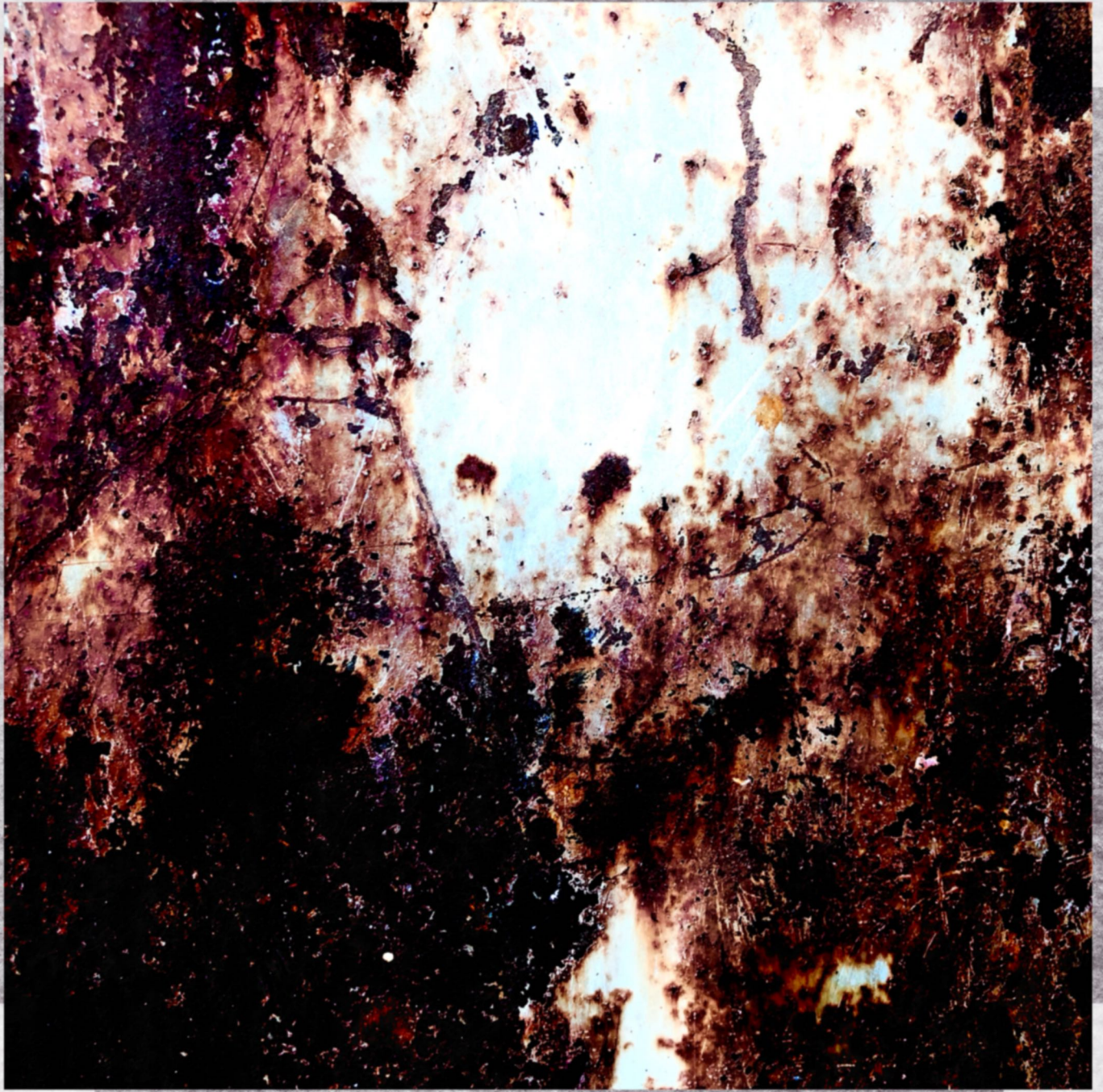
LINKS:

[INSTAGRAM.COM/ROBERTFERENT](https://www.instagram.com/robertferent)

[ROBERTFERENT.BANDCAMP.COM](https://robertferent.bandcamp.com)



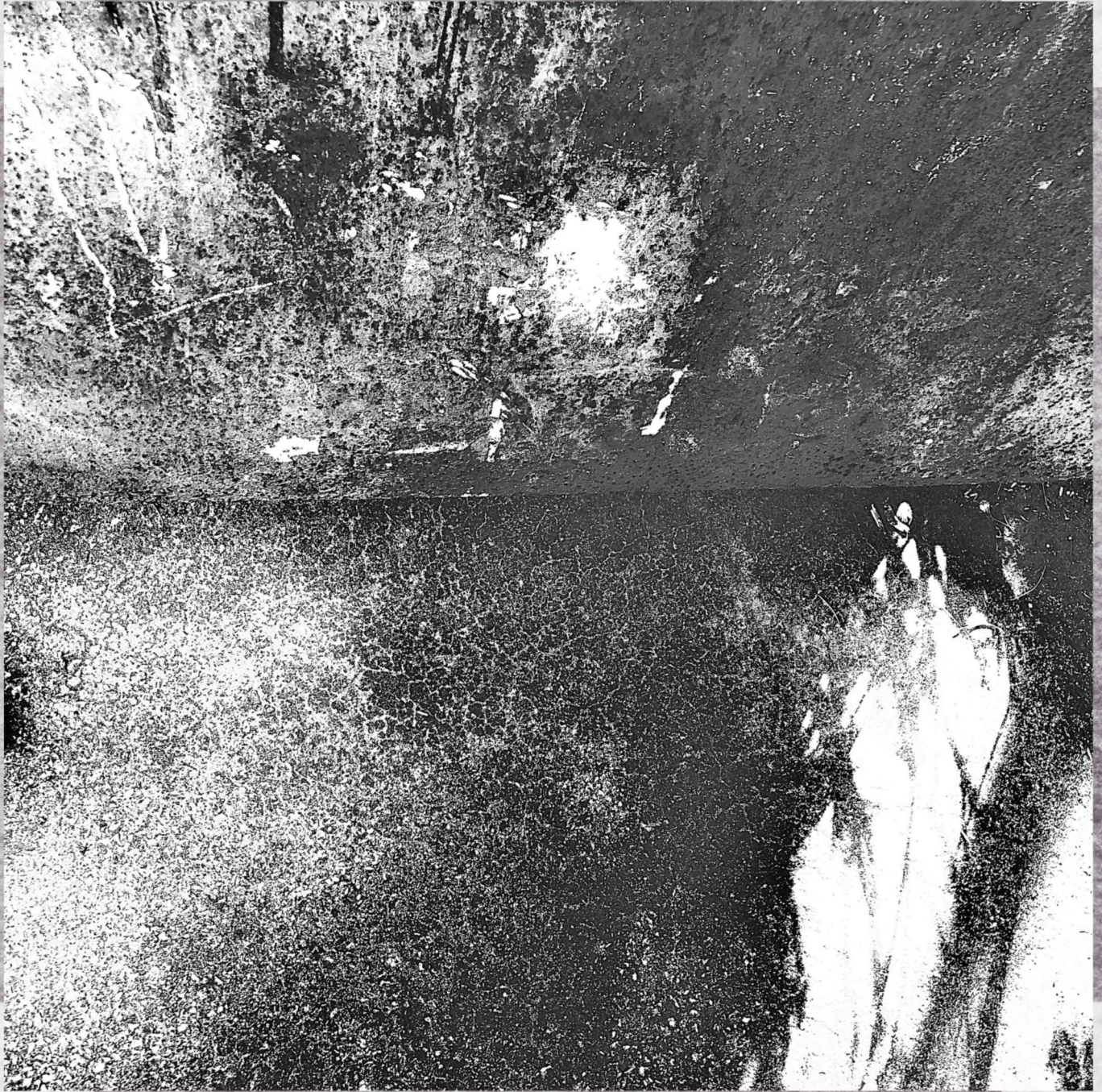
RUST II (2020)
[RUST SERIES]



RUST III (2020)
[RUST SERIES]



RUST V: SUNFLOWER (2020)
[RUST SERIES]



UNTITLED (2020)
[RUST SERIES]



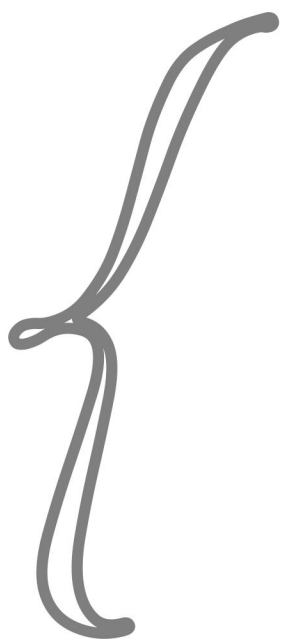
**DESTINATION I: A SMALL RESPITE FROM
SPRAWLING DARKNESS (2021)**
(POPULAR VACATION SPOTS IN PURGATORY SERIES)



**DESTINATION II: HALO FLARES REMIND
US OF HEAVEN DENIED (2021)**
[POPULAR VACATION SPOTS IN PURGATORY SERIES]

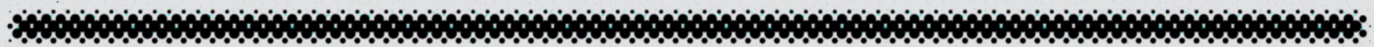


INTERVIEWS



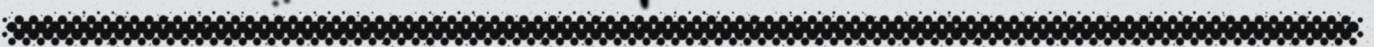
FALSE MARIA

TALK ABOUT PERVS, HOT JESUS, QUEER
NOISE + MORE.
PG 35-41



FALSE
MARIA

IS INTERNATIONAL QUEER NOISE DUO JHANE P. AND TOMASZ C. SINCE THE START OF THE PANDEMIC, THEY'VE BEEN PRODUCING AND REFINING THEIR UNIQUE BRAND OF UNCOMFORTABLE ELECTRONICS. IN THIS INTERVIEW THEY DISCUSS NOISE CREEPS, QUEER REPRESENTATION, WHITE PEOPLE JESUS, LISTENERS WHO DON'T GET IT + MORE



FANE: Right off the bat, I love the “Make Noise Music Gay Again” hats, both in terms of design and message. How has the general reception to them been?

Tomasz: Honestly, I just thought it was a cool joke. The exact opposite of a MAGA hat, and a good way to let people know that you’re queer AND you dig noise. People really seem to like them though. But noise is already gay! Haha.

Jhane: I wore it while traveling through some of America’s less desirable states and enjoyed the anger and confusion that some people had with it.

F: What do you think of the current representation of queerness in noise? I was trying to think of fellow noisemakers somewhere on the LGBTQAI+ spectrum, and only Richard Ramirez (and his 100+ pseudonyms) and Dreamcrusher came to mind.

T: I think that they’re two of the biggest names, for sure, but there are a tonne of queers in the noise scene, or at least in our orbit. Straight Panic, Peter Kalisch, Himukalt, Slow Murder and burnt.feathers all spring to mind.

J: Yeah, quite a big bunch of wonderful queers. I love them. But I don’t think about it too much. I have always had queers in my life from day one. It’s not a new trend for me. I’m okay with everyone, I know assholes and I know cool people from every walk of life. I really just focus on if someone is accepting and kind and doesn’t feel the need to always be right. Those people are usually wrong. I’m actually more overly accepting of ignorant people though than one should be, which I think comes from me knowing most ignorance is rooted in fear and I just feel sorry for people letting fear of differences rule their life. They really miss out on a lot and limit their experiences. People who are wanting to be accepted or approved within their small circle at the cost of alienation, really miss out on a whole world of things. I feel like I’m just babbling now...stuff that everyone...already knows. Everyone knows this stuff right? They are just choosing to limit their experiences in life...maybe?





