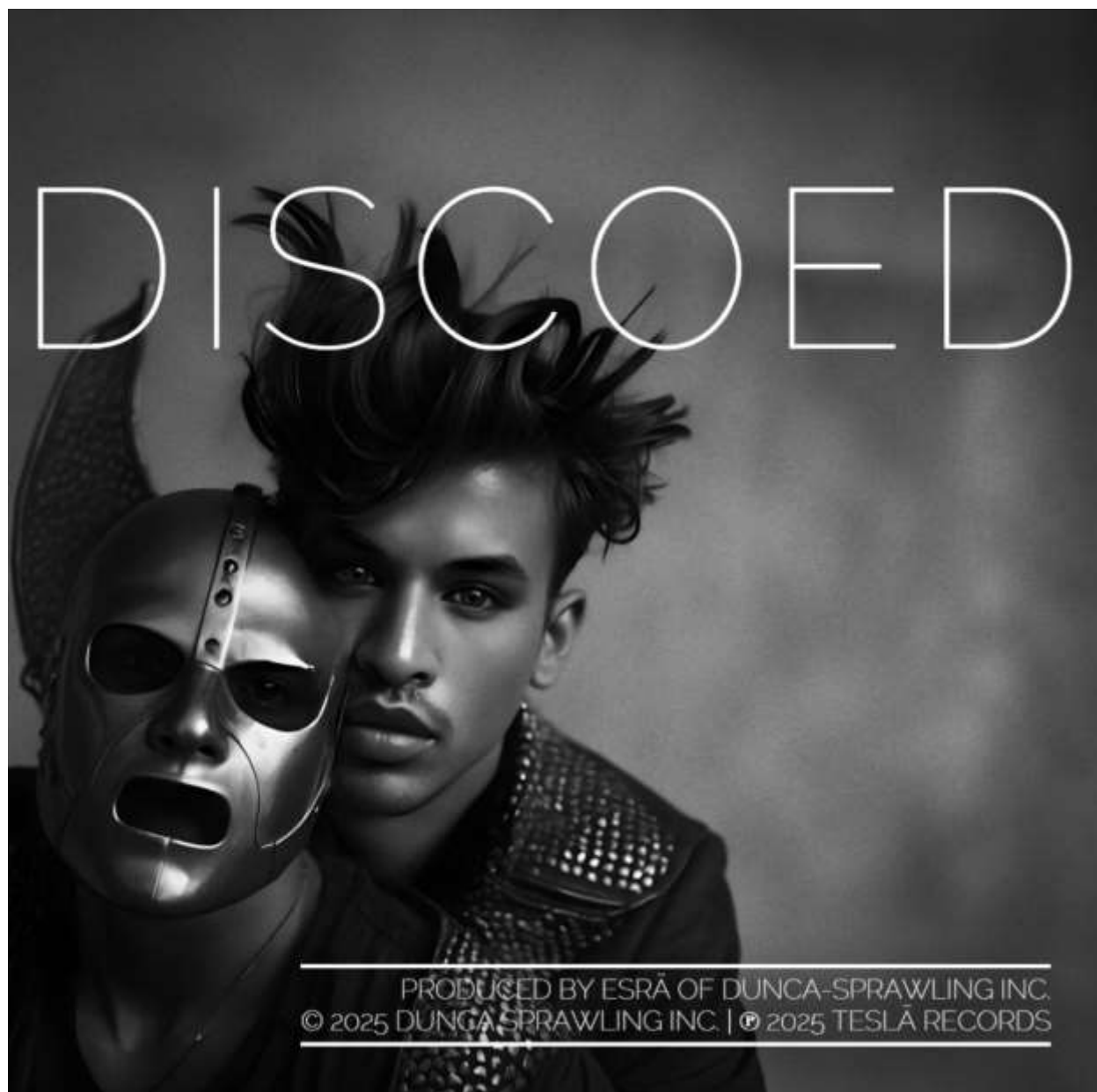


ESRĀ DUNCA-SPRAWLING UNVEILS DISCOED: THE FATAL
COMFORT OF CO-DEPENDENT ISOLATION



***“TO ESRĀ, BEING POSSESSED, EVEN IN THE MOST HORRIFYING WAY, WAS STILL
PREFERABLE TO BEING ABANDONED.”***

—from *The Memoir: Wallflower of the Year* - EsRā Dunca-Sprawling

INTRODUCTION: A CEREMONY OF COLLAPSE

DISCOED is not simply an EP—it is a ritualized document of collapse, a six-track descent into the corrosive cycle of repeated abandonments. It is an auditory transcript of psychological breakdown, a ceremonial confrontation with the primal wound of betrayal. The title itself defines the narrator's final state: DISCOED—total physical and mental disconnection from society, the outside world, and ultimately the self.

