



NO ENTRY

A fourth Sunsetters album by Blind Man's Book

(Lindsay Taylor and Jordan Dooling)

(Album art by Wiratomkinder)

v2

LINDSAY'S INTRODUCTION

Here we are in album four. Musically, *No Entry* is something of a departure from the sounds of the previous albums. *Mythology* is an enjoyable if somewhat immature take on 'standard' prog, *Summer* is a more refined take on the same, and *Excavate* applies a more ambient/post rock lens to that kind of sound, but *No Entry* is, to me, more in the vein of applying a prog lens to, like, post punk. That's not to say we were consciously drawing from post punk, but the narrative we were writing for was very much in that kind of political punk vein.

And on that note, the narrative for the album is also a departure from our previous writing style. *No Entry* first appeared in our big notes document as being a short album with no overarching concept in a similar vein to *Mythology*. This changed in the lead-up to and aftermath of the 2016 US Presidential election, becoming a satirical concept album about a far-right type misinterpreting the journals of a deceased US military deserter who became a leftist after defecting, culminating in Far Right Guy becoming a terrorist and being killed in a shootout with the police. The concept then shifted again into being a commentary on the sense of alienation that comes with living in our contemporary Western capitalist society and how that can lead to people becoming radicalised into far-right types.

The reason for that final shift in the narrative is that both Jordan and I, over the years, noticed an increasing trend on social media of people, willfully or otherwise, misinterpreting anti-capitalist or anti-fascist satirical pieces as instead condoning the targets of their derision, and we simply wanted to avoid that. Jordan goes into more detail about this aspect of the narrative while talking about 'Best Regards', and I will also say that I am still considering using the lyrics I wrote for the Leftist's journals for something else, though so far I haven't made any progress in that regard, so who knows.

To quickly return to discussing the sound of the album, when we decided to make the album into a concept double album like *Summer*, my intent was that the first disc would be a sort of uptempo prog punk, then slowing down into, like, progressive doom metal for the second half. Then for some reason the whole album slowed down, couldn't really tell you why, but I like how it contrasts with the previous albums, particularly *Summer*, the other Big Concept Double Album.

JORDAN'S INTRODUCTION

No Entry is the last of the albums that we've had planned for years in advance. Some of these pieces have been in the works since before *Summer Sucks* released, and Wiratomkinder provided the album cover a very long time ago. After finishing those previous albums, we had some concerns that we might be burned out, that it would be a tall order to make enough material for another big concept. In the end this album came together in a series of good productive sessions, much like how I did the finishing work on *Summer Sucks*. Like. We had a lot of material, and I am actually pretty competent at composition by now.

This album was, however, the first Sunsetters release to have (more involved) post-processing work done on it. Between *Excavate* and *Entry*, I got a Steam Deck and got introduced to Linux. There are lots of free creative programs on Linux, such as LMMS, a multi-track music mixer. I took a little time to get familiar with that, and I also spent a lot more time interested in the way our music sounds on the ear. There's a new fictional guitarist on this album, and to distinguish her as a character, I gave her a distinct guitar sound. For this, I looked to Shreddage. Well, okay, I looked to an sf2 soundfont that was ripped *from* Shreddage 1, and to cover my bases I spent the \$60 so I now own a copy of Shreddage. It doesn't work on Linux. I really just paid a lot of money for a soundfont I downloaded for free, didn't I? Anyway, I'll talk a little more about that during *Being Watched*.

The concept this time around is, truthfully, a much darker story than we've done before. Lindsay's covered a lot of that above, and I *will* cover a lot of it during *Best Regards*, but I wanted to here mention the kernel of the idea, in fact the reason *No Entry* exists. It's a tribute to internet horror video series *Marble Hornets*. Back in, like, 2014, when all of Sunsetters was just an idea, we wanted the eventual fourth album to be "a *Marble Hornets* album." That's why it's called *No Entry*, that title comes from *Entry #29*. And that's why I asked Wiratomkinder to provide an album cover with the Slender Man on it! It's why there's a song titled "Best Regards," as *Regards* is a recurring word in the series. And it's why the story is ultimately about a violent man with a gun who happens to have the Slender Man's influence in his life. I love *Marble Hornets*, I have immense respect for how it told its story.

