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~~MAGAZINE~~



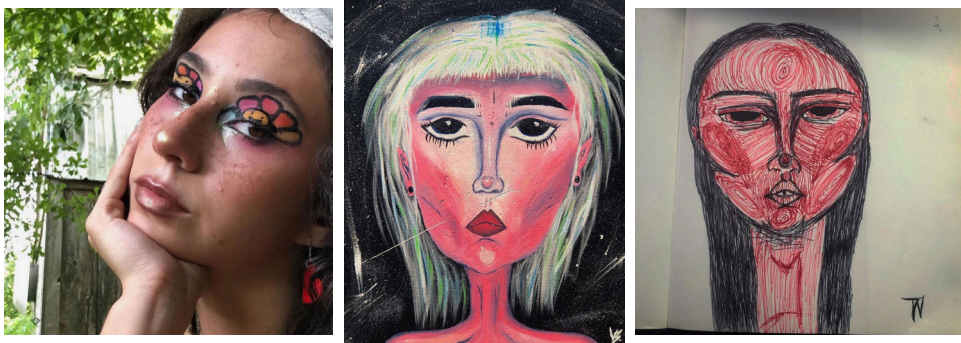
FEATURING
NICK GARY, A FEW
LAFAYETTE SKATEBOARDERS
& NICK HARVEY



SO, ABOUT THE COVER ARTIST

“My names Tiny, from the little la. I’m a 20 year old Virgo who lives and breathes for music. My initial idea for this piece really came from how I see Lafayette. The two characters on the front are actually a couple of skaters from the area, VERY cool people. I really wanted to convey the big energy of our small city so I wanted to include real, in-the-heat-of-the-moment photographs for the background. I definitely did try very hard to put my self on the scene, but I definitely didn’t need to pray to make the magic happen. It was just already there, as it always is here.”

- Tiny



FOLLOW THE ARTIST

INSTAGRAM: @7TINYBON3Z



A LITTLE ABOUT US

THAT MUSIC AND ART ZINE

Welcome back to another issue of the zine, yo.

I’m glad we have gotten this far amongst the topsy-turvy journey of navigating time, Festivale, and my school endeavors...

HOWEVER, we are still standing so without further ado, here is what you can expect from this issue:

Nick Gary.
Skateboarders.
Nick Harvey.

This introduction, I will spare thy audience a long-winded description and think it’d be best to get to it (mostly because no one reads the introduction anyways...at least, I wouldn’t).

-Miranda

FREETOWN BOOMBROOM ROOM

*Situated on a street corner in a square-shaped red-painted palace of dark lighting, furry stage walls, and many band stickers is the **Freetown Boom Boom Room**.*

*Amidst the effervescent sounds and lighting the venue has to offer, reign excitable and an eclectic array of patrons. Constant births of talents trek through this small-but-mighty palace of performance: skateboarders who visit the remaining artifact of a skate ramp, metal-heads eager to headbang, rockabilly lovers excited to show off their dance moves, and good ol' fashioned lovers of music and all things Lafayette. The presiding leader (and owner) of the BBR is **Nick Gary**: 1/3 of local boogie Metal band, **Sexlord** and member of **Space Desert Electric Acid Machine**.*

How and why did you come under the ownership of the Boom Boom Room?

This was something I've always wanted to do forever. As far back as I can remember I said I'd have my own club one day. I worked in bars all through my twenties-places like this, music venues, shit like that. I always said I was gonna have my own place one day. Out of happenstance or whatever, this place came up for lease and it was pretty cheap. I walked in and I knew exactly how everything was gonna look and where things were gonna go. Here we are 5 years later.

Any business owners that inspired you?

A lot of the guys in my family. My dad has his own business, I have uncles who have their own businesses, my

cousin- kinda the same thing. I come from a long line of business owners. Judd Kennedy- who now and again runs sound for me- when I first went to work in bars and stuff, it was with him at Renaissance Downtown. Still to this day, he's one of my best friends. He's kind of like my Yoda as far as bar shit goes.

Were you planning on hosting a specific genre when you originally opened this place?

We're just a music venue. We do a lot of the hard stuff because nobody else does. I mean, we had Reverend Horton Heat just the other night.

Do you find that specific genres of music are more popular at different times in society- if so, why?

Oh, man. I listen to a mixing pot of music. I think it's all about how people feel, know what I mean? People are angry, they have some shit to get out, they're gonna wanna go to a metal show and jump around and shit.

Do you ever mosh?