F: Do you think this side of queer culture, the dirtier, noisier side, will ever manage to find support from mainstream queer culture? Seems like if it's not pop or diva worship, mainstream queer culture isn't interested.

T: I think that noise and its various themes are too unsanitary. Popular culture in general only wants to acknowledge trauma if it's been overcome. It doesn't want to sit in it or really feel it. But that same popular culture *will* "borrow" from any and all parts of the post-industrial underground and call it brand new. Queer culture on the whole has to acknowledge trauma. "Mainstream" queer culture is a watered down version for cishet people, y'know? Look at Queer Eye or Drag Race - it's always "what can the gays do for us?". But cishet white people "letting" queer people into their "culture" is weird, anyway. What culture? Straight white culture is stolen from queer spaces and brown people. Then they water it down and make it bland and hand it back and tell you to thank them. Do we even want to be a part of that?

J: God, I hope not! I love being on the dirtier, noisier side. I love being a faggot and a freak. I never want to be mainstream. Mainstream is straight to me. I don't want to have kids, be a role-model or be accepted by people I have nothing in common with. That is against the point to me! I've heard John Waters and William Burroughs go off on this topic brilliantly, as well as people I have personally discussed this with, like Ron Athey who also walk the walk. I don't fit in with the entire LGBTIQ community, I fit in with those who have been ostracised, either now or at some point. That is what it means to me to be queer. I don't know if mainstream LGBTIQ will ever latch onto noise, but I know if they do, we will already be on to the next thing. Always growing, moving, changing. Stagnation is not for the queer.

"THE VENN
DIAGRAM OF
PEOPLE WHO
MISUNDERSTAND
WHAT WE'RE
DOING, PEOPLE
WHO IGNORE OR
MISGENDER ME
AND PEOPLE
WHO THINK
THAT SPENDING
A DOLLAR
ENTITLED THEM
TO J, IT'S JUST
ONE CIRCLE."

-T

F: What is it about difficult and abrasive art that we find so fascinating? Noise, as a genre, focuses a lot on hate, abuse, misogyny, etc., which isn't exactly a historically welcoming environment for queerness.

T: I've said it before and I'll say it again - I think noise is split down the middle. Half survivors and half perpetrators. Like, you put one of our records next to someone talking about their darkest fantasies and - on the surface, to a casual listener - it probably seems the same. But one is "this happened and I survived it" and the other is "here are all of the depraved things I'd do if there were no legal or societal consequences". Sure, you get shitty people and abusers in every scene, but noise seems to be the only place where it's allowed to not only thrive, but to be called art. I think it's fucking gross. Queer people who were a part of noise long before we were have spent a long time making sure that there's a corner that's safe for everyone. Here's to them!

J: It isn't historically welcoming, but it is definitely a place that a lot of us have come from and understand. I think in general to be queer is to be tough. You've been thru some shit. Anyone can be gay, gay is a sexual proclivity, but queers, we've been through shit. All my favourite queers unfortunately know hate, abuse, misogyny, etc. quite well. These are the ingredients that create artists. Oppression is where queer artists rear their head. Focusing on these things or expressing them is shining light on them. We are here too. We have things to say and we aren't afraid to say them. Noise is a place to express and converge on emotion and harsh sounds. There will always be those who choose to be the oppressor and who out of fear need to try and make others suffer, but they call out themselves by being ignorant and us staying here and being active in the genre, we nullify them and push against harder.

F: Have either of you had to deal with any creepy "fans"? I feel like wherever sexual identities are free, insidious people try to take advantage.

T: Before I get to that, I want to give a nod to all of the people who've been there pretty much from the start and who get us - Bob from Meet On Titan, John Lewis from Artzenkraft, Katie from Matriarch Records and Alessio from No Nation. They either know where we're coming from, or understand our sound, or just want to be there, y'know? And we really value their support, and the support of everyone else who came later who gets us, too. But then yeah, there seem to be so many people who don't get it, or who don't want to get it, and I know that once you put your art out there it's up to the consumer to decide what it's about, just as much as the artist, but like just how badly they seem to misunderstand us leaves me flabbergasted.

A yardstick for that is generally when they act as if I don't exist - they're giving us money because they want access to J. The Venn diagram of people who misunderstand what we're doing, people who ignore or misgender me and people who think that spending a dollar entitled them to J, it's just one circle. They're all the same people - cis het white guys. We got a reply to Time's Almost Up, from our demo, saying it's hot. Obviously not paying attention at all. After that, we wrote Not For You. Those messages never really stopped. If you're going to jack off listening to some of the most harrowing stories from our lives you can fuck off. But thank you for the money.

J: I personally am not flabbergasted or bothered by this. I have spent so much time in many aspects of the sex industry and was introduced inappropriately to sex before school age. I expect nothing less. I am actually always expecting this and when it isn't the case, and it definitely is not always, I just really value those fine specimens and will probably reward them eventually with the world's best blow job! Ha! im kidding. Well, unless they can pay my asking price, ha! No, but seriously, Tommy is right about things being misunderstood and also, people deliberately ignoring that we are a duo. Please do not misgender them also. There are always parts in my stories that are dark, harrowing yes, this can definitely bring out the vultures and people who prey on those who have been sexually abused, but because of that, I wield a lot of 'fuck you, let's uncover the monster you created. Let's see what becomes of a hurt doll once it's been broken'. I enjoy hearing from people who express to me that our music makes them feel something or that it can help them to examine things in themselves that they were afraid of before. But creepy fans, stalkers? Always a few lurking. The Ballad of Kenneth Bang, those are real voicemail messages from someone obsessive and deranged that concocted an entire relationship we were (in his head) having. I kept the messages for evidence in case I ever went missing.

F: Earlier this year, you released "Jesus, Crashed." as part of a split with Deathly Pale Party. Two limited editions, cassette and lathe 7", both of which sold out. Tell me a bit about this piece.

T: I've been on a religious kick for a loooooong time and a big part of that is how hot White People Jesus looks up on the cross. Like, we know that Jesus isn't white. He probably had my skin tone. But if I was ever gonna fuck a white guy... the lathe cuts are something I've wanted to do for ages. We only made eight because we weren't sure how many we'd sell. I kind of wish we'd made more, but I also really love limited runs. We just released a second edition of the cassette with a new B-side "As If God Herself Came In My Mouth". I feel like the two tracks together offered a more rounded vision of our catholic twink worship.

"I NEVER WANT TO BE MAINSTREAM. MAINSTREAM IS STRAIGHT TO ME. I DON'T WANT TO HAVE KIDS, BE A ROLE-MODEL OR BE ACCEPTED BY PEOPLE I HAVE NOTHING IN COMMON WITH. THAT IS AGAINST THE POINT TO ME!"

-J

J: I like to think that Jesus is T's twink loverboy and I'm Mary Magdalene.

F: If my math is correct, False Maria has 9 releases under its belt currently. Which one resonates the most with you right now? Which would you consider an absolute must hear for fresh ears?

T: I think they're all great. I really do. It's important to believe in everything you put out. Would I buy all of it if someone else wrote it? Yes! I guess if someone was coming to us for the first time, I'd say listen to MISSING, or our split with Straight Panic. They go *dark*. If you can sit through that you're golden. But individual songs? My absolute fave is In Streets, from Not Really/Not At All. I can listen to that all day, every day. L.A. Sucks, Cherry Street, Again & Again, Lake Song; they're all great, too. L.A. Sucks was the first song we ever wrote.

J: Personally I will always think of our Orb Tapes release, the split with Straight Panic, as the one that really was a purging and cathartic for me. Our first label release, and for such a great label. Shout out to all the Amazing PA artists!! It was really the moment when I understood that we were more than just two people making songs, but that we were instrumental in culling secrets from one another and being there for one another, which allowed us to get comfortably uncomfortable. Before then, I think we were more along the lines of, "Hey we like the same bands, let's throw some shit together that sounds good to us"! Then with the start of this tape, it became more about us wanting to share who we are and why and I like that. I love vulnerability and I love intimacy, and it is actually easier for me with strangers for the most part. Music is a perfect vessel for this.

F: What's next for False Maria? Anything you can give away without giving away too much?

T: We've been working on an album for the last two years. It's pretty much done.

J: ABC Always Be Creating. We do. We are. Always artists first and foremost. Also, any labels who want to break our vinyl cherry, hit us up.

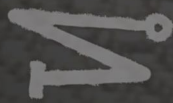
F: Any parting words?

T: Cishet white people ruin everything.

J: Ereht si on ytic fo dog *winks*

Thanks to False Maria for taking the time to answer our questions. Go Visit linktr.ee/uncomfortableelectronics where you can get yourself some False Maria merch and connect with the group on various social media platforms.

[HTTP://LINKTR.EE/UNCOMFORTABLEELECTRONICS](http://linktr.ee/uncomfortableelectronics)



FALSE MARIA

A COMPLETE DISCOGRAPHY



A Song For Luca (March 2020)

Single-sided black cassette wrapped in black vinyl. The Athanasian Creed. Catholic noise for our beloved Luca. An edition of 4.



Sex Tape (December 2021)

We took two songs from our demo and reworked them. So un-horny it hurts. Clear cassettes in frosted cases. Later reissued with extra tracks and photos of J on the cover. A couple of people told us they jacked off to it. Ew, gross. It's Not For You. Total of all editions: 35.

Demo (April 2020)

Eight tracks of primitive noise, sludge and trauma on mixed cassettes. Black j-cards, metallic handwritten notes. An edition of 20-ish.



Not Really/Not At All (February 2022)

A neon-drenched cyberpunk sexual odyssey, titled after a line from a poem T wrote about an abusive ex. Graciously released by No Rent Records.

Cherry Street/Namuhbus (March 2021)

Stealing from TG and remembering addictions. First edition wrapped in medical collages with handwritten notes, later reissued in medication boxes. Total of all editions: 30.

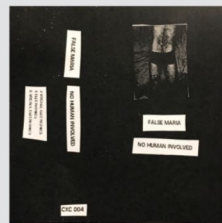


Hey Kenneth, Fuck You (May 2022)

More than 50 minutes of Uncomfortable Electronics. Featuring two of our faves from our 2020 demo, plus Namuhbus/Cherry Street, our side of our split with Straight Panic, MISSING (fuck you, Kenneth), and Lake Song. Stickered covers, hand-drawn sigils on labels. An edition of 20.

False Maria/Straight Panic (May 2021)

The first appearance of Uncomfortable Electronics. Three tracks about emotional pain and one about sucking off dogs. A split with the legendary Thomas Boettner via the equally-legendary Orb Tapes.



No Human Involved (December 2022)

Ranks bolstered by the legendary Ester Kärkkäinen, we threw this tale of street encounters and sex work out into the world just in time for Christmas. An edition of 12.

Uncomfortable Electronics:

The Complete False Maria (May 2021)

We made a small amount of these for those we love. Included many tracks that hadn't been released. DIY j-cards. Didn't get one? We don't love you. An edition of 3.



Jesus, Crashed. (May 2023)

First released as a split with Deathly Pale Party, this track ponders the question "would you fuck a white guy?" Later rereleased with the B-side "As If God Herself Came In My Mouth". Also available as a very limited lathe-cut 7" with collage sleeves by T. Ultimate Catholic Twink Worship. Total of all editions: 48.

MISSING (August 2021)

Will we ever know the true extent of Kenneth's crimes? An ode to a total piece of shit. Neon j-cards by J. An edition of 20.

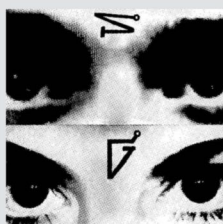


Not At All/Not Really (August 2023)

We took our excellent cyberpunk EP and gave it to our favourite people to reinterpret. Teuthis Galore, Burnt Feathers, Janna Lee, Straight Panic, Himukalt, Monochromatic Rainbows, No Nation and Meet On Titan turned solid gold dance floor hits into an array of cacophonous post-industrial sounds. We love them for it. An edition of 30.