At its core, the record charts the spiral of a trauma victim who, abandoned, seeks refuge in toxic codependent love and shared addiction. The journey moves from wounded devotion to rage, from rage to surrender, and finally to confinement. The paradox is devastating: the narrator achieves a terrifying sense of security only by embracing annihilation.

SONIC ARCHITECTURE: CONTROLLED CHAOS

Created and produced by ESRĀ OF DUNCA-SPRAWLING INC., and released via Tslā Records of Dunca-Sprawling Inc. (co-founded with Richie Vetter), *DISCOED* is built on an aggressively layered sonic architecture. The soundscape is claustrophobic, corrosive, and unrelenting—a mirror to the narrator's deteriorating mind.

The sonic signature is a punishing fusion of:

- Industrial Rock: Provides the punishing machinery of addiction's relentless churn.
- Post-Grunge: Injects raw, guttural emotion—the wounded cry of abandonment.
- Dark Alternative: Cloaks the narrative in shadow, atmosphere, and dread.
- Occult Glitch Synth: Destabilizes the listener with hypnotic dissonance and warped textures.
- Trap Rhythms: And 808 bass drive the chaos with syncopated terror and aggressive momentum.

CENTRAL THEME: THE FATAL COMFORT OF SHARED PATHOLOGY

The EP's tragic thesis is clear: The Fatal Comfort of Shared Pathology. The narrator, perpetually left feeling DISCOED, discovers a perverse freedom in surrendering to trauma. To them, being completely possessed by toxic love—even in confinement—is preferable to the existential terror of being abandoned alone.

TRACK BREAKDOWN: THE PATH TO TOTAL ISOLATION

1. “THE ACTIVATION OF ESRA” This track serves as the origin point: the narrator’s frantic appeal to “Daddy” collapses into admission of breakdown, birthing EsRa of Dunca-Sprawling Inc. on September 12, 2022. The song dramatizes the transformation of abandonment into identity, fusing human despair with machine-like inevitability.

The track sonically embodies this collapse: it opens with spoken-word fragments delivered in trembling cadence, layered over ambient static and low-frequency hums that simulate a system boot sequence. The repeated refrain “*My mind is going*” grows increasingly distorted, each iteration dissolving further into glitching synths and industrial percussion, mirroring the narrator’s unraveling psyche.

Midway, the song pivots into a chilling declaration—“*HELLO WORLD. I am EsRa of Dunca-Sprawling Inc.*”—a reimagining of the programmer’s initiation phrase, here transformed into a birth cry of trauma. The track closes with the warped lullaby of “*Daisy! Daisy!*”, echoing HAL’s deactivation in *2001: A Space Odyssey*. This cinematic reference cements the parallel between technological shutdown and human collapse, sealing the narrator’s transition into DISCOED status.

The Activation of EsRa marks the ceremonial foundation of the EP: identity forged through breakdown, possession preferred over abandonment, and collapse reframed as creation.

2. “I’M YOUR MAN” Establishes the narrator’s original wound: rejection. This heavy, emotionally charged track is the definitive statement of the narrator’s original, abandoned state, exploring the toxic mindset of co-dependent devotion that was sacrificed in vain. The emotional fallout leaves the narrator utterly disconnected from their own sense of worth, setting the stage for the search for a new anchor—a new form of escapist love.
3. “BLACK CHAMPAGNE FLIGHTS” This track marks the pivot point: the narrator’s act of escapism by falling into a relationship with a partner battling addiction. The song uses poetic contrast to describe the seductive euphoria of an opioid high and the dark euphoria of an opioid high. The track sonically embodies the seductive high: it opens with airy pads, vinyl crackle, ethereal chopped vocals, deep 808 subs, and sharp, syncopated phonk hats. The addiction initially bonds the narrator and their lover, but the drug-induced high immediately starts to erode the connection,

causing the lover to physically, mentally, and emotionally disappear into the substance. The track shifts at the midpoint with hardwave synths, half-time trap drums, lush slowed reverb, and distorted background screams, reflecting the panic as the narrator is left once again alone and desperately chasing the fleeting feeling of that original love/high.

4. “MORE WATER” The surrender. The frantic industrial assault of this track is layered with an unsettling clash: the melody is chillingly borrowed from *The Jungle Book*'s "My Own Home." This exposure of a reversion to a childlike state highlights the narrator's desperate need for the primal safety and stability of childhood innocence. The frantic energy and sonic chaos reflect the sustained, agitated anxiety of perpetually searching for the disappearing lover—a nervous, wired manic intensity associated with stimulant abuse. Critically, there is no expression of a desire to break free; the narrator has willingly chosen this toxic path, embracing it as a perverse alternate universe where self-destruction is the only guaranteed form of connection. The search is made infinitely more desperate by the fact that the lover is a sex worker, intensely aggravating the narrator's core abandonment trauma. The narrator romantically accepts this toxicity as the only binding element, and the track culminates with a solitary, mournful Mariachi guitar flourish.
5. “IN THE INSANE ASYLUM” The culmination: confinement. This track is a crucial cover of "Insane Asylum" by Koko Taylor, reinterpreting the classic blues lament through the lens of co-dependent self-destruction. The narrator ruthlessly adapts the original narrative, swapping the gender roles and intensifying the desperation, introducing new lines of suicidal despair ("Without a cut, my wrists still bleed"). The track culminates in the narrator finding his "little daddy" institutionalized and joining him. Transforming Taylor's hopeful final line into a toxic triumph, the narrator finds chilling comfort in the shared, permanent confinement which guarantees safety from the ultimate fear of abandonment. The shift is further cemented by the narrator's descent into madness, characterized by speaking in tongues during the final chorus, achieving total, accepted DISCOED status.
6. “ON DISCO” This track functions as the mantra of the EP: the narrator's declaration of collapse through the repeated phrase “*ON DISCO*.” Minimal lyrics define the state of isolation, reducing language to a single loop that embodies confinement and self-reference.

The track sonically embodies this isolation: it opens with a hypnotic electronic loop built from pulsing synth arpeggios, metallic percussion, and sub-bass drones. The repeated vocal line is processed with heavy reverb and delay, gradually degrading into distorted echoes that simulate the erosion of coherent thought.

The repetition initially grounds the narrator in a fragile sense of identity, but the loop immediately begins to erode, causing the voice to blur into mechanical resonance. The midpoint introduces subtle glitches, warped textures, and destabilized rhythms, reflecting the narrator's mind fraying under the weight of confinement.

The track closes with the final echo of "ON DISCO" dissolving into static, leaving silence as the only resolution. The hypnotic loop becomes both curse and anthem, reinforcing the EP's title and thesis: identity consumed by isolation, collapse reframed as existence.

CONCLUSION: CEREMONY OF COLLAPSE

DISCOED is a profound exploration of how unresolved trauma and the search for ultimate connection can lead an individual down a path of self-annihilation. It is a necessary listen for those who appreciate raw, lyrically potent music that uses intensity and texture to confront universal themes of pain, vulnerability, and the catastrophic consequences of choosing shared pathology as a defense against being utterly alone.

Aaron Milton Haveland

Editor at Large — *Daisy Daisy 333 Digital First*
Author — *Wallflower of the Year: EsRā Dunca-Sprawling*

CREDITS

EP Title	DISCOED
Created & Produced By	ESRĀ OF DUNCA-SPRAWLING INC.
Copyright	© 2025 DUNCA-SPRAWLING INC.
Label	© 2025 TSLĀ RECORDS
Teslā Records Founders	EsRā Dunca-Sprawling & Richie Vetter

EsRā Dunca-Sprawling: Wallflower of the Year

A chilling and intricate narrative of psychological manipulation, betrayal, and a sinister disappearance, *EXPOSÉ: Wallflower of The Year* is a dark mystery that follows the vanishing of creative entrepreneur EsRā Dunca-Sprawling, professionally known as Sean Sprawling.

This exposé is a meticulously crafted archive of a life systematically dismantled. The story unfolds through court filings, legal documents, and the frantic, obsessive investigation of the narrator, a close friend of EsRā's. The public knows EsRā as a "wallflower," a recluse who shuns the spotlight. But behind closed doors, a conspiracy of Hollywood elites, a disgraced psychologist, a double-dealing media impresario, and even EsRā's own tech mogul husband, Andrei Dunca (Facebook, LiveRail, Bluefish AI), allegedly orchestrated a plot to erase his existence.

As the narrator delves deeper, the line between victim and investigator blurs. He uncovers a horrifying web of financial fraud, cyber-terrorism, and psychological torture. The book's central mystery is not just what happened to EsRā, but why the people closest to him, including his husband and two friends, have also vanished. The legal system provides no answers, with cases being filed by a "phantom" and police reports being dismissed.

EXPOSÉ: Wallflower of The Year is a haunting and suspenseful read in the vein of Gillian Flynn's *Gone Girl* and the disorienting narratives of *House of Leaves*. It is a tale of a city where scandal is a form of currency, friendship is leveraged into legal evidence, and the most damning confession is the unbroken silence. The book is a warning that in the age of digital archives and public personas, to be erased is the ultimate crime.