Not lately. I used to mosh with the best of them, though.

What do you think sets the BBR apart besides catering to the metal community in a way that other venues don't?

A lot of people are not in it for the music. A lot of musicians go places and they don't even meet the owner...that's not what we do here. We're about the music here. A lot of these touring bands that come



through, these cats are friends now. They stay at my house, they call me- it's a lot more personable like that.

What are the most memorable shows- good and bad?

We've had some doozies over here. One of the times we had Mothership over here and that was one of the most wild shows. Crowbar and Eyehategod both were sold out with people lined up all the way to the back. Some of our special shows during Halloween or Festival Internationale are some of the most fun parties we have over here. It's not really a genre-dependent thing. I'm after a good show and giving the people that come through a good show.

As aforementioned, Nick is part of two bands himself. After getting a kick out of the name of his newest musical venture- Space Desert Electric Acid Machine ("Ridiculous, isn't it?"), I asked him about the sound of his art.

What kind of music is it?

So, Sexlord, I call it "Boogy Doom". Like equal parts Zz Top and doom metal and put 'em together. [Regarding Space Desert Electric Acid Machine], on Wednesday nights, I have this open mic stoner rock jam- which is when just a bunch of local musicians come, people get up [on stage]. I started it just as a catalyst for new bands to start, know what I mean? Get random people jammin' together, maybe some magic will happen, and then bam- we have another band to book shows. That's actually how Ole English formed- from these jams.

Holy shit.



Jam", which is like instead of doing the real heavy, stoner-y, Black Sabbath stuff, we'll shoot for more of an atmospheric/ Pink Floyd-y/"let's take a trip to another planet" kind of thing. From that, me and a couple guys decided to improv and we'd end up performing amazing sets and I thought, "Man, we need to do this for real." So, last time we did it, we had **Quartz from Kiva and it was an hour long set that was all improv- we didn't know what we were going to play before we got on stage. Guitar, bass, and drums. Then, Thorn played some of his theromone, and some synths. I listen to it sometimes in my truck and think, I can't believe this is us.



I conveyed to Nick some of the same recycled thoughts I had before I started the zine that refers back to my past interview with Thorn: Thinking that genuine music was dead with the notion of an actual reality due to social media. According to Nick, "I definitely think social media puts a damper on the music scene and it should be the other way around: that it doesn't do that. I remember in my twenties, the music scene was much different than it is today. They weren't posting shit to Facebook. You were out posting flyers, handing out handbills, and you talked to other people in bands [that] would go to your shows, you would go to their shows, and it was a big reciprocal community and it's not like that [anymore]...I mean, it is kinda, but it's not like it used to be. I hear a lot of cats that will just preach and preach and preach about the music scene, this and that, and it's like "Mother fucker, I don't ever see you at shows. You sit at your house, bro. You only show up here when you're playing, so shut the fuck up. It's a different ball game. I think people are more worried about where the cool place to be is rather than the music."

Do you find any differences in the music scene since COVID? I was trying not to ask that question.

No, you can bring up the COVID thing. That's the rock in everybody's shoe. When we first opened back up and first started having shows, we had bands that

were like, foaming at the fucking mouth to play a show...and then they had other bands that I would talk to about booking and they're like, "Yeah, well, we're not ready yet- give us a few months," and it's like, "You've been off for a year and a half- like what the fuck you've been doing? You should be ready to blow the fucking doors off, ya know?" I don't find that it's really affected the music scene as much, but it's just that. People resting on their laurels during the whole COVID thing.

I feel like one thing I've heard a lot is that during COVID, it devastated the recovery community. There's always been drug-use in the AA rooms, but I feel like it probably had the same effect in the music scene. Do you think it affected our music community in any way? Creatively, figuratively, and/or literally?

It definitely did kill a few people. We've had a few people pass away in the past couple of years in the music scene, but I don't think it really did anything detrimental to the music scene around here. I feel like the people who passed away, it would have happened- COVID or not, ya know? That's a really interesting question. I never thought about that. A lot of the bands that are playing today were playing before and they're just back on their game, ready to get the ball rolling again. I was kind of hoping COVID would spike a bunch of new bands. People were fucking bored, they were stuck at their house, get some new shit written. I mean, it did a couple, but definitely not as much as I was thinking.

Well you said something interesting to me about resting on your laurels. I feel like in a few ways, it might've caused people to just get used to being able to fuck off at home and not have the responsibility.

Hell yeah. I got used to it. I mean, I would get off my day job and normally, I would get off, go home, take a shower, go see my son for a little while, and then I'm here. Then during COVID, it was get off work and just go hang out with my son...and then come here because there was nothing open, and I'd

just come here and watch a movie or something.. We had some private parties during COVID. Some speakeasy type deals. That was cool. I'd text people, "Hey, speakeasy, 7 o'clock, bring cash." I kind of let the grass in the front overgrow, cover up the windows, and have people who were looking to hang out with people instead sitting in the house doing TikToks or whatever.

There are some younger groups that are starting to form. With that, the problem that I hear is that there's no all-ages venue in Lafayette.

Years ago, there was a place called Main Street in Breaux Bridge and Main Street was an all-ages club and it acted as a feeder. These kids would go, they'd play in front of people, they'd cut their teeth, then they'd turn eighteen and they'd start playing in the bars. And that was cool, but now they don't have

anything like that. There's a couple of really young bands that are always hitting me up for a show and it's like, "Man, I'd LOVE to book y'all," but they're a bunch of sixteen-year-olds. Technically, there's a law that says they can play in a venue, legally. It's [just] more if one of those kids decides to sneak some alcohol from their parents' liquor cabinet and get shit-faced, regardless of where the



alcohol came from, that's coming down on me. It's just not worth the risk, know what I mean? I wish there was a place we could stick these younger cats and have a show for these younger people, but for now, if you're eighteen hit me up. I'll book you right now.

So, you're beginning to book these alternative drag and burlesque shows, so tell me a little bit about that.

Well, we've always done these burlesque shows. We've always done some weird stuff, but the drag show thing came about when I had one weekend that I didn't have anything and one of my bartenders was here and one of her friends said, "It'd be really cool to do a drag show over here," and I said if you could put it together, let's do it. And it went off- it was great. We've always done burlesque shows and they have this traveling freak show that comes through every now and again- that's some wild, wild shit. I mean, the Boom Boom Room slogan is,

“Come make some wild friends,” so that’s what we do over here.

Out of all the genres of music you’ve been seeing lately, what do you wish you’d see more of in Lafayette?

Honestly, real punk rock. I wish there would be more real punk rock bands [in Lafayette]. There’s just not enough. I mean, we got a couple of out of town bands that come through and a lot more that hit me up that are like, “Hey we’d love to book something,” and there’s all of two punk bands in this town. I would love to see more punk bands, know what I mean? There’s like 15,000 genres of music now, but I’m talking straight power-chord, mohawk, plaid pants, punk rock.



Do you think that may be making its way to Lafayette?

Maybe. If it doesn’t, I’m just gonna form another band. That’s part of the reason I formed the first band. I mean, me and a couple of guys started jamming and it was good and I was like, “Yeah- we should do something with this,” but in the back of my mind, [I] was also like, “This is another band, we could book [for] a show.” That’s still the attitude I have.

Do you find that being a musician and a music venue owner has helped you grow as a musician?

I’m definitely more susceptible to what a venue owner would be looking for, know what I mean? What you should be delivering as a musician to the place that you’re playing- to the people that you’re playing to. Also, we have people that play in here, but they’re missing a guitar amp or they don’t have a cable, and shit happens, [so] we get that.

Are there a few things you’ve learned in the last five years that you wished you knew before?

Yeah- there’s a few things. So when I opened this place- and I’m sure this happens to anybody that opens any business, especially a bar- I’m thinking my friends will be here, my friends will pay the bills. That’s not what happens. I mean, my friends definitely come, they show up...but to think they would be the regulars every night? Not so much.

And it’s definitely a labor of love. I’m certainly not setting the world on fire with what I make from over here, but I love it. I wouldn’t trade this for the world. When there’s a show with 150 people in here and they’re losing their shit or whatever, it’s like, “I did that. I got all of these people together to come see this show.” That’s the pay off for me.

What piece of advice would you give people in the music scene in general?

I think it’s on a pretty solid trajectory where it’s at. Where is it gonna end up? I don’t know. There’s definitely a bunch of solid bands in this town that have a lot of potential to do a lot of great things. Look at Capra- [they’re] blowing up right now. Ole English is doing a lot of stuff, Forming the Void was doing a lot of stuff. There’s a lot of local bands that are killin’ it right now. As far as the up-and-comers, they just need to know that they gotta bring it.

Do you think it’s starting to get competitive?

I hope so.

Makes it more fun?

Yeah! It breeds some of the best music.

FOLLOW THE ARTIST

INSTAGRAM: @FREETOWN_BOOMBOOMROOM

FACEBOOK: THE FREETOWN BOOM BOOM ROOM

Bruises, Vans footwear, cutting tricks, broken limbs, “gate-keeping”, and camaraderie are what I think of when I hear the term “skateboarding”. Rukus, a local skate and clothing store located in downtown Lafayette, is a safe space for local skaters to congregate and overall is a pretty fuckin’ cool place to hang out. Workers, Jamison and Chris were joined by Jashaun when I walked into the shop to ask them about the SoLA (South Louisiana) skate scene.

Chris: Rukus skate shop is like my second home.

The demolition of The Bowl, which was one of the most popular and essential skate spots in Lafayette, was a huge hit to the Lafayette skating community. It’s no wonder why Rukus has been a popular and integral part of the lives of many local skaters. However, with **Magnolia Skatepark** being built soon, the Laffy skate community has something to look forward to.

Jamison: In other cities, they have more places for people to go to.

Chris: It’s gonna be a very pivotal point for us when we get a concrete skate park built for us by the city. Inevitably [it’s] gonna create this outlet to where we won’t just have these group chats. [It’ll be], “Where are you skating today?”

The group chats Chris is referring to are the group chats that fellow skaters partake in to know which places are safe to skate. Spots that are free of “gate-keepers” and locals who don’t particularly care for the tricks being cut on rails...or just assholes in general who don’t respect these athletes on wheels.

Then, of course, there’s the:

“Everyone wants to skate, but no one wants to get on a board.”

What differences in the skateboarding community have y’all noticed in the last 10 years?

THE FLIP SIDE

Chris: I feel more inclined to say the culture as a whole- as in the clothing [for example] has made a huge impact. I feel like that’s why it’s getting a lot bigger. The sub-brands that are coming together and making skateboard stuff...they’re putting “Dickies Skateboarding” and “Carhartt Skateboarding”. So, I feel like all these different brands are connecting and influencing people to skate more- which is dope in a way, but then we have these things called, “Culture Vultures”-

Jamison: -Where people kind of represent themselves with clothing. Clothing, I feel, is how skateboarding has changed in the last few years.

Chris: In today’s age, skateboarding is definitely paying homage to the 90’s because it used to be early 2000’s-’10-’15, it used to be skinny jeans, tight clothes...

Jamison: I feel like attitudes of people I skate with have changed. I feel like when I was a lot younger, I’d come downtown and skate with people who knew what they were doing, they were always cold-shouldered...doing tricks, you’re not allowed to speak to them, type shit. Just intimidation....[and] what’s changed is all of us that were skating, like, a decade ago... that experienced the intimidation-now that we’re in that position, I’m always the one to engage with people that we’re skating with. Chris: I’ve been trying to voice that a lot and make that known: It’s cool if your skill level isn’t up to par with other skaters. We want everyone to feel welcome and my biggest thing is if you’re on a skateboard, that’s all we care about.

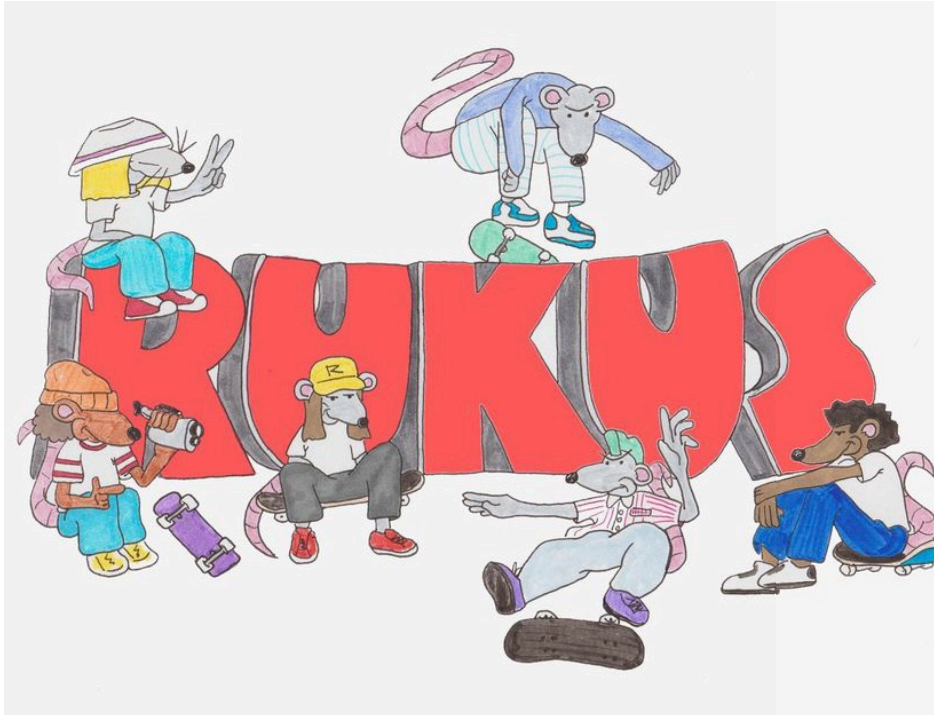
Jamison: Trying is better than not trying and that’s why I love this skateshop because we’re the only skate shop where you can skate in here. And we have this little box we skate on in here so a lot of people will do little tricks.