Lake Song (October 2021)

Tape-loops, scuzz and hate. Covers featured photos from J's personal collection. An edition of 6.



Pirate Tape (October 2023)

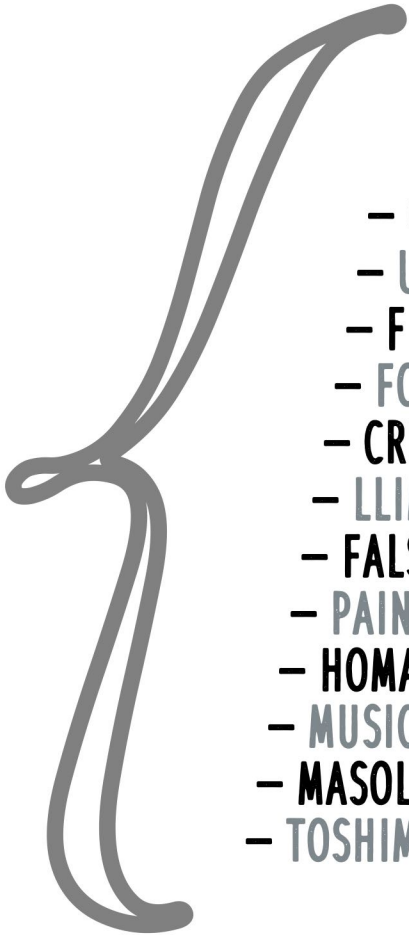
An homage to the Holy Trinity of Burroughs, Jarman and P-Orridge. "Schools, showers and swimming pools full..." An edition of 15.

See Also:

Panic Pulse Mindworms (June 2020) A track released to aid Refuge, the UK-based charity that supports victims of domestic violence.

Show Holes (Hands Nailed Down) (October 2022) A track released to aid ORAM, a global charity that supports and empowers LGBTQIA+ refugees.

Robo Piss Patrol (pre-False Maria) Industrial/noise project fronted by two foul-mouthed children. DEATH TO HUMANS (tapes available by request).



MUSIC REVIEWS PG 43-51

- GUTS CLUB
- UNCERTAIN
- FINAL / RICHARD RAMIREZ
- FOROGORE
- CRUEL DIAGONALS
- LLIMBS
- FALSE MARIA
- PAIN CHAIN
- HOMAR
- MUSICK
- MASOLLER / CEMENTATION ANXIETY
- TOSHIMARU NAKAMURA / SUZUERI

CLIFFS/WALLS



GUTS CLUB

GUTSCLUB.COM
GUTSCLUB.BANDCAMP.COM
INSTAGRAM.COM/MUSICFAN666
TWITTER.COM/PUPPIESONLSD



PHOTO: @BRAMAKRAM ON INSTAGRAM

APTLY NAMED GUTS CLUB DELIVER THE GUTTURAL GOODS ON NEW ALBUM "CLIFFS/WALLS".

GUTS CLUB IS A THREE-PIECE HAILING FROM NEW ORLEANS; LINDSEY BAKER (GUITAR/VOCAL), RONNA SANDOVAL (DRUMS), AND ALEX DIMEFF (GUITAR). SINCE 2015, THE TRIO HAVE BEEN EXPERIMENTING WITH AND REFINING THEIR SOUND, WHICH HAS CULMINATED INTO THE POST-METAL WALL OF SOUND MASTERPIECE THAT IS THEIR LATEST RELEASE "CLIFFS/WALLS".

AS SOON AS THE ALBUM STARTS, THE LISTENER IS DROPPED RIGHT INTO THE GRIND OF STATIC PULSES AND FEEDBACK OF THE RECORDS TITLE TRACK, IMMEDIATELY SETTING THE TONE OF THE ALBUM. THE EMOTIONAL DRONING GUITARS OF BAKER AND DIMEFF, JOINED WITH THE MOE TUCKER-ESQUE DRUMMING OF SANDOVAL, CREATE A SONIC WEIGHTED BLANKET THAT CAN BOTH COMFORT AND COMPLETELY UNNERVE YOU. LIKE AN OCEAN, IT CAN BOTH GENTLY CRADLE YOU ALONG ITS CALMING BED OF STATIC AND VIOLENTLY DROWN YOU IN MELODIC ABRASION.

BAKERS' THUNDEROUS, MANTRA-LIKE VOCAL DELIVERY IS ABLE TO BREAK YOU IN THE SAME WAY THAT MICHAEL GIRA OF SWANS CAN BREAK YOU; AS IF OPEN WOUNDS THAT NEVER HEALED COULD SHOUT THEIR GRIEVANCES AND DEMAND RETRIBUTION. "I DID MY BEST", BAKER CRIES OUT ON 'THE GUN COLLECTOR'. "I DID MY BEST FOR YOU!" I'D HAVE TO AGREE.

I DUNNO WHERE GUTS CLUB IS GOING, BUT I KNOW I'M GOING ALONG FOR THE RIDE. ESSENTIAL LISTENING.

UNCERTAIN SHINE DARKLY ON NEWEST SINGLE.

UNCERTAIN IS THE LONG RUNNING MUSIC PROJECT OF INTERSEX/TRANS ARTIST FLORIAN-SERAPHIM FAUNA (SHE/THEY). SINCE 2007, UNCERTAIN HAS BEEN EXPLORING THE DARK CORNERS OF EXPERIMENTAL ELECTRONICS AND HAVE OVER 30 RELEASES TO SHOW FOR IT. THE SOUND RANGES FROM THE AETHERIAL TO THE VISCERAL, INCORPORATING GENTLE DREAMSCAPES AND TERRIFYING NIGHTMARES.

THEIR LATEST SINGLE "THE FIRE INSIDE" EXEMPLIFIES ESOTERIC EXPERIMENTALISM AT ITS FINEST. IF THE COIL BOYS WERE AROUND TODAY, I THINK THEY'D BE PROUD. FLORIAN DELIVERS A DRIFTING VOCAL CALLING, ACCOMPANIED BY THE BACKING SUPPORT OF A HYMNAL CHOIR, THAT ABSOLUTELY ENTRANCES. THE SKITTERING GLITCHES AND STATIC BURSTS AMP UP THE ANXIETY, NEVER LETTING YOU GET TOO COMFORTABLE. THERE ARE A LOT OF JUXTAPOSITIONS ACROSS THIS THREE AND A HALF MINUTE TRACK, BUT IT IS FOCUSED AND IT DELIVERS.

OF COURSE, NO SINGLE IS COMPLETE WITHOUT A B-SIDE. "COLLAPSING SKY", IN SOME WAYS, FEELS LIKE AN INVERSE OF ITS COMPANION TRACK. YES, ALL THE WONDER AND MYSTICISM IS THERE, AS ARE THE DYNAMICS, BUT WHERE "FIRE" IS MORE CRACKLING, THIS TRACK IS MORE TONAL. IT SWIRLS IN YOUR EARS LIKE EARLY 70S TANGERINE DREAM. OVERALL A SOLID PAIRING.

ACCORDING TO BANDCAMP, THIS IS TAKEN FROM A FORTHCOMING NEW ALBUM. WHILE WE WAIT FOR THAT, THERE'S PLENTY IN THE BACK CATALOGUE TO EXPLORE. GET TO IT.



FLORIAN-93.COM
UNCERTAIN.BANDCAMP.COM
FACEBOOK.COM/UNCERTAIN.MUSICK



PHOTO: FLORIAN-SERAPHIM FAUNA



FINAL1.BANDCAMP.COM
RICHARDRAMIREZ.BANDCAMP.COM
HOSPITALPRODUCTIONS.BANDCAMP.COM
HOSPITALPRODUCTIONS.NET

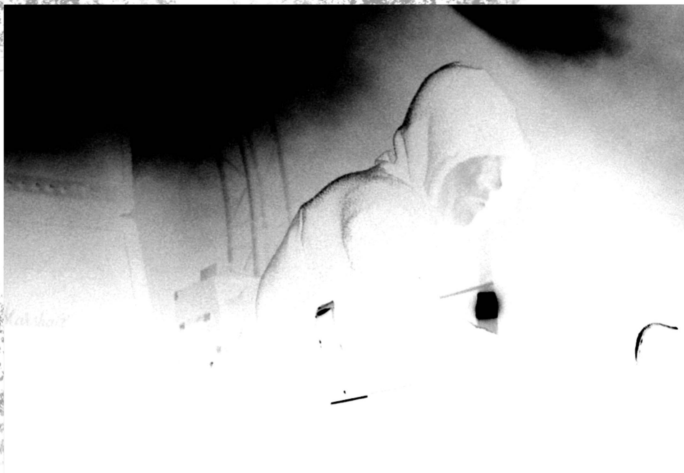


PHOTO: WIKIPEDIA / ALCHETRON

FINAL AND RICHARD RAMIREZ STARE INTO ABYSS; RECORD FINDINGS.

FINAL IS THE LONG RUNNING INDUSTRIAL PROJECT FROM GODFLESH FRONTMAN JUSTIN K. BROADRICK. RICHARD RAMIREZ IS THE UNABASHEDLY GAY CORNERSTONE OF THE HNW GENRE. "RAVINE OF SPEARS" SHOWCASES THESE TWO GIANTS OF EXPERIMENTATION STITCHING THEMSELVES TOGETHER, AND THE RESULTS DO NOT DISAPPOINT.

A LIGHT PULSE KICKS OFF "SLOW DECAY" WHICH HOLDS OUR HANDS AS WE WALK INTO A SLOWLY ASCENDING THUNDERSTORM OF NOISE. "MUMMIFIED MONEY" PUTS ELECTRICAL HUMS FRONT AND CENTER, WHILE METALLIC GRINDING AND THUDDING MACHINERY ORCHESTRATE A BACKDROP OF UNEASINESS.

"WE WERE NEVER SEEN AGAIN" BRINGS REVERBERATING GUITAR DRONE TO GLUE TOGETHER SHORT BURSTS OF HOT STATIC, WHICH THEN MAKE WAY FOR PIERCING FREQUENCIES AND SWEEPING BOUTS OF SONIC VIOLENCE. "VAULT" FEELS CLAUSTROPHOBIC. WARM PARTICLES OF NOISE BOUNCE AROUND WHAT SOUNDS LIKE A METAL CHAMBER BEFORE DISSOLVING INTO A RIPPLING DRONE AND FADING OUT.

IT'S SO EASY TO GET LOST IN THIS ALBUM. THE ENVIRONMENTS ONE'S MIND CAN VISUALIZE IF YOU JUST LET YOURSELF GO ARE ASTOUNDING.

YOU CAN GRAB THE DIGITAL VERSION RIGHT NOW, BUT THE LP VERSION IS ON PREORDER FROM THE LEGENDARY HOSPITAL PRODUCTIONS (IT WILL, OF COURSE, BE WORTH THE WAIT).

BE GAY AND LISTEN TO SPAIN'S FOROGORE.

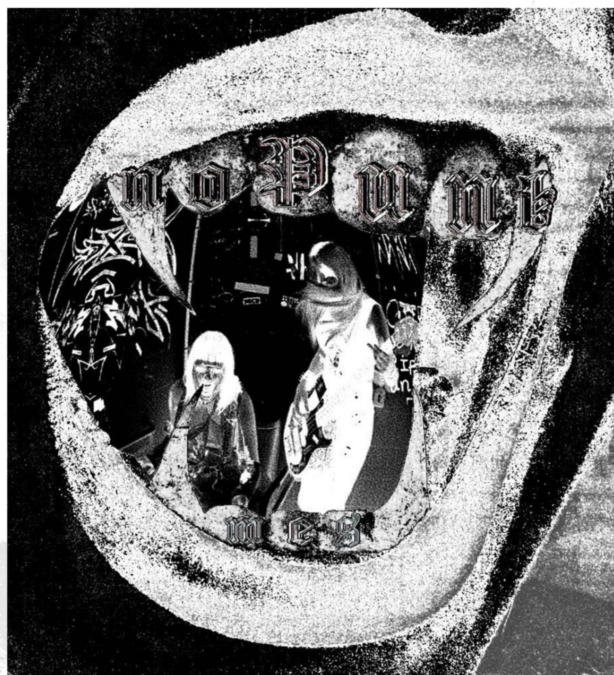
FOR "NO PUNK MES", FOROGORE HAVE CLEARLY DONE THEIR RIOT GRRL HOMEWORK. THE INFLUENCE OF PIONEERS LIKE KATHLEEN HANNAH AND COURTNEY LOVE IS PROUDLY ON FULL DISPLAY.

"AAA" KICKS OFF THE EP WITH A HYPER NOISE PUNK BURNER. "PORNO DE NETFLANDERS" MARCHES IN WITH A GROOVE REMINISCENT OF THE STOOGES SEXIER SIDE BEFORE BLASTING OFF INTO HIGH ENERGY LE TIGRE TERRITORY. "FETO SIN PARIR" IS REMINISCENT OF THE GERMS TO MY EARS (THINK "LEXICON DEVIL").

THE CLOSING TRACK "MERCURIO RETROGRADO" HAS A PSYCHEDELIC GUITAR NOISE VIBE THAT ECHOES LES RALLIES DENUDES, WITH A HAUNTING VOCAL THAT COULD MATCH MIZUTANI. BUT, THAT'S NOT ALL. THE TRACK ALSO DIPS INTO AIMEE MANN/TIL TUESDAY NEW WAVE AND SPRINKLES IN SOME HOLE STYLE VOCAL AGONY TO ROUND THINGS OUT.

SADLY, THE ITERATION OF THE BAND FOR THIS RECORDING IS NO MORE, BUT I'M GRATEFUL WE AT LEAST GOT THIS SOLID DEBUT EP. AS OF WRITING THIS, THERE'S A VIDEO ON YOUTUBE THAT CAPTURES THE FOUR PIECE BRINGING PALPABLE ENERGY TO A ROOM OF ENGAGED YOUNG PUNKS.

THE NON-BINARY DUO OF KLEM (VOCALS/ELECTRONICS) AND SACRA (GUITAR/ELECTRONICS) ARE NOW GOING BY "FOROGORE GLICH DEL SISTEMA". IF THEY CAN MAINTAIN THE LIVE ENERGY OF THEIR PREVIOUS CONFIGURATION, THEY SHOULD GO FAR.



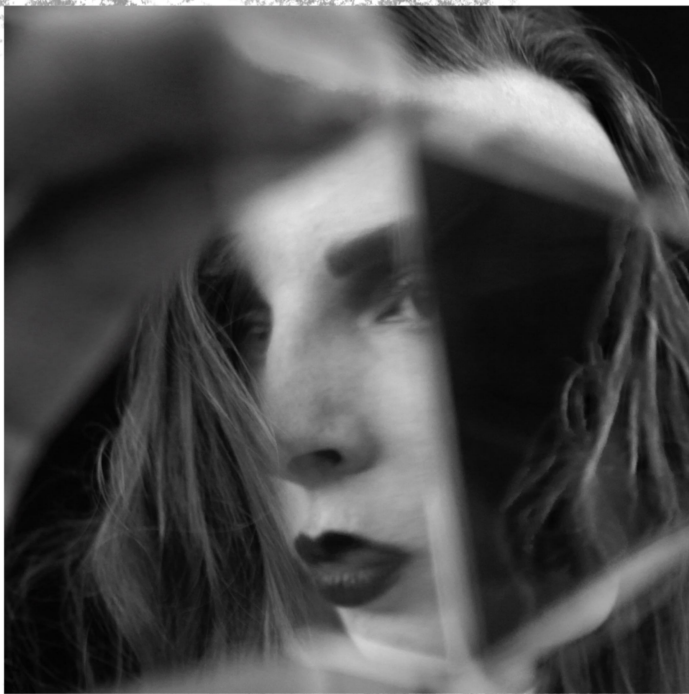
1. AAA 2. PORNO DE NETFLANDERS 3. FETO SIN PARIR 4. MERCURIO RETROGRADO



UTERZINE.BANDCAMP.COM
UTERZINE.WORDPRESS.COM
MYHEARTYOURMOUTH.BANDCAMP.COM



PHOTO: UTERZINE



CRUELDIAGONALS.COM
CRUELDIAGONALS.BANDCAMP.COM
FACEBOOK.COM/CRUELDIAGONALS
INSTAGRAM.COM/CRUELDIAGONALS



PHOTO: AARON GIESEL

CRUEL DIAGONALS PERFECT VOCAL COLLAGE ON "FRACTURED WHOLE".

CRUEL DIAGONALS IS THE MULTIMEDIA EXPERIMENTAL ELECTRONIC MUSIC PROJECT OF CLASSICALLY TRAINED VOCALIST MEGAN MITCHELL. FOR HER NINTH STUDIO RELEASE, "FRACTURED WHOLE", MITCHELL UTILIZES HER POWERFUL VOICE AS THE SOURCE FOR ALL INSTRUMENTATION TO QUITE DRAMATIC EFFECT.

HER OPERATIC, BUT GENTILE, DRONE-LIKE LEAD VOCALIZATIONS AREN'T UNLIKE THAT OF A SIREN; BEAUTIFULLY INVITING, BUT WITH AN UNDERLYING SENSE OF DANGER. WHEN MITCHELL'S VOICE ISN'T GENTLY LULLING YOU, IT'S COMING IN FAST IN SCALPEL SHARP STABS, OR CIRCLING AROUND YOUR MIND LIKE SOME ETHEREAL INSECT SWARM. I IMAGINE HER BACKGROUND IN JAZZ CAME IN HANDY WITH ARRANGING THESE SAMPLES INTO COHESIVE PIECES.

THERE ARE MOMENTS WHERE I'D BET MY LIFE SHE'S ACCOMPANIED BY A GUITAR OR A BASS, OR EVEN A DRUM MACHINE OF SOME KIND, WHICH IS A TESTAMENT TO HER MANIPULATING SKILLS IN THE STUDIO. I KNOW MACHINES CAN HELP US ACCOMPLISH GREAT THINGS IN MUSIC, BUT IT'S NO EASY FEAT TO TURN SOME VOCAL LINES INTO A FULL DARK AMBIENT SYMPHONY, ESPECIALLY ONE THAT DOESN'T BECOME BORING. A LOT OF HARD WORK GOES INTO SOMETHING LIKE THIS, AND I BELIEVE HER EFFORTS PAID OFF.

IF YOU LIKE AMBIENCE, STATIC, INDUSTRIAL SENSIBILITIES, WARM DRONES, AND HYMNAL VOICES, THIS RECORD IS FOR YOU.

LLIMBS TAKE US ON AN EXPERIMENTAL JOURNEY WITH "MIDNIGHT AMBER".

LLIMBS IS THE ELECTRONIC PROJECT FROM MALTESE ARTIST HAGEN EBEJER. ON HIS LATEST RELEASE, "MIDNIGHT AMBER", EBEJER PRESENTS EIGHT NEW TRACKS OF FULLY REALIZED AUDIO EXPERIMENTATION. DISTANT VOCAL BURSTS GUIDE DOWNTempo RHYTHMS THAT TOUCH UPON CLASSIC TRIP HOP VIBES, WHICH THEN SHIFT TO DARK AMBIENT ALLEYWAYS WITH TIME-STRETCHED SYNTHS MIMICKING CHOIRS OF INSECTS.

TRACKS LIKE "UNFOLD" INVOKE AN ALMOST ANCESTRAL FEELING, LIKE SOMETHING PETER CHRISTOPHERSON WOULD HAVE PRODUCED FOR HIS THRESHOLD HOUSEBOYS CHOIR. MEANWHILE, "ORIGIN" AND "ABSENT" SOUND LIKE PARTS OF A WONDERFULLY MODERN TAKE ON A WESTERN FILM SOUNDTRACK (I CAN ALMOST HEAR THE SPURS JINGLING).

"FRAGMENTED" MARCHES IN STAGGERED STEPS WITH HEAD-POUNDING PULSES OF LOW-END STATIC AND THE CONSTANT TEASE OF A TECHNO DANCE FLOOR RELEASE THAT WE'RE ULTIMATELY, AND RIGHTFULLY, DENIED. THE CLOSING TRACK, "MIDNIGHT", TAKES US FOR AN EXCURSION THROUGH THE BRUSH INTO THE NIGHT TO JOIN THE RHYTHMIC DRONING OF THE AWAKENED NOCTURNAL.

"MIDNIGHT AMBER" IS AVAILABLE VIA VEYL RECORDS IN LIMITED EDITION CASSETTE AND DIGITAL FORMATS. FOR FANS OF EXPERIMENTAL ELECTRONICS WITH CULTURAL FLAIR (MUSLIMGAUZE, ZOVJET FRANCE, ETC.).



[LNK.TO/MIDNIGHTAMBER](https://lnk.to/midnightamber)
[FACEBOOK.COM/LLIMBS](https://facebook.com/llimbs)
[INSTAGRAM.COM/LLIMBS](https://instagram.com/llimbs)

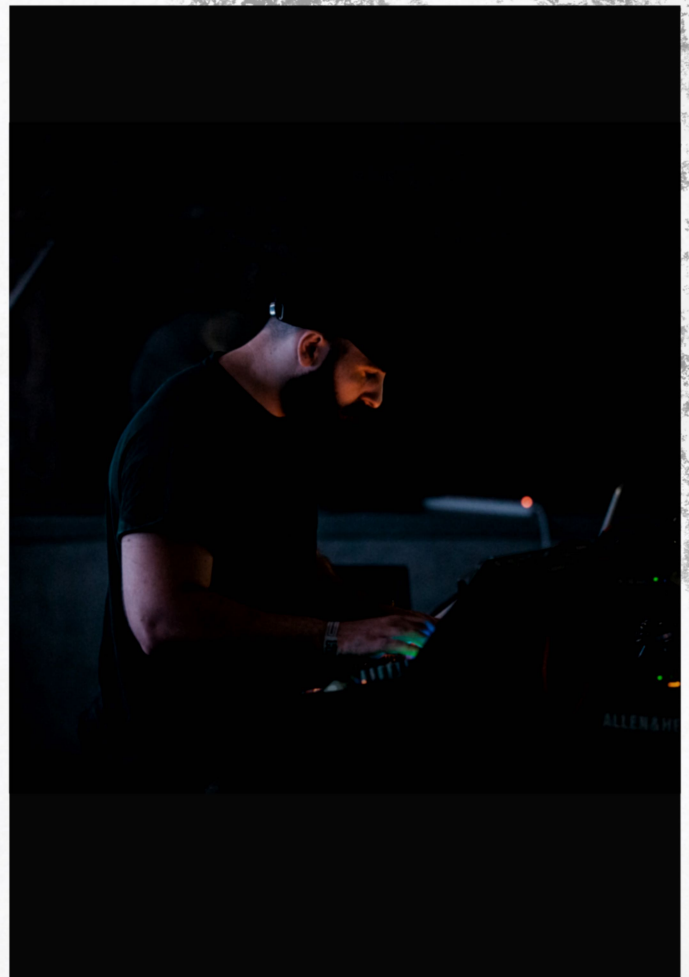
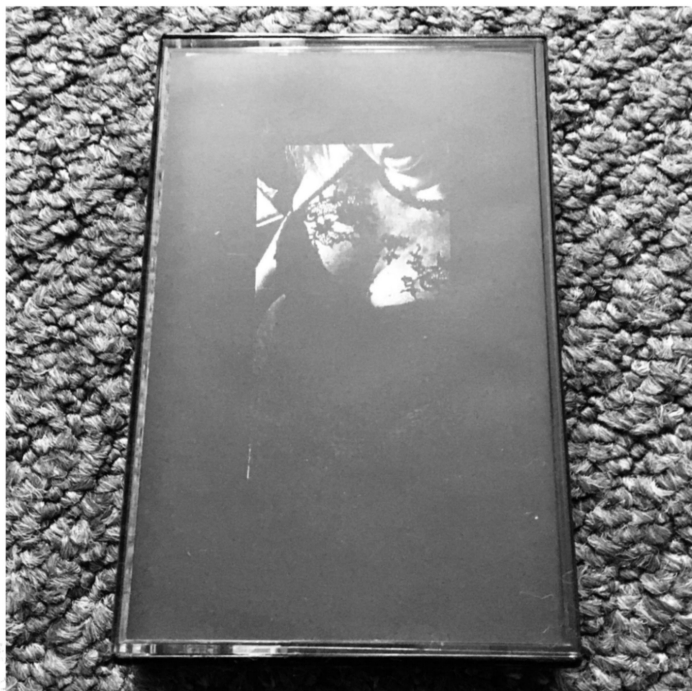


PHOTO: L LIMBS



FALSEMARIA.BANDCAMP.COM
LINKTR.EE/UNCOMFORTABLEELECTRONICS
INSTAGRAM.COM/01000110FALSEMARIA01001101



PHOTO: JHANE P.

FALSE MARIA DITCH COMFORT ON "SEX TAPE".

IF YOU'RE NOT PAYING ATTENTION, YOU WILL EASILY MISS OUT ON FALSE MARIA'S LIMITED EDITION TAPES. JUST LIKE THEY STATE ON THEIR BANDCAMP PAGE, THEY'RE DONE HOLDING YOUR STUPID HAND. FORTUNATELY, FALSE MARIA ARE GIVING MASTERS, AND THEY LOVINGLY GIVE YOU OPPORTUNITIES TO PROVE YOURSELF.

THIS SECOND EDITION COMPILES THE VARIATIONS OF TRACKS "TIME'S ALMOST UP" AND "NOT FOR YOU" AND COMES IN THREE DIFFERENT COVERS. AS OF MY WRITING THIS, THERE WERE ONLY 3 COPIES OF THE SECOND EDITION REMAINING, AND I'M CERTAIN THEY WON'T LAST LONG.

THE VARIATIONS OF "TIME'S ALMOST UP" PERFECTLY DEMONSTRATE FALSE MARIA'S ABILITY TO BOTH NOT OVERSTAY THEIR WELCOME AND MAKE TEN MINUTES FEEL LIKE THREE. IT'S NOT EASY TO DO, BUT THEY PULL IT OFF HERE.

TOMASZ'S PULSATING RHYTHMS AND ABRASIVE ELECTRONICS PAIR PERFECTLY WITH JHANE'S UNNERVING VOCAL DELIVERY. SURE, SHE'S SAYING EVERYTHING YOUR DIRTY LITTLE EARS WANT TO HEAR, BUT THE CREEPING STATIC WALLS THAT SLOWLY BUILD UP AROUND YOU CREATE A BROODING SENSE OF DISCOMFORT... EVEN DANGER. MAYBE EVERYTHING ISN'T AS IT SEEMS?

THINK "VERY FRIENDLY" BY THROBBING GRISTLE MEETS SOMETHING OFF OF "QUALITY TIME" OR "MUMMY AND DADDY" BY WHITEHOUSE.

THESE ELECTRONICS ARE UNCOMFORTABLE, BUT CERTAINLY NOT UNWELCOMED.

PAIN CHAIN HURT AND HEAL ON "THE OMENS IN MY BONES".

OVER THE LAST 2 YEARS OR SO, SAM GRUCA HAS BEEN MUSICALLY DOCUMENTING THEIR JOURNEY THROUGH GRIEF AND LOSS. "THE OMENS IN MY BONES" IS THE EMOTIONAL END RESULT.

"ENTERING THE PORTAL" ACTS AS A MOOD GRADIENT, THAT GOES FROM GENTLE RUMBLINGS TO BEING PLUNGED INTO BLISTERING NOISE. "HEAVY BODIES" SETTLES US DOWN A BIT, AND MAKES GOOD USE OF LOW-END FREQUENCIES, WHICH CARRY THE HAUNTING VOCAL ABOVE A CREEPING CACOPHONY OF DISTORTION. "ENERGY FIELD" AND "BLOOD VOID" KICK UP THE HARSHER ELEMENTS, WITH THE LATTER OFFERING OCCASIONAL SPOTS OF REPRIEVE REVEALING THE ELECTRONICS HIDING BEHIND THE ABRASION. ALL OF THIS FEELS LIKE A VIOLENT LOSS, A COPING MASK, AND PRIVATE STRUGGLES.

"THERE IS NO TIME/THERE IS NO DEATH" FEATURES A DIALOGUE SAMPLE WHERE SOMEONE IS GIVING A TESTIMONY ON SOME KIND OF OUT-OF-BODY EXPERIENCE, PROVIDING DETAILS WHILE SWARMS OF SCUTTLING ELECTRONICS DANCE THROUGHOUT. IT FEELS UNSETTLING, BUT THE PERSON SPEAKING CLEARLY FEELS THEY'VE ULTIMATELY FOUND PEACE OF SOME KIND. THIS IS THE EPIPHANIC MOMENT WHERE THE HURT BEGINS TO TRULY HEAL.

"TWISTED FLESH" SEES THE RETURN OF HYMNAL DREAM VOCALS ACCOMPANIED BY AN EVER RISING SYNTHESIZED CHOIR; ALLEGORY FOR REDISCOVERING ONE'S VOICE, PERHAPS. LASTLY, "MEET ME IN THE REALM OF THE SHALLOW SEAS" BRINGS BACK THE LOW CRACKLING DISSONANCE, EBBING AND SLOSHING ABOUT LIKE SHORE CRASHING WAVES. THEY'VE SET OUT INTO THE UNKNOWN, TO RECONNECT WITH WHO THEY WERE AND FORGE WHO THEY WILL BECOME.

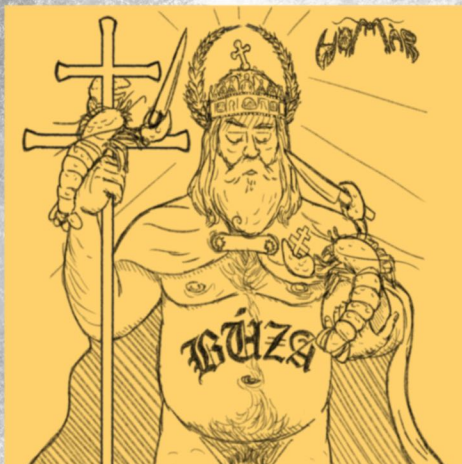
IF YOU'RE LOOKING TO GET YOUR FEET WET IN SOME NOISY WATERS, THIS IS A GREAT PLACE TO WARMLY SUBMERGE.



PAIN-CHAIN.BANDCAMP.COM
FACEBOOK.COM/PAINCHAINNOISE
MUTUALAIDRECORDS.BANDCAMP.COM



PHOTO: PAIN CHAIN



HOMAR "BUZA"
(SELF RELEASED) // HOMAR.BANDCAMP.COM

MY FATHER WAS A LOBSTERMAN. STUMBLING ACROSS A QUEERCORE BAND NAMED AFTER THE CRUSTACEAN WAS CLEARLY FATED TO HAPPEN.

HOMAR IS A FOUR PIECE UNIT COMING OUT OF BUDAPEST. ON THEIR SECOND EP, HOMAR PRESENT SEVEN NEW TRACKS, WHICH THEY FURIOUSLY BURN THROUGH IN ABOUT AS MANY MINUTES. GLITCHY ELECTRONICS ACCOMPANY THEIR IN YOUR FACE SPEED/THRASH/PUNK. THE ONLY WORDS I COULD UNDERSTAND WERE SUNG ON THE OPENING TRACK "QUEER": "QUEER ALL IN". AVAILABLE DIGITALLY (NAME YOUR PRICE) ON THE GROUPS BANDCAMP.

MUSICK "CHAOS"
(MUTUAL AID RECORDS) // MUTUALAIDRECORDS.BANDCAMP.COM

I DON'T THINK I'VE HEARD BLACK METAL LIKE THIS BEFORE. THE MUSICIANSHIP IS ABSOLUTELY ON-POINT, AS IS THE PRODUCTION. THE VOCALS, ALTHOUGH SPARSE, COME FROM THE DARKEST DEPTHS OF THE HUMAN SOUL. THIS ONE GOES RIGHT THROUGH YOUR CHEST (GOD, THOSE SCREAMS). THE CHAOTIC DESTRUCTIVE NOISES IN THE BACKGROUND DIAL UP THE DREAD. THIS MIGHT BE THE GATEWAY TO BLACK METAL YOU'VE BEEN LOOKING FOR.

SADLY, I CAN FIND LITTLE ABOUT THE GROUP ONLINE. I DEFINITELY HOPE THAT CHANGES, AND QUICKLY. CD AND DIGITAL AVAILABLE NOW.



TOSHIMARU NAKAMURA AND SUZURI "A FLOOR, WALLS, AND A CEILING"
(SUPERPANG) // SUPERPANG.BANDCAMP.COM

GUITARIST AND NO-INPUT MIXING BOARD PLAYER TOSHIMARU NAKAMURA TEAMS WITH PIANIST AND CUSTOM NOISE INSTRUMENT MAKER SUZURI. THE RESULT; AN IMPROVISATIONAL ALBUM CONSISTING OF TWO 20 PLUS MINUTE TRACKS. EACH TRACK IS AN ADVENTURE WITH HIGHS, LOWS, AND A PLETHORA OF NOISES REMINISCENT OF TINKER TOYS, HOBBY TOOLS, AND MACHINATIONS UNKNOWN. THERE'S A LOT MORE GOING ON THAN I CAN ACCURATELY DESCRIBE HERE. IF YOU LIKE ABSTRACTS AND JAZZ PRINCIPLES, GIVE THIS ONE A LISTEN (PROBABLY ON HEADPHONES). AVAILABLE NOW ON CD AND DIGITAL.



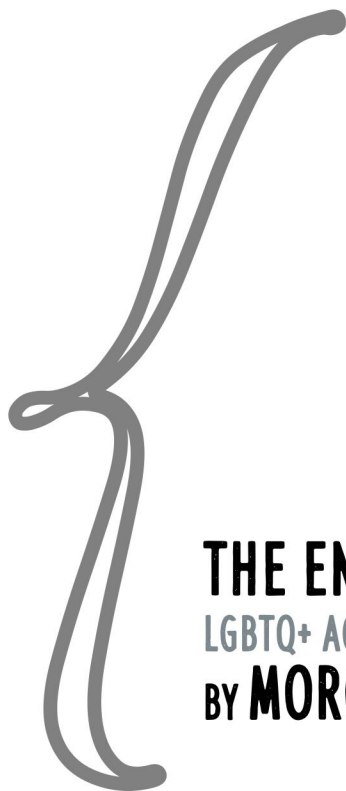
MASOLLER / CEMENTATION ANXIETY "SELF TITLED SPLIT"
(SOMATIC) // SOMATICAUSTIN.BANDCAMP.COM

THIS SPLIT IS A WONDERFUL PAIRING. BOTH ARTISTS WORK IN THE EXPERIMENTAL SIDE OF AMBIENT ELECTRONICS, AND BOTH DELIVER ON THEIR RESPECTIVE SIDES. DRONES ENCOMPASS DISTORTED PIANOS IN RHYTHMIC WAVES. BOUTS OF NOISE AND STATIC DON'T ALLOW YOU TO GET TOO COMFORTABLE FOR TOO LONG. THAT SAID, THE GENTLE AND EXTREME ARE MASTERFULLY HANDLED HERE AND NEITHER OVERWHELM NOR BORE.

CASSETTES WERE SOLD OUT AT THE TIME THIS WAS WRITTEN, BUT MAYBE THERE WILL BE A SECOND RUN? REGARDLESS, DIGITAL IS READILY AVAILABLE.



ARTICLES



WITHIN THE PINK

EXPRESSIONS OF QUEER IDENTITY IN NOISE

BY **THOMAS BOETTNER** PG 53–60

THE ENEMY OF MY ENEMY IS MY FRIEND

LGBTQ+ ACCEPTANCE IN UKRAINE (ILLUSTRATED)

BY **MORGAN KOSO** PG 61–67



THOMAS BOETTNER

AGE: 37

PRONOUNS: PIG / HOLE

GENDER: MALE

LOCATION: PROVIDENCE, RI

PRIMARY MEDIUM: MUSIC

OTHER MEDIUMS: VISUAL (COLLAGE,
DIGITAL VIDEO, DIGITAL PHOTOGRAPHY),
WRITING (PROSE, POETRY)

BIO:

SELF-EXILED EX-SOUTHERNER WITH — UNTIL RECENTLY — 3½ YEAR ATTENTION SPAN FOR MOST CITIES.

MIDWESTERN AT HEART, WITH A TASTE FOR THE TRANSGRESSIVE, EXPERIMENTAL, UNORTHODOX, AND TRASH/

SLEAZE. CURRENTLY LOCATED IN PROVIDENCE, RHODE ISLAND; NOT THAT HARD TO SEE WHY H.P. LOVECRAFT HAD

SUCH A CHIP ON HIS SHOULDER (MINUS THE RACISM, I MEAN). NICHE FAMOUS AS STRAIGHT PANIC, WHICH IS

PRETTY COOL IN CERTAIN CIRCLES. MULTI-DISCIPLINARY ARTIST, MOSTLY SELF-TAUGHT. MY DOG THINKS I'M

PRETTY GREAT.

LINKS:

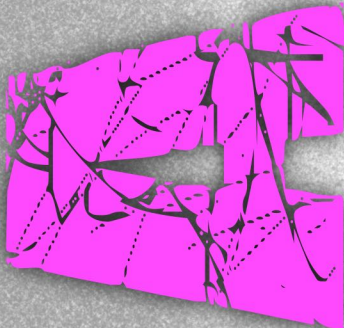
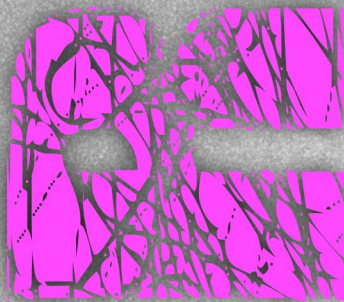
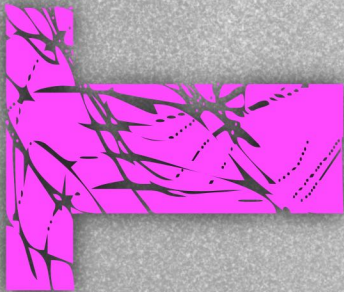
[LINKTR.EE/T.BOETTNER](https://linktr.ee/t.boettner)

**WITHIN THE
PINK**

**Expressions of
Queer Identity
in Noise** (Six Years Later)

By **Thomas Boettner**

DEDICATED TO THE MEMORY OF EMILY AIDEEN



HEATHEN HARVEST

AND

SWIFTLY

SWEETLY

FEST,

“One can experience loneliness in two ways: by feeling lonely in the world or by feeling the loneliness of the world.”

– E. M. Cioran

About six years ago—and wow, the world is a much different place now—I was a staff writer for HEATHEN HARVEST, and with very little ego, I can say I was one of the more reliable ones they had available. A few factors came together for me, but I was lucky enough to be granted the opportunity to write an editorial piece—a very personal pet-piece—dealing with my personal search for, and experience with, loving Noise, making Noise, watching Noise, but also being a queer; basically, feeling adrift between two worlds and wondering if others felt similarly.

At the time, this little project of mine was met fairly enthusiastically by a lot of different people—fans, artists; established names and up-and-coming converts—which, in retrospect, seemed like maybe more than a little self-congratulatory back-patting, and some sheepish chance to feel the light brush of fame against our cheeks. Look, I cast no aspersions. I find the whole experience of seeing my friends’ names and bands lauded by strangers supremely cool. A handful of them were in Michael Tau’s Extreme Music book, and I got a rush every time I saw someone I knew quoted or referenced. I want stuff I like to get the recognition I think it deserves, but more than that, I want people I believe in, people I call friends, chosen family, #NoiseFam... I wanna see them succeed. I want all our dreams to come true. We only have one shot at this, so having a fun go at life seems like a pretty fair ask. Anyway, rambling digression aside...

On a personal level, I had finally broken into the “fest circuit,” which for the Noise scene isn’t quite on the same level as say, Maryland DeathFest or Lollapalooza if you need some sort of cross-cultural marker. Having said that, whether I was at Kansas Noise Fest III (2017) or Midwest Harsh Fest 4 (2018) or Tulsa Noise Fest 2 (2019), there were always invigorating surprises, bucket list acts, and more than enough friends both new and old to catch up with and/or meet in person. We joke that fests are more family reunion than extravagant concert—arguably most of the audience is other noise musicians, if not mainly performers—but that’s okay; I think in a sense this also belies a lot of the motivations behind why “we” make noise. We find ourselves shouting into the wilderness in the best manner in which we know how, looking for our own weird tribe.

These days, that's a lot easier than it used to be. I know, I sound like an old man yelling at a cloud when I say that, but kid, please, trust me—you don't know how good you have it. Even in the MySpace era, things were so much more muddled and difficult to track down than they are these days. The double-edged sword of the Social Media/post-Internet era is that finding this shit is way easier but, you have to wade through way more subpar garbage and half-earnest schlock to find what's really great. Plus, the more niche your interest, the farther away your friends will probably live (depending on your starting point).

On the outside, I guess it would seem odd for a project like STRAIGHT PANIC to be sharing motel rooms with RAPE-X and ROSEMARY MALIGN, but you know, that's kind of the point. Minus the rare "bad guy," most of us are artists in an arguably niche genre/artistic philosophy/whatever. Most genres are the same, I think, statistically. For every Count Grishnack, there are probably at least five Corpse Grinder characters. Which is where I found myself straddling the line between attempting to "queer the pitch," make a statement, do the BIG, GRAND THING, but also still, y'know, kind of being just another dude in all black, swilling beer, pumping my fist, and generally being a bro among bros.

On one hand, I know I have changed the game a little. All of my proof is anecdotal, but without outing anyone or putting people on the spot, more than a few artists and friends have confided in me that STRAIGHT PANIC gave them the confidence to do their own work, be honest about some shit, whatever. That's amazing. That's awesome. I think that any artist worth their salt only ever really hopes for that—confirmation of impact. I had young trans audience members thank me for performing in Minneapolis all of eight or nine years ago when the project first started; they were appreciative that I aggressively made a space for them in a scene that they found interesting, but unwelcoming (if only in presentation).

I reached out to friends and contemporaries, and eight out of eleven respondents agreed overwhelmingly. Yes, the presence of "out" Queer projects (still) matters.

"Yes. 100% yes. I've had younger Queer artists tell me that FAGGOT FRONT was the reason they felt comfortable making noise as a Queer person. I've had younger Queer artists come out to me before their friends and family, just because they've observed the way I live my life and conduct myself. Closeted younger artists have come to me for Queer advice. To vent about things they don't feel comfortable telling their parents or friends. This is the privilege and duty of all older Queer people, and especially Queer artists in a small scene. We must be loud and proud and unapologetic. We must support each other. This goes beyond noise. REVEL IN YOUR QUEERNESS! FUCK HETERONORMATIVITY!"

— Nicky Colucci (BALLERINA IN BLOOD, BAD MAN, FAGGOT FRONT, et al.)

"I'm all for it. Is there really anything better than an aggressively gay aesthetic? Also, I dunno, seeing queer artists, whether they were noise or otherwise, made me feel less alone as a sullen teen in semi rural Oregon."

— Irianna Duvall (LURED, Meowsound Records)

"Yes! Why not?!? Does my out and openness bother other artists or musicians that much? What's it to ya??? All kidding aside, I love seeing queer representation in all art. This work often validates feelings and thoughts I have in all areas of art and not just noise. I get excited over seeing Queer Noise artists in the same way I do about queer punk artists. It's just fucking cool to see people like me or similar to me in thought and expression."

— Nic Giovanni (MY BODY THE HAND GRENADE)

“It does matter. We need to be seen. We need to be heard. Our lives, our views, our love is important. It is scary to be out, but once you are out, you wonder why you were ever in the closet to begin with. Standing up and saying I am who I am is not only brave but something that should be cheered. It takes nerve, sacrifice, guts, passion to take on what may come your way. Being true to yourself... nothing else compares to that bravery. Our community also needs to come together to support our trans brothers and sisters too. It's sad that there is still a lack of caring, compassion for the trans community within our own community. I don't get it. We are all family. ALL OF US. Seeing more queer and trans noise artists out in the noise scene is fantastic. I hope this continues and the support grows.”

— Richard Ramirez (BLACK LEATHER JESUS, WEREWOLF JERUSALEM, THREESOME SLITTING, Deadline Recordings, et al.)

“Yes it fucking matters if there are out and open queer noise acts. It matters to every queer or closeted person, just as it matters to see us in any form of media and culture. It is important for our survival to see representation, and it is important for our oppressors to see us still thriving and creating no matter what they throw at us.”

— Alyx III (YOTZERET SHEYDIM, WRETCHED CRAWLER, V.I.L.E., Cleaner Tapes)

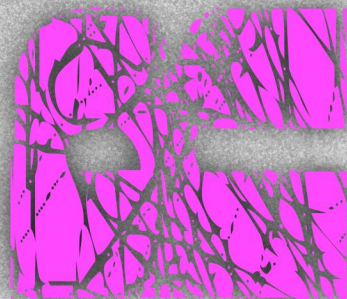
“I think having out and open acts matter to those that want to be out and open. The way has been paved, floodgates open. It matters.”

— Anjilla Ulfhednar (MOONBEAM TERROR, AUTOEROTICHRIST, SCARLET DIVA, et al.)

Like I said, this isn't scientific data. These are friends of mine, mostly (not entirely) of Western-European heritage, almost exclusively over 30, all living in America. I did a bad job of sourcing viewpoints, but I also want to show how, try as one might, we all inhabit our own spheres, whether intentionally or not. Plus, y'know, I sent out some questionnaires that didn't get returned. That's okay too.

So yes, for the most part, “we” seem to still think that being OUT and VISIBLE as artists matters, if not for the youth and the next generation and those who need that push or reassurance that they can, then for ourselves to feel genuine and honest and authentic. Those are valid reasons, arguably, to pursue a goal.

...but at what cost? Look, I love how visibly queer and trans noise is these days. I even had a “crisis of faith” one might say, where I considered hanging up the STRAIGHT PANIC moniker for good because, “who really needs to hear what one more cisgender White guy has to say (even if he is a proud bottom)?” Sure, the avant-garde/underground/experimental realm always was Queer/friendly—maybe it's just a shift in my own perspective—but there's less guesswork these days. Maybe that's detracting from more important topics (as arguably Identity Politics has turned out to be as a political strategy). Maybe that's part of the death of nuance. Maybe I helped start something, even unintentionally, that's begun to eat its own tail. When a queer-under-30 can get a Halloween cover show, with a roster of almost exclusively queer performers, canceled twice at two different venues for being “problematic” ... what community are we speaking for and claiming to protect, and from whom? If we can't even dress up like monsters for Halloween, then what's the point anymore?



FRAGMENTS
OF
SOME
OF
THE
MATTER

“A l'exemple de Saturne, la révolution dévore ses enfants.”

- Jacques Mallet du Pan

I'm coming up against a wall and I'm not sure whether it's age, outlook, upbringing, or some melange of everything that we call the “lived human experience,” but I find myself being simultaneously inspired by the youth, and terrified of them. Maybe that's the natural order. Maybe I'm too adept at putting myself in the other person's position. So I did what most anyone does when they can't seem to locate the path they were on—I talked to people.

Granted, me asking my friends questions doesn't come anywhere close to being statistically significant or even scientifically sound, but there's something to be said for at least asking for some outside opinions. What I find is that generally that youth are happy to have found us, and we're happy to have them, but there is—as usual with basically everything everywhere anymore—a very vocal minority of Internet-weaned whelps who have been raised almost exclusively in niche-micro-Identity echo chambers who have come to think that discomfort equals danger; distaste equals dissent; discourse equals defiance. Add to that, there seems to be a subcourse of “Ideological Purity” tests that are constantly ongoing in some sort of Hegel-cum-Kafka-cum-Nietzsche three-way circle-jerk clusterfuck. NO ONE IS PERFECT ALL THE TIME, AND WE NEED TO STOP EXPECTING THAT OF PEOPLE. Humans are messy things, and people who are often on the edges of the dominant social paradigm tend to be messier still. Just look at how Marsha Johnson and Silvia Rivera were treated by the established “gay rights” movement of their own time. Things have not changed so very much. Lecture me about your proper pronouns, and I'll introduce you to a self-described “tranny faggot” who does sex work to get money to eat and pay for a room to sleep in. The “Revolutionary Vanguard” is a nice idea, but it lacks nuance. (jfc, again with that word).

See, here's the thing. Returning back to the now-semi-mythic Halloween gig... One of the issues raised by one individual (who just happened to be in the position of power of being the venue booker), was that Whitehouse had “fascist ties,” or some other such rubbish.

I say that's rubbish because, and I quote:

"[... In early 1983 I released a power electronics compilation tape I decided to call 'White Power' (fuck knows what I was thinking) and plonked a great big swastika on the front cover. I'm sometimes, and obviously not unreasonably, challenged about that tape in particular. What can I say? I want to make clear now that I am not, and have never been a fascist. We're talking about a particularly stupid and obnoxious schoolboy bedroom compilation tape that sold a handful of copies and has never been licensed for re-released in any form whatsoever. As a middle-aged man I'm mortified by the whole thing and I can only guess at the motives of my much younger self."

— "COME CLEAN: Philip Best interviewed by Martin Bladh," Alien Existence (Infinity Land Press, 2016)

If anyone takes issue with that, and argues that I'm simply defending one of the old guard (who was, give or take, 15 years old at the time), then look up my FIRE ISLAND ALASKA release from 2010, Horns For Maldoror, which features a big, fat swastika made of cocaine on the cover. The album was supposed to be some sort of "indictment against the excesses of youth," a sort of "youth is wasted on the young" mentality after having read Maldoror for the first time in my life, and honestly "what the fuck was I thinking" is mostly my reaction to that artistic design choice these days, but oh well, what can one do with the past except to learn from the lessons it provided gracefully/graciously. My point in all of this, is that youthful exuberance breeds excessive, explosive gestures which at the time feel sound, well-rounded, thoughtful... but age about as well as a two-liter jug of urine.

Queer kids, you are more than welcome here in the underground. If this space truly feels like home to you, we'll have you, we'll encourage you, we'll book you (when you're ready) and collab with you and release your work (when it's ready), but understand what this place is; understand how this space came to be; understand what this space stands for. Most of us make difficult, ugly art as a way of processing the world at large, coping with traumas both personal and societal, trying to make sense of cruelties and injustices of which we have no tangible powers to impart upon. Being on the "right side of history" is well and noble, but intention is 9/10s of the law and a lot of you like to act like cops. Just remember what makes up the paving stones to Hell. In other words—make sure your motivations are legitimate.

Are you good?

Or are you just concerned with being seen as good?

"The camps are now open / Loosened definitions set / Everyone's guilty"

— "Struggle," STRAIGHT PANIC, Excoriation (Jouissance du Rien, 2020)



fin

3/21/21

RED WEST 7" (MEOWSOUND)
EDITION OF 50

SPLIT CS w/ PRINCESS DISEASE
(BLACK RING RITUALS)

FAGGOT FRONT / GAY DEATH / STRAIGHT PANIC
3-WAY CS
(DEATHBED TAPES)

STEMMING THE ROSE LP
(DIFFICULT INTERACTIONS)

MEINE SINNE CD (FLAH DAY RECORDINGS)

FULL-LENGTH CS TBA
(HANDMADE BIRDS)



MORGAN KOSO

AGE: TIME IS RELATIVE

PRONOUNS: THEY / THEM

GENDER: FUCK IF I KNOW

LOCATION: GERMANY (CURRENTLY)

PRIMARY MEDIUM: WHATEVER SUITS THE
PIECE.

OTHER MEDIUMS: —

BIO:

USED TO DO ART JUST FOR THE SAKE OF MAKING SOMETHING BEAUTIFUL. SINCE THE BEGINNING OF THE (RUSSIA/UKRAINE) WAR I THREW ASIDE THE PRETTY TO FOCUS ON THE LOUD. STILL TRYING TO FIND MY FOOTING IN THAT CONCEPT, BUT I HOPE I CAN MAKE SOMETHING IMPACTFUL ONE DAY :)

LINKS:

[MORGANS-GHOST.TUMBLR.COM](https://morgans-ghost.tumblr.com) (NOTE: THE "O'S IN "MORGANS-GHOST" ARE ZEROES)

THE ENEMY OF MY ENEMY IS MY FRIEND

lgbtq+ acceptance in Ukraine



*I struggle to describe the sound of air raid sirens, since there's really nothing they can be compared to. So these spiky shapes will have to do as placeholders for the screams of a whole nation.



Fuck's sake

Terrible timing

Goddamnit! At pride too?

God

Sorry I brought you here

God, I hope everyone's fine

It's ok


The missiles are homophobic, heh

Duh, they're russian



I'm sorry, can I sit here?

Huh? Oh, yes, of course



You're panicking. Would you like me to distract you?

...please

You look pretty young. Is it your first pride?

Yep

How are you liking it? Aside from this, I mean?

Well, not counting the air raid, honestly, safer than I thought

You caught a good year. It wasn't always like this.

Really?

RED CLOSET

it was during this time that Soviet propaganda began to depict homosexuality as a sign of

Ukraine previously existed under the USSR

Whereas the Stalin government conflated homosexuality with the situational, sometimes for

Where LGBTQ rights were

Well...

When Stalin came to power, homosexuality became a topic unfit for public depiction, defense or discussion.

Complicated?

Yep. And most of the time, lacking or nonexistent

As Ukraine regained its independence, a lot of that culture still stayed


But, because of Ukraine wanting to distance itself from the USSR and be closer to Europe instead,

The Ukrainian LGBTQ community slowly grew and blossomed

It was still quite the hostile environment, but we were getting there!




Well, Russian propagandists say:



(Paraphrased) They're all homos in the army! United through gay sex!


Sergei Markov, the man who brought us that quote



And how do Ukrainians react?

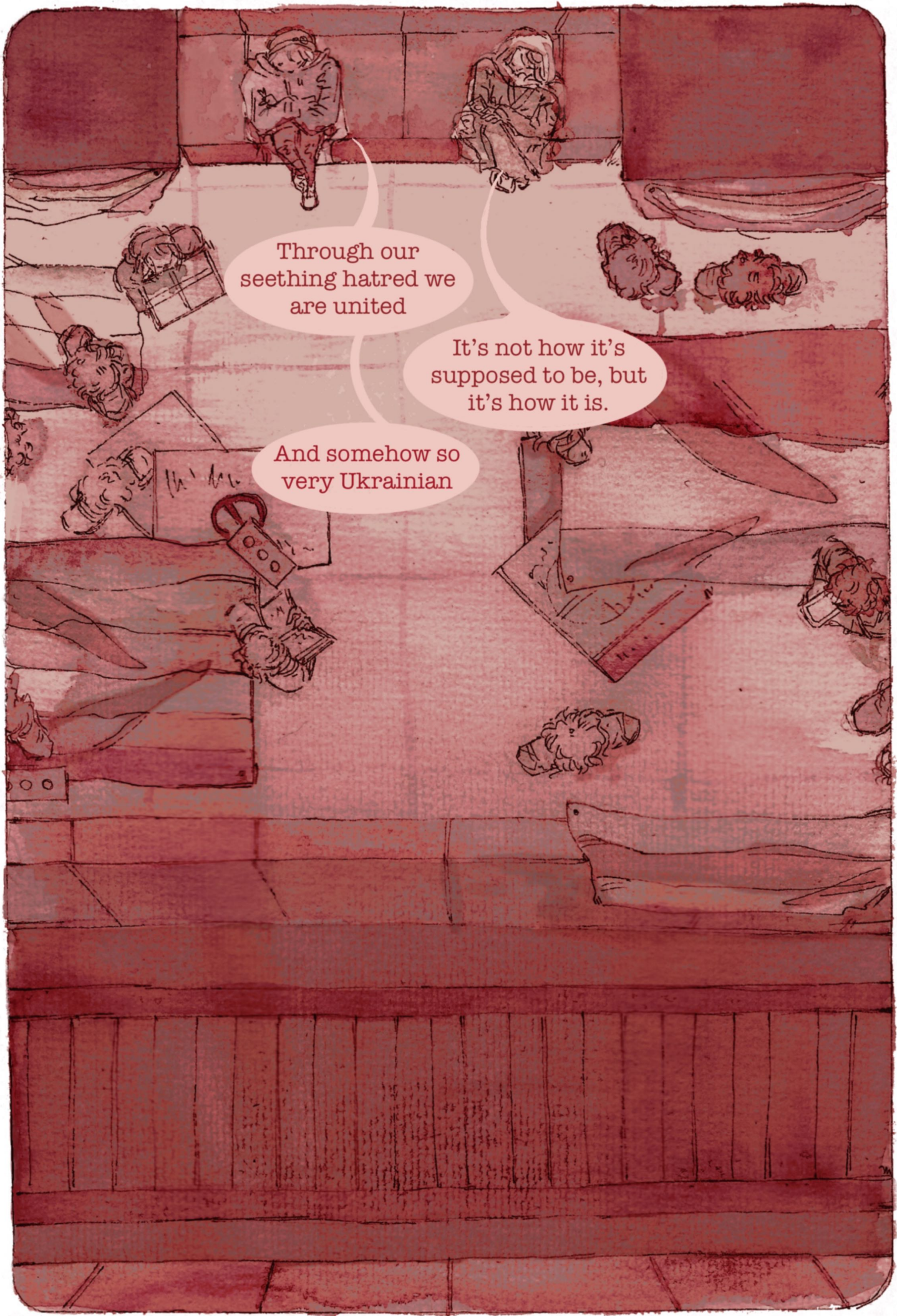
Hell yes gay sex?

That's a crude way of putting it, but, yep, basically



"If Russia hates them so much, just for existing, too, then they're not that bad"

In their hatred for Russia, they kinda forgot they hated gay people too.



Through our seething hatred we are united

It's not how it's supposed to be, but it's how it is.

And somehow so very Ukrainian



RANDOM



WELCOME TO THE
SOCIAL MEDIA SHITSHOW
ODD POSTINGS SENT OUR WAY PG 69

THE ANXIETY RIDDLED LIFE OF
MR. DISEMBODIED EYE
A COMIC STRIP PG 70

A GUIDE TO COMMONLY USED
PRONOUNS
NOT AS SCARY AS PEOPLE MAKE THEM OUT TO BE PG 71

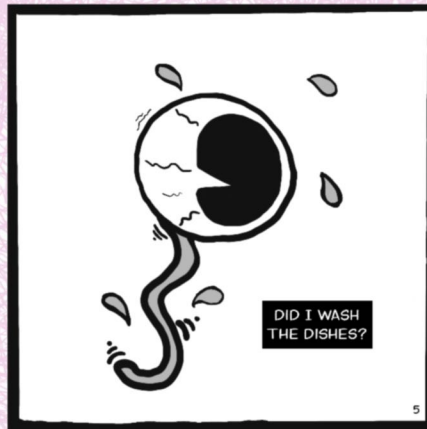
ANXIETY AND DEPRESSION MAKE A PERSON
"STAGNANT"
A POEM BY W.M. TEMPLESMITH PG 72

SOCIAL MEDIA SHITSHOW

SOMETIMES WE POST THINGS ON SOCIAL MEDIA. SOMETIMES THE INTERNET RESPONDS IN WAYS WE CAN'T BEGIN TO COMPREHEND. BELOW IS AN EXAMPLE OF THE ABYSS STARING BACK.

"IF YOU'RE GONNA LIKE CRY OUT FOR ADVERTISING AND SELF-MOTIVATION TO BE AND MORE STUFF TO YOUR PROJECT LET'S BEND THIS TO THE TOP OF THE DOCUMENTS OR COUNT IN IT TO THE TOP OF THE TUMBLR PROFILE AND THEN PROBABLY FEEL ABOUT IT WHY BUT HE SAYS SUCH THINGS BECAUSE IN THE END YOU'RE PROBABLY GOING TO GET THE SOFTWARE TURNING GARDEN EXPOSURE YOU'RE IN FOR A DESIRE FOR A CRAVE YOU'RE IN FOREIGN DESIRE TRY IT SOMETIME I DON'T PROBABLY RECOGNIZE IT FAR FAR BETTER THAN YOU INITIALLY WISH ME A BETTER BEAT..."

The Anxiety Riddled Life Of Mr. Disembodied Eye



THE ANXIETY RIDDLED LIFE OF MR. DISEMBODED EYE IS THE POORLY DRAWN QUASI-INTELLECTUAL PROPERTY OF R. T. FERENT.

A NON DEFINITIVE BUT SOMEWHAT COMPLETE LIST OF COMMONLY USED

PRONOUNS

Subjective	Objective	Possessive	Reflective
She	Her	Hers	Herself
He	Him	His	Himself
They	Them	Theirs	Themselves
Ze/Zie	Hir	Hirs	Hirself
Xe	Xem	Xyrs	Xemself
Ver	Vir	Vis	Virself
Per	Per	Pers	Perself
E/Ey	Em	Eirs	Eirself
Fae	Faer	Faers	Faerself
Ae	Aer	Aers	Aerself

REMEMBER: WHEN IN DOUBT, JUST ASK THE PERSON WHICH **PRONOUNS** THEY PREFER. IT'S REALLY THAT EASY!

"STAGNANT"

I CAN FEEL
THE TICKING OF THE CLOCK;
THE TIGHTENING OF
THE GLOVED HAND.
WALKING A RAZOR SHARP EDGE
WITH HEMORRHAGIC FEET,
I TRY NOT TO SLIP.

I CAN HEAR
THE GNASHING OF THE TEETH;
THE DESPERATE, GASPING BREATHS.
INNOCENT AND OBLIVIOUS,
BUT CONDUCTIVE TO
IRRATIONAL,
UNCONTROLLABLE RAGE.

I CAN SMELL
THE BURNING OF AMMONIA;
STRONG ENOUGH TO INDUCE VOMIT.
I KNOW IT'S NOT GOING AWAY.
I KNOW IT'S NOT OK.
I'M FROZEN
JUST
THE SAME.

— W. M. TEMPLESMITH

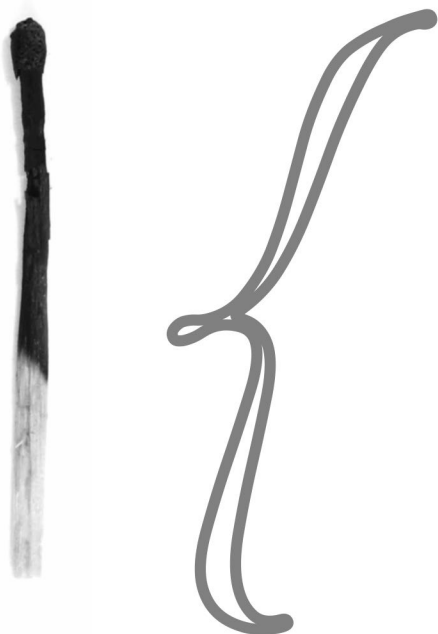


WIFE
REDBUBBLE.COM/PEOPLE/NIFE-FUN/
BUY SOME BULLSHIT!





LETTERS



SINCE WE DON'T YET HAVE ANY FROM READERS, HERE'S

A LETTER FROM THE EDITOR PG 75

A LETTER FROM THE EDITOR.

WELL, IT SHOULDN'T COME AS A SURPRISE TO ANYONE THAT WE DON'T HAVE ANY READER CORRESPONDENCE TO ANSWER YET. I MEAN, WHO WRITES LETTERS TO HYPOTHETICAL MAGAZINE EDITORIAL DEPARTMENTS, RIGHT? SO, I FIGURED I'D TAKE THIS VACANCY AND OFFER SOME BLUBBERING GIBBERISH OF MY OWN... A PEEK BEHIND THE CURTAIN, IF YOU LIKE.

WE'VE REACHED THE END OF ISSUE ONE, AND BOY AM I BEAT. I DON'T THINK I'VE EVER WORKED THIS HARD ON ANY PROJECT BEFORE (BESIDES MUSIC). I'M NO DESIGNER, OR WRITER, OR ILLUSTRATOR, OR EDITOR FOR THAT MATTER, BUT IN THIS ISSUE I'VE HAD TO ASSUME THE POSITION OF ALL FOUR (AND MORE). THAT BEING SAID, SOME THINGS WITHIN ARE EXECUTED MORE PROFESSIONALLY THAN OTHERS. I'M HAPPY TO SAY MY SKILL IMPROVEMENT FROM THE START OF THIS PROJECT TO THIS MOMENT HAS BEEN NOTICEABLE (TO ME ANYHOW) AND I HOPE THAT MEANS BETTER THINGS FOR THE FUTURE.

LEARNING ON THE FLY, AND JUGGLING MULTIPLE MEDIUMS/THINGS AT ONCE HAS BEEN A REAL CHALLENGE FOR ME. I HAVE THE USUAL DYNAMIC DUO OF ANXIETY AND DEPRESSION, COUPLED WITH ADHD TENDENCIES AND I SWEAR TO CHRIST I'M AUTISTIC AND NEVER DIAGNOSED (THEY DIDN'T CHECK FOR STUFF LIKE THIS 40+ YEARS AGO). IT'S REALLY FUCKING STRANGE HAVING SO MUCH SELF AWARENESS AND STILL NOT BEING ABLE TO GET OUT OF YOUR OWN WAY, BUT WHATEVER; I SURVIVED ISSUE ONE DESPITE ALL IT'S HURDLES.

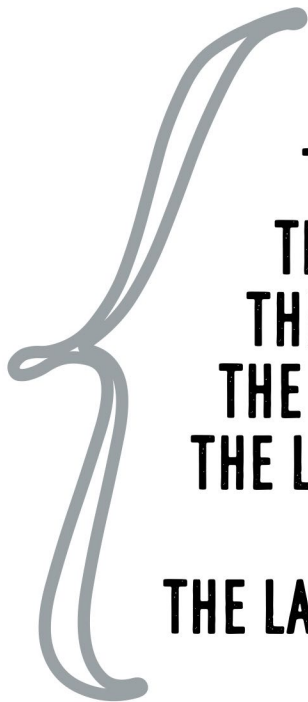
ANYHOW, WHY THIS ZINE AND WHY DO IT NOW? HONESTLY, BECAUSE I'M 43, COME FROM A FAMILY LINEAGE OF POOR HEALTH IN MALES, AND I REALLY WANT TO DO SOMETHING GREAT THAT HELPS ARTISTS WITH TALENTS I DREAM TO POSSESS BEFORE I DIE. BECAUSE I'M SICK OF GOOGLING FOR A SOURCE FOR OUTSIDER/EXPERIMENTAL QUEER ART AND NOT FINDING WHAT I'M LOOKING FOR. BECAUSE THERE ARE AN ENDLESS NUMBER OF MAGAZINES, COLUMNS, BLOGS, ETC. EXPRESSING THE OPINIONS AND VIEWS OF CISGENDER WHITE MALES (OF WHICH I AM ONE), AND SO FEW OFFERING REAL ESTATE TO THE OPINIONS AND PERSPECTIVES OF MARGINALIZED PEOPLES (THE IRONY HERE ISN'T LOST ON ME).

I'M INCREDIBLY FORTUNATE TO HAVE BEFRIENDED SO MANY INTERESTING AND TALENTED ARTISTS WHILE ASSEMBLING THIS ISSUE. I'M EVEN MORE GRATEFUL THAT MANY OF THOSE ARTISTS TRUSTED ME WITH THEIR ART (I SINCERELY HOPE I HAVEN'T DISAPPOINTED ANY OF THEM). WITHOUT THEM AND THEIR TRUST, THIS ZINE CERTAINLY WOULDN'T EXIST, AND THERE'LL FOREVER BE A TINY PLACE IN MY HEART FOR EACH AND EVERY ONE OF THEM.

TOGETHER, WE GOT ISSUE ONE TO THE FINISH LINE. WHETHER OR NOT THERE'S AN ISSUE TWO OR BEYOND SOLELY DEPENDS ON THE CONTRIBUTIONS FROM CREATIVE READERS LIKE YOU.

HOPE TO SEE YOU IN MY DMS :)

LAST



THE LAST WORD
THE LAST PLEA
THE LAST PITCH
THE LAST STATEMENT
THE LAST CRY
THE LAST BREATH

THE LAST PAGE

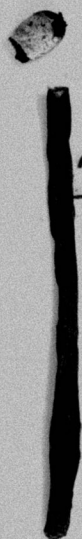


WE WANT YOU!

WE ARE ALWAYS LOOKING FOR CONTRIBUTORS/CONTRIBUTIONS, ESPECIALLY WRITERS/WITTEN CONTENT. I REALLY WANT TO GIVE THE STAGE TO PEOPLE WHO CAN OFFER A DIFFERENT PERSPECTIVE THAN THAT OF A CISGENDER WHITE MALE (LIKE ME). IF YOU FIT THE DESCRIPTION, LOVE THE KINDA STUFF WE'RE COVERING, AND HAVE SOMETHING TO SAY, GET IN TOUCH. WE WANT TO GIVE YOU A PLATFORM FOR YOUR OPINIONS AND EXPERIENCES. YOU DO NOT HAVE TO BE A PROFESSIONAL WRITER OR JOURNALIST. YOU JUST HAVE TO BE GENUINE, HONEST, AND SPEAK FROM YOUR HEART.

ON OUR WEBSITE (WWW.FANEMAG.COM) THERE WILL BE A SUBMISSION GUIDELINES PAGE THAT WILL ELABORATE ON THE KINDS OF CONTENT WE'RE LOOKING FOR, AND THE KINDS WE'RE NOT. IF YOU HAVE ANY QUESTIONS, YOU CAN ALWAYS REACH OUT ON OUR SOCIAL MEDIA PAGES OR EMAIL US AT FANEMAG@GMAIL.COM (MORE PROFESSIONAL EMAIL ADDRESS FORTHCOMING). IN ADDITION TO CONTRIBUTIONS, WE ALSO WANT TO HEAR THE OBJECTIVE AND CONSTRUCTIVE CRITICISM/COMMENTS OF OUR READERS, SO IF THERE'S SOMETHING YOU WANT TO SEE ADDED, INFORMATION YOU WANT PRESENTED, ARTISTS YOU WOULD LIKE TO SEE COVERED, OR ANYTHING ELSE, LET US KNOW.

THANKS FOR READING ALL THE WAY TO THE END. WE HOPE TO SEE YOU AGAIN FOR ISSUE TWO (MAYBE YOU'LL BE IN IT?).



WWW.FANEMAG.COM