One of our earlier plans for this album was for it to literally be *The Tragedy of Alex Kralie*, or for that to at least be a song title. 2016 changed that, but if anything, our relative independence from the source material is a strength of the concept. This is now something colder, because it is something pretty much real. The Guy at the heart of this album *basically* exists in our world. He's a real type of person. And while Lindsay and I have profound distaste for The Guy, this album is still coldly sympathetic to him, because beyond all this, beyond all the influences and beyond the plot...

...this is the story of loneliness.

A SICK STORY

(composition by Jordan, based on motifs by Lindsay)

Jordan: This instrumental track was initially written as the intro to “Best Regards” before being repurposed into the intro to the whole album. The synth bassline was written by Lindsay for dramatic proggy parts, and I thought it worked really well as an intro. Builds up tension. The acoustic guitar plays the main arpeggio of “Best Regards,” establishing it so early that it’s better described as ‘foreshadowing,’ and then the little percussive left-right-panning riff was written *for* “Best Regards” but became associated with “The Man Who Wasn’t There.” These can be considered the ‘main riffs’ of *No Entry*. Then, as the track proceeds, there’s some good old bitcrush effect that crescendos. Bitcrush works really well with the musescore sound, so you can expect to hear it a lot, if not in this album necessarily. So, “A Sick Story” acts as a new type of Album Intro Track– ‘new’ as in the Sunsetters haven’t had this kind of track before. An ambient little build-up track.

Something is coming. Some story approaches.

PROPHETIC TO THE BLIND

(composition and lyrics by Jordan and Lindsay)

Jordan: This began a few years ago when I was on a *Black Mesa* kick and tried transposing *Half-Life* music to MuseScore. I have an experiment somewhere that sets “The Cremator” (now “The Man Who Wasn’t There”) to the rhythm of “Shadows of Death.” Wasn’t how I wanted it to sound. But next I dug deep into my subconscious and remembered the soundtrack to 2000s *Counter-Strike* machinima *The Leet World*, a series I grew up with. It has a really good soundtrack for what the series actually was, and the creators would direct the more serious moments to match the music, and. I love that stuff. There’s one track in particular, “Ocho Muertos,” introduction theme for a deadly antagonist, which is rooted around a heavy and smooth electronic beat that has been in my mind all these years. So during this experimental phase, I went into MuseScore and transcribed the “Ocho Muertos” drumbeat by ear, and then I decided to set the music of Lindsay’s “Thus Wept the Bald Eagle” (now “Death of the Author”) to this beat. It.. really worked. I powered through the whole composition in a matter of hours, adding guitar countermelodies, gradually varying drum patterns, a sinister bassline, and that booming organ.

This piece was, for the longest time, simply titled “om ne,” which stands for “ocho muertos no entry” but also just is a pretty cool collection of letters. As we came to finalizing the album, we agreed to title the track “Prophetic to the Blind,” as that’s an old name that **OH GOD THE RAPTURE IS BURNING** claimed was on No Entry, meant to be an anthemic singalong song. This fit that bill. I tend to describe this song as an “anthemic ‘welcome to our dark twisted story’ album opener,” an archetype that I swear exists in a lot of popular albums.

In 2025, since I’d already been tweaking the previous three albums, I decided I’d may as well update *No Entry* as well. So this is now v2. And Prophetic v2 has a stronger, busier, rhythm section. I think you’ll find it’s a banger.

Lindsay: I remember when this was supposed to be, like, uptempo rock somewhere in the realm of punk, also featuring some of the worst lyrics I’ve ever written. I don’t know if I ever actually got around to writing music for it, but one day Jordan sent over what was basically the final version of the music, which is more-or-less what you hear now, as well as better lyrics for it.

TOWERS AND CITADELS

(composition and lyrics by Jordan)

Jordan: At some point, I felt “om ne” needed to end on a softer synth piece. I then felt that this synth piece needed to carry forward into the next track. I wrote this piece as a result, intending for it to grow into a full heavy metal song somehow, but I never found a composition that worked. Instead, this stands now as a cuttngly sincere heartfelt transition. I wrote the lyrics as a fourth-wall-breaking soliloquy, my actual perspective as the author, speaking directly to the audience, lining up the listener’s perspective to.. be prepared for the subject matter of the story. The lyrics can also be interpreted as something The Guy says, though I suspect he and I come to different conclusions of what to do with the perspective.

CONTRACT DESK JOCKEY (SHUT UP AND PLAY)

(composition by Lindsay and Jordan, lyrics by Jordan)

Lindsay: This song is a pretty good synopsis of what was originally the uptempo sound for the first disc. I wrote the bulk of it, and Jordan wrote the ambient keyboard middle section and also rewrote the lyrics. It does a good job of changing up the tempo of disc one. I don't have much else to say about it, really; it's just a fun, cool song.

Jordan: So I wrote the lead guitar noodling throughout the verses, I wrote the vocal lines, I'm pretty sure I also wrote the little bass solo, and I also apparently wrote the synth break though I don't remember doing so. Making it mellotron was definitely my idea, though. I chose a mellotron horn, kind of a King Crimson-y tone.

The lyrics came in a fit of bitter anger. I pictured a most unpleasant kind of music fan. I had meant to scrap them and write something else, but frankly, they worked. I'm writing about someone who isn't me, for a change, and this brings with it a confident detachment, like we're looking at the ideas underneath the words, looking at them through a glass.

(Music is art, but it is also a product. Fandom is communal, but it is also a service. This is a song about a Guy who thinks rock bands shouldn't bother making new music, that they should just do live shows where they play old favorites all the time. I feel Sunsetters music is in a unique position to bring this intersection up, since Sunsetters music is music without the performance, painting pictures for a fandom that does not exist. But that *fictional* Sunsetters, they too must play live shows, and they too must have "old favorites" that people want them to play. There must be features of their new songs that some fans do not like. I kinda feel like this song itself would be generally loved, though. This one would become an old favorite. And the irony in that *also* suggests it will happen.

(Anyway. That's the kind of stuff I think about when I hear this song.)

In Version 2, I gave the drums a *thorough* overhaul, highlighting the rhythms of the noodling guitar, overall turning this into the energetic impassioned song I knew it should be.

BEING WATCHED

(composition by Lindsay and Jordan, lyrics by Jordan)

Lindsay: I got inspired by some of the weird glitch-y things that Jordan had posted on his Tumblr in February 2023¹. I liked their vibes, so I just kinda ended up trying to do something similar. This one probably had the most back-and-forth between us of the more recently written material.

Jordan: One day Lindsay sent me the first, like, minute of this and said I could do what I wanted with it. So I had it build into a steady doom metal piece. I'm rather attached to the bassline.

This song is the narrative introduction of Sally Death on lead guitar. Midway through the song, she picks up her own guitar and the song gains what we call "the Megalovania guitar," as it's a soundfont using Shreddage (aka "what Toby Fox used to do the guitar in Megalovania"). The guitar sound, rather *conspicuously*, sounds really freaking good, rounds out the midi sound and gives it an edge. However, while I love adding the soundfont to our tracks, I don't actually like to add it to *all* the tracks. And for the first Sunsetters release with Sally Death, I wanted to make the listener wait a little. Because I'm actually quite attached to the MuseScore guitar sound, and I don't want to *replace* it but instead *supplement* it, or have the MuseScore guitar supplement Sally. Plus, not all compositions work well with Sally's sound. It's quite limited in its range, and its volume is tied to the soundfont in a clunky way.

The lyrics for this piece are the most blatant homage to *Marble Hornets* on the album. June 19 was chosen as the starting date for the lyrics because that was the birthday of *Marble Hornets*, and that series is full of peaceful walks through forests, interrupted by horror.

¹ Those glitch-y things are material for an album by a different fictional band Jordan is working on, by the name of Coestts. That album, curiously, is titled *NO ENTRY*, in all caps. To differentiate, we refer to it as "the glitch album." You might be able to find this album on [the Sunsetters website](#) if you do some digging. *No Entry* is a decidedly strange section of this big midi music project.

THE BOY IN THE LIGHTHOUSE

(composition and lyrics by Jordan)

Jordan: Version 1 of this piece came about in two days, and rather spontaneously at that. I wrote a sort of pop song, I described it as “Coldplay with an Autechre beat (and a grunge break).” Lindsay really liked it and wanted it on *No Entry*, and I was happy to contribute it to the album, as I did have the album in mind. It was Lindsay’s idea to only have lyrics during the choruses. The weird break section took a bit of effort and some rewriting, as it’s rooted in quintuplets and that’s.. a weird rhythm. I mean, the whole song is actually rooted in quintuplets, with sextuplets at key moments.

The lyrics are based on a dream. Not even *my* dream, but the dream of friend RealaChao. She told me about a dream she had where I (specifically I, Jordan) lived in a lighthouse and had a little chao toy that I would put in the window. I took to that idea, and played up the isolation aspect, as that’s a subject that’s been on my mind for years now. So I wrote a little sad character study. My goal was, and is, to make the listener cry.

Having this in the middle of the album was also a conscious choice, as narratively this is a sudden cut to a different character altogether, and not even a character with any context offered. What little context is suggested in the prose story for this section is offered conditionally– it might not be true, it’s all speculation. It’s like a David Lynch thing, giving a context-free little subplot that is secretly key to the story’s themes. And *No Entry* is a story about isolation, and the effects it has on the human mind.

Version 2 took another two days, as I struggled to bring definition to the verses. Ultimately I reckoned that a heightening of the electronica influence would pay off, and, in my opinion, it did.

Lindsay: This one was all Jordan. It’s real neat.

ELECTRIC DISTANT

(composition by Jordan)

Jordan: Continuing on with the David Lynch motif, here's a song that was directly inspired by his work. There's a scene in the 2017 *Twin Peaks* where the nonverbal Cooper has sex and has a great time, and the camera cuts away to a shot of mist rolling through the trees, and there's this slow steady synth piece that plays that's staggeringly beautiful... I was inspired by that to write something for musescore, and that's where the start of this song came from. The rest of it took some methodical iteration, and probably some Phil Collins Genesis influence too (I think of "Submarine").

For a while, this was just a little experiment, but we added it to *No Entry* towards the end of production for a few reasons. In finalizing it for version 1, I added the guitar parts and the ending where the chords ring out.

Making version 2, however, was absolute heaven. It was all about the rhythm section. I took a more conscious study of "Submarine" by Genesis, and then I dove into Electric Distant's drums and gave them a *lot* more depth. And I made sure the song *built to something* this time, giving it this trance-y payoff before the guitar chords end us off. I'm *really* happy with this one now.

Conceptually, I interpret this song as being connected to Boy in the Lighthouse, continuing the no-context interlude in the middle of this story. Electric Distant is specifically the part where no narrative happens, where instead we think about the core ideas shared by the different threads. It's isolation, loneliness, distance, and also electricity has something to do with it.

COLORS OF GRACE

(composition and lyrics by Lindsay and Jordan)

Lindsay: I wrote this to continue the sound of 'Death of the Author', and in doing so is probably where the idea of making disc two being a slow dirge came from. Jordan wrote the entire middle section and made the faster section longer; I think he ended up adding, like, five minutes to the song's runtime, turning it from, like, just under four minutes to just-over-eight minutes. This and 'Death of the Author' are probably my favourite songs on the album.

Jordan: Took a lot of revisions. A *lot* of revisions. Actually, for most of this song's life, the structure and even 90% of the compositions have remained identical; we kinda hit upon a good song early on, but we were *too* early and I hadn't developed a sense of how our music *sounds* yet. I also hadn't yet standardized the specific techniques I now apply to all Sunsetters songs, and when I took a look at this score in 2025 I was struck with a time capsule of all these conflicting methods of audio mixing. It took me a good couple hours just to equalize all that and finally be able to look at this song again as a creator.

So, as a creator, what is this song, how would I describe it? It's an uproarious midtempo metal song with plenty of riffs to mosh to. There's a focus on singalong vocal lines and on sinister little sounds. I remember we wanted this song to be, just, cool metal. I think in hindsight it's like if Metallica made Dream Theater's "Home."

This song was originally track 11, and my decision to swap its place with Death of the Author is probably one of the most dramatic changes I've made on one of these revisions. I think the new placement makes more sense, though. I think the listener needs a cool metal song to get them going after, like, three straight songs of a slower downtempo nature.

FOLLOW ME UNTO THE BRINK

(composition by Jordan)

Jordan: I wanted another transitional piece, and I also needed to tie “The Cremator” into what the album was becoming. So I took the fundamental “Cremator” melody, slowed it right down, and broke it into four chords which Sally’s guitar harmonizes atop. This helped me with the following track too.

Sometimes when I listen to this one I feel like it’s *super* sinister.

THE MAN WHO WASN'T THERE

(composition and lyrics by Jordan)

Jordan: People *really* like this one. It's probably the moody lite-industrial.. post-punk-y style. I wrote the original piece ("The Cremator") *many* years ago, as an early style experiment for what *No Entry* could bring to the table: it had a repetitive sinister bassline, different instrument sounds than normal, and electronic drums pitch-shifted down. I would try, over the years, to add to this piece, but nothing sounded right; "The Cremator" felt incomplete, but it also felt like it spoke for itself. I had *no* idea what I would do for the final album.

But then the day came that I had to figure it out. I wrote "Follow Me unto the Brink," which helped get me in the mood, and then I.. just sorta *rewrote* "The Cremator," with Sally's guitar as punctuation. I took all of the earlier experiments and used them as inspiration for the *structure* of the piece. I had the bass play a bit more freely than before, I had Sally provide the riff from "Best Regards" (as Lindsay had written it for that song's reprise *of* "Cremator" so it was already intended to fit, as well as that oscillating vocal line), and then I implemented the harmonizations from "Follow Me" into a quick little.. chorus melody, played on synth, then reprised by guitar during the solo. And then the drums got pitch-shifted, for old time's sake. This thing came together.

It's a deceptively dense piece, with a lot of content packed into a short amount of time. If I can cite any influences for it, I'd say it mixes new wave (The Cure's "A Forest" comes to mind) with nu-metal and Boards of Canada and.. probably video game music. There's a lot of *Half-Life* songs that go for this sinister synth-rock beat, particularly in *Half-Life 2: Episode Two*.

The lyrics took a lot more work than they really should have. I wanted to write something strange, something unexplained, but also something that *accounted for* and *worked with* the iamb rhythm of the vocals. So I took something Lindsay had written for a different and scrapped *No Entry* song and used that as the base for this. The iambs break down a bit towards the end, as does the coherency, to represent the Slender Man's victory over the mind.

DEATH OF THE AUTHOR

(composition by Lindsay, lyrics by Lindsay and Jordan)

Lindsay: I wrote this one day back in 2016 to fit a poem I wrote in the run-up to the 2016 US Presidential election 'cause I was mad about it; who can blame me, am I right. I don't really remember what it was like composing the music. If I were to hazard a guess, I probably figured that a slow dirge was what fit the words best, and I was absolutely right to think so.

Most of the revisions to this one went to the lyrics after reworking the album's concept in the early 20's. Far as I can tell, the only changes to the music were making the drum part more varied and adding the vocal reprise at the end of the song. It was very much in a similar vein to something like 'Submerged Within', 'the Lonely Seas', 'the Inferno Begins', and 'Is This All' in that the music got written pretty quick and remained largely unchanged for its final release.

It has always been funny to me how the transition riff between the two main sections of the song is a quote of one of the main leitmotifs from *Corpse Party*. I played it for the first time towards the end of 2016, so the soundtrack (which is super good, by the way; highly recommend) was fresh in my mind. I think I put it in as a placeholder, but ended up never coming up with anything to replace it, so it's just been there the whole time.

Jordan: This piece was originally titled "Thus Wept the Bald Eagle," and I did a Sega Mega Drive cover of it titled "Thus Wept the Blue Hedgehog." This final version isn't incredibly different, as frankly the composition was solid. I did, as mentioned, make the drum part more varied; I felt that was a necessity. I also tweaked some instrument sounds and compiled the lyrics, which were *mainly* what Lindsay had originally written, but I added some things too. I consider this to be a straight-up Lindsay piece, and in some ways it is the heart of the narrative, the most vulnerable manifesto of The Guy.

This is also such a vibe to write fiction to. Great song, Lindsay.

BEST REGARDS

(composition and lyrics by Lindsay and Jordan)

Lindsay: This was originally supposed to be two parts, with each part being the final proper song on each disc. I wouldn't call that version my best work; it was a bit repetitive and unpolished, but I think it was still pretty close to what I wanted it to be.

Jordan: I think this is one of the most polished Long Songs we've ever done. It doesn't even feel long to me, it just feels like a jazzy exchange of sections. But that took a lot of work, and the earlier versions of this song ("Best Regards, Your Gun" part 1 "Shoot Interlude" and part 2 "Shoot Intruder") are quite different from the final. I have vivid memories of getting high and listening to the old versions many times, I wanna say as early as 2017. So the final version will have been influenced by those memories, the "sense" of the song that I had developed. I wanted the album to end on something like this, a dense piece of narrative with musical elements slipping by, easy to miss but all building off of and developing each other.

Lyricaly, the Journal section is all mine, and the Guy section is all Lindsay- though, still, I may have tweaked a line or two. That Journal section is perhaps the last remnant of the original narrative concept, which would have gone on for a lot longer and given far more focus to the contents of the journals. I think the final structure is mesmerizing, revealing the journal contents at the end like some secret twist- and then they're not even that clarifying! But that just makes you look at the Guy differently- "what the heck did *he* see in this?" And then the shooting, That Thing That The Guy Does In The End, was also the original ending. Here, I think it comes off like a tragic climax, a sick relief, "thank god, it's done, he's dead, no more dreading what he *might* do."

Lindsay and I talked a lot over the years about the implications of writing about such a.. charged and.. Real concept as an alt-right conspiracy theorist. I was probably the one who was the most uncomfortable with the idea, but I also... I *get* it, I get the importance of addressing it, and I *definitely* get the uncanny appropriateness of linking it to the shadowy internet horror ARG world. There was an infamous news story a while back about some girls who attempted to murder another girl and blamed it on the Slender Man, but that's not even what I'm talking about here. The thing is, the far-right internet world takes influence from gaming spheres. As the most relevant example, QAnon is a direct and *conscious* inversion of horror ARGs- rather than having the players collaborate to process

and navigate fictional content, the players are encouraged instead to speculate and *create* the content that future posts will pull from, to make them feel like they “discovered” or “predicted” a new conspiracy. It’s a world that manufactures and preys on a community of outrage and suspicion, channeling it into violent flashpoints that all “coincidentally” serve an anti-government political agenda. It’s a dark world. Is internet horror *responsible for it*?

No, of course not, only the perpetrators are responsible. But does that mean we should turn a blind eye to our own place in the world, the responsibility of our own creations? I don’t think so. I think we have a right to make a story where the Slender Man, figure of fictional conspiracy bloggers, stands adjacent to the conspiracy spheres where shooters leave the world with manifestos posted on blogs. And so the Slender Man of *No Entry* is not connected to the main plot, but he is *adjacent to it*. The Slender Man haunted the keeper of the Journals, and then the Slender Man appears to The Guy and provides him *with* those Journals, but that’s the extent of his influence. It is The Guy who alienates himself, it is The Guy who reads into those journals the things he wants to believe, it is The Guy who *had already* isolated himself.

No Entry takes place in the mid-2000s, and so we couldn’t write about internet blogs or news websites, and much of the modern political landscape had not yet formed. But the story still stands, and there is still the implication that The Guy isolated himself with *something* far-right: Fox News. The original frog boiler.

Alright. I’ve said enough about the concept. This is our first album with a proper, like, fleshed-out story attached to it, and we have put a lot of thought into that aspect, but at the end of the day it’s still a Sunsetters album. I would be happy if *No Entry* is remembered for its music. That’s the part that we worked the *most* on. The effect of the music is one steady ride taking us forward with grim inevitability. When it has its climax, it’s short but about as rad as it gets. I remember I made that intense metal climax in only half an hour. Sometimes it happens like that, sometimes it all comes together and I know exactly where it’s going. *No Entry* has quite a few sections like that, actually. I’m proud of this album. Damn proud.

Listen to “Best Regards,” listen to it multiple times, put some headphones on and pick a different instrument to focus on each time, you will notice a lot of nuance in the composition. Then, as the old saying goes, put it all back together and “drink it, and forget it all.”

Sunsetters are:

Ganymede “Degan” Allen

Guitars

Paul Blackwood

Bass, General Vocals

Elsie Carr

Lead Vocals, Keys

Fin Jensby

Drums

& Ridley “Sally Death” Coe

Guitars, Mellotron

Blind Man’s Book are:

Jordan Dooling

Arrangement, Composition, Lyrics,

Production, Design, Visual Art

Lindsay Taylor

Arrangement, Composition

Wiratomkinder

Album art

& Knuckles

All Instruments

Special thanks from Lindsay to:

Muscores versions 2 and 3 for being great and also free, all the bands/singers I like for doing good work, the Fear Mythos for still existing and creating cool content and being generally cool people. And our handful of fans, y’all are great. And Jordan, for doing all the work, again again; love you.

And everyone who listen to the album. We hope you have enjoyed listening, and that you continue to do so.

Special thanks from Jordan to:

MuseScore version 3 is the workstation of kings. LMMS is quickly becoming my secondary workstation. Thank God for reverb.

Kid3 is where I add metadata, and I get a lot of joy out of that.

Kdenlive is my video software, for lyric videos.

Mellotron.sf2 and Megalovania_Bass_Guitar.sf2, thank you for providing lovely sounds.

Shreddage X, I paid money for you just for the sake of having the rights to a damn sound. I do not thank you.

You should be thanking me, Shreddage.

Marble Hornets, David Lynch, you two are the most conscious influences on this album.

Damn Dangerous, you wrote *peak* internet rock soundtrack. You inspired me, and I am indebted. Autechre, you sound nothing like anything I ever hear or create, but somehow I know you have something to do with what I make.

The Slender Man. You are my Everyman, but sometimes you must be a Monster.

Thank you to Audrey, Ellie, Quinn, Chamomile, Reala, butterflies, and Dr0Shadow; you were the Fans during the production of this album.

Thank you to Lindsay. A lot more of your work ended up on this album, and I hope I did it justice.

And hey. You. Reading this right now. I love you.

See you next album!