At this point, Jashaun came in. Dripping with sweat, out of breath and eager to speak about his experience.

Jashaun: I've been skateboarding for the last 12 years. Skateboarding has had a pretty positive impact on my life. It's kept me away from doing all [kinds] of crazy drugs and, like, selling drugs. And I've traveled a lot and met some of the coolest people through skateboarding. I like older people [or] younger people getting into it because it's just something that so many people have in common, even though they're strangers. You can meet someone from Alaska to New York and immediately have something in common because you skateboard.

As scary as getting on a board may seem, the relationship between pain and fear is fairly affable to the human psyche, it turns out. As Jashaun puts it.

“TO HAVE THAT ONE THING THAT’LL PUSH YOU TO BE LIKE, ‘HEY, I’M GOING TO GO ACCOMPLISH SOMETHING TODAY.’ TO GO THROUGH THE INSANITY OF HOURS OF NOT LANDING TRICKS, GETTING HURT, YOU KNOW? THEN COMING BACK, JUST TO START ALL OVER- I LOVE THAT ABOUT



SKATEBOARDING... I LITERALLY JUST DID THAT RIGHT NOW AND I'M DYING... BUT THAT'S PROBABLY THE BEST FEELING."

Jashaun, Chris, and Jamison all agree that skateboarding helped them through some pretty dark places in their lives. Using the sport as a spiritual craft of sorts. The three have built their worlds around the art of taking on a task that you know will destroy you physically at times; yet, ultimately birth a new trick, a new experience, or a new challenge to conquer for when they ride throughout the city.

Jamison: What I love about skateboarding is the creative reuse of landscape that was intended for other shit, like for people to sit on or for people to walk on. That's my favorite thing about skating: is how much you gotta think about it.

Chris: It's taught me a lot of patience. Without skateboarding, I'd probably be doing a lot of drugs. It has kept me off the streets, on some corny shit. There are some of the most genuine people in skateboarding.

In closing, Jamison had one message to the public:



“If I’m skating in front of your business and I get hurt, I’m not gonna sue you.”

Jade: “I’m Jade Amethyst, I am from Lafayette. I’m 22 years old and I skate.”

When I conducted this interview, I was not expecting to make a friend... but I did! I met Jade when I messaged her

on Instagram about Fae/ries (YKYK). We bonded over our love of all things spiritual and magical and winged. When I made a post about wanting to interview local musicians who are also skaters, she obliged. We sat at the book shop/bar, Beausoleil Books one afternoon and the rest is history.

Take a read:

Tell me about your experience as a female skater- which is a typical question, but we are in the south. Have you experienced any backlash?

Yes. I used to get it all the time because when I go to the park, I don't dress like a lot of people do. If I wanna wear a tight skirt and fishnets to skate, I'm gonna do that, ya know? So, I used to get a lot of feedback on that. People used to say that I was just going to the park to find guys or...that I can't even skate, but I actually get a lot of hate from the other chick skaters in the area. I got told a lot that I'm the reason why females aren't, like, respected in the skate community because of the way I present myself. And I'm like, "Actually, that's kind of twisted because you're supposed to be with [me]. [We're] supposed to stand together on that."



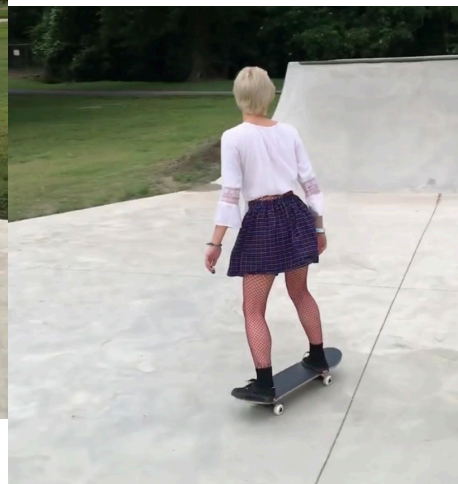
Well, you touched on the way you dress being a big thing and a few months back when I interviewed Jamison and Chris Bennett, they touched on clothing in the skate world too. So now I'm kind of interested. Can you tell me about how fashion and skateboarding seem to intersect?

Yeah, so I definitely think it's really common now to see people in those Dickies pants, or big, long pants. You know, super cool skate shoes and graphic tees-I think that's really popular right now. But street style, I feel like goes a lot into the skate community right now...I feel like everybody now really wants to present themselves.

So, I should've asked at the beginning but how long have you been skating?

I started skating when I was about 10 or 11 years old. My dad had got me a board and I didn't know anything about it. I would actually go to these little church-skatepark-outreaches because I'm from Baton Rouge and they did that there. And I started learning there; but then I got sick for a while and it kinda just took me out of physical activities. Then, I started my band Slumberparty, and all of my band members skate and so I got introduced back into the community again in 2018. I've been skating ever since then.

I know *Garbage Fry* and I'm starting to see how many musicians take up skating. Do you feel like there's a correlation between the two?



I definitely think so because I feel like in the skate community, I was touching up on judgmental people but I don't feel like everyone is like that. I feel like it's kind of like a hobby where you can be yourself and get your frustrations out [like] with music, you can get your frustrations out-[it's] kind of like the same outlet so I feel like it caters to the same type of person. So I definitely feel like there's connections there.

How has skating and being a musician shaped who you are as a person? Who do you think you would be without skating?

Honestly, I think it shaped a pretty big part of me. I feel like before I started skating again, I kind of didn't know who I was and I was really lost. I had just moved to a new city, I didn't know anybody and I struggle with personality disorder as well so that doesn't help; and, when I started skating again with my buddies, I was like, "I really enjoy this- this makes me feel good about myself." I kind of put it as a personality trait for myself. I do skate and I never have a bad time when I go and I feel like if I'm super sad or depressed or angry or something like that, going to the skatepark and getting to skate makes me feel better because that is the only physical activity I participate in. I don't know what I would do without it...it's been the one constant thing. That and music. I feel like it really shaped me.

How did you get into music?

My dad was in a band his whole life, basically, so we were always around music, always around guitars. I started playing the guitar when I was like 5 or 6 years old. I'm not super good or anything because I didn't progress there, but I've been surrounded by music since forever. I started learning the bass and the ukulele when I was 12 and I started doing open-mics. So I got really into performing on stage, which made me want to be in a band. That's kind of when I stopped with my instruments and didn't really progress as much, because I wanted to focus on being a performer, a writer, and a singer. I think that's the best part about it so that's how I really got into all that. I started my band when I moved out here because that would be a really cool way to meet people in town, all like-minded.

What do you think is gonna happen when the park opens? What do you think it'll serve as a catalyst for in the Lafayette skate community?

I think it is going to do really good for the youth here. I think it's going to get people doing things, ya know? Right now, with high schoolers and middle schoolers- what are they doing right now? There's nothing really for them to really do that doesn't involve spending money. And they're high schoolers and middle schoolers so they don't really have money to spend. I think [Magnolia Skatepark] is really going to create a lot of friendships and lifetime memories for me. I don't know if I'm really an adult or not-

Same.

-but I know it's going to be really great for me and my buddies because we're all going to start skating again and it'll be like old times. Ever since the pandemic and everything, it got really weird for a while, but I feel like everything is getting back to normal...kind of. So [the new skatepark] is kind of heartwarming. Plus, just having a new park is always really cool.

Yeah, especially since there was the demolition of the bowl and I know that broke everyone's heart. Now, they have to go to the Boom Boom Room for one little ramp.

Do you find that there is any intersection between genres of music and skateboarding?

Yeah, that also relates to the fashion in the community as well. I feel like there's sort of cliques- which, I hate using that word. There's just different groups of people. The people I hang out with, ya know, are rock, garage rock, metal, hardcore. Then there's a group in there that's super into rap. I feel like that also influences everyone's fashion.

Who would've thought that fashion, music, and skateboