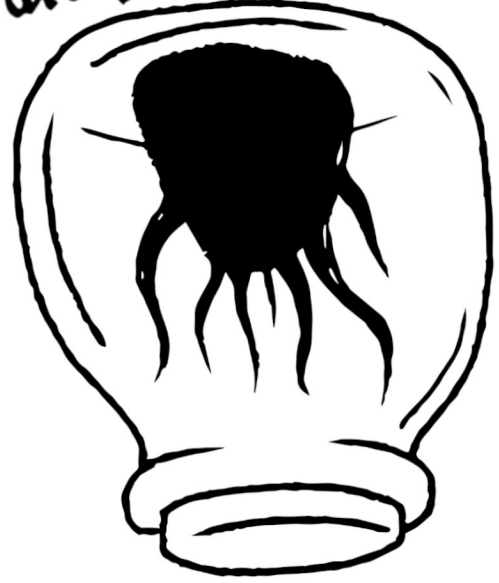


animiculum & FRIENDS



PLASMFEST

**5? FOR SNOT by BanBaker**  
 doodles by Snot Patties  
**PATTIES**  
 Dan and Justin are 2/3 of Snot Patties, a group that was "active" in North East PA a quarter-century ago. Earlier this year, Animiculum released the tape *I Cover The Jewels I Found In Your Skull: Selected Songs 2001-2005*, and the two got together to catch up and work on some new tunes. What follows is a highly condensed version of a longer conversation available in that collection's digital liner notes.

**How did Snot Patties get started? What was the intention for the group?**  
 D: Snot Patties got started when I got a guitar... in December 1999. Our friend Pat taught me a couple chords and then I just started writing. I kind of came up with little chord progressions that I could play. And then we started just messing around and we made the first songs, which was Snot Patty Shack Shanty.

**J: The highest-quality song.**  
 D: Yeah, exactly. At first we were just naming them like random things, but Snot Patties stuck for some reason.

**J: ...I think we hung on to the kind of grossness of it. And it was just like, I mean, just imagine like we're playing a concert or whatever and somebody has to introduce us as the Snot Patties.**  
 D: Really, for me, it was just making more songs, just like writing a song and playing it and recording it... And I just liked listening to them. So I never even considered like, we'll do a show or whatever.

**Look within →**  
 J: I don't think I ever really thought we were going to go anywhere. Ever since hanging out with Dan in school, we always wrote stories [and drew] together... so when Dan got the guitar, it was just another medium to continue riffing off of each



animiculum  
 issue 3 · spring 2026

# RE-MEMBERING OURSELVES THROUGH CREATIVITY

by  
Scott Wright  
PhD

*How old were you when you learned about who you "should" be?*

Most very young children don't need to be taught to be themselves. Like other so-called "wild" animals they simply live according to their natures. They know how to play by moving toward what's fun, how to meet basic needs by expressing their feelings. "Growing up" forces us to forget some of the most playful, beautiful parts of ourselves. We are educated about "proper" conduct, moral rules, conventional behaviors. Messages like "don't be angry," "people of your gender don't cry," "you can't sing" dismember our souls, lopping off

what doesn't conform. In Jungian psychotherapy, the cut-off parts of ourselves are referred to as "The Shadow" because what we repress does not disappear, but lingers in the dark corners of the psyche. Inner dissociation hurts others as much as ourselves. When the Shadow inevitably bursts forth, we find ourselves acting "out of character", often with disastrous results. We see the most self-righteous people acting out the very things they criticize in others. How often do we discover a homophobic political or religious leader having a secret gay affair? On a cultural scale, Shadow parts are externalized via oppressive processes like racism, transphobia, and genocide. That which we are blind to puppeteers us from behind the curtain.

Creativity is the vital rebellious practice of breaking our inner laws. Artistic expression is subversive

when it involves risking "dangerous" messages, vulnerability, and judgment. Creativity involves facing the urge to hide our artwork ("my song's not cool enough", "people won't like it") that perhaps all artists are familiar with. Often, our greatest gifts are those we are most afraid to share. It takes as much courage to rebel against the oppression in our own hearts as against that in the outer world.

For those who succeed in facing their own Shadow, creativity is a practice of "re-membering", an invitation for those exiled parts of us to reclaim "membership" in the inner community (to use the language of Internal Family Systems therapy). When we remember ourselves, we shatter internalized oppression. When we remember what children know instinctively, we find secret treasures locked away inside.

We can re-member collectively by courageously sharing the parts we have locked away. In a band, when one person's bold musical choice is accepted and amplified by the group, the whole group welcomes a new possibility into its sonic world. When we challenge one another to dare creatively, we participate in a timeless liberatory ritual.

If you want to take a step towards re-membering your Shadow parts, consider these questions:

*Who am I not "supposed" to be?  
Who do I wish I was?*

When you find a dismembered part, consider playing with it, singing about it, or sharing it with your community.

**Further reading:**  
*Owning Your Own Shadow: Understanding the Dark Side of the Psyche* by Robert A. Johnson  
*No Bad Parts: Healing Trauma and Restoring Wholeness with the Internal Family Systems Model* by Richard Schwartz

## SNOT PATTIES, CONTINUED...

Can you talk more about the writing process in general. In the liner notes, you've got all this ephemera, lyrics written on receipts and napkins and stuff.

J: For some of those, I had jobs where I just worked by myself... so I would occasionally think of a tune or think of a lyric or whatever. And then later on, I would end up calling Dan and I'd be like, *hey, just don't say anything, just record this*. And then I would very bashfully sing it into the phone

D: Some of those that I still have and I scanned [in the liner notes] are, like, on Kwik Fill receipts... stuff like that would just kind of happen magically all the time.

J: I'd say it was pretty similar to what you witnessed in your basement [when Justin and Dan recorded a new song at Canadaway Records in 2026.] It was just like... repeat stuff until we can come up with some lyrics and then let's just do it.

D: We had a good musical kind of sense and our songs were constructed just kind of naturally, I think. Justin's got a great knack for melodies and it all came together.

**What's on the tape versus what's left in the archives?**

D: I tried to select kind of the catchiest and best stuff for the tape, which ended up being mostly stuff that Justin sang. To me, that's like the most palatable stuff... Justin had some pretty wild vocal songs early on too. He had some weird accents and voices.

J: Dylan-esque, yeah.

D: I would say [the tape is] probably like maybe a quarter or a third [of the entire output]. There were 3 full albums ...and then a few scattered oddities here and there... after that first album we were in more of a flow, and all the stuff was pretty good.

**What's it been like to revisit Snot Patties after all this time?**

D: I feel like it's always influenced the music I made afterwards. It was kind of a fertile creative period that we had... now, [when] I look back [I'm] like, how did we write songs so easily? It's not that easy anymore, really.

J: We do the standard guy thing where we don't talk to each other for years and then one of us reaches out... every time Dan would be like, *hey, we should work on something...* and then I'd ghost him for like a year or two... this time I was like, no, I'm going to come to your house. We're going to do it in one go.

**So what's next for Snot Patties?**

D: I do want to put out [another] tape, all the extras. There was some really weird stuff early on... maybe try to find a home for it. And then I want to do the new recordings we did. I want to put those out once they're a little polished up... kind of like a little reunion freebie thing.

J: In my head, there's always this possibility where I'm going to write a song with piano and then basically do the reverse to Dan and be like, *hey, I wrote the song, you get to add to it now instead*. That'd be sweet.

D: Bring it on.



Zine dept:  
Ben Baker  
(they/them)



back cover:  
Matthew Cutter "The Seventies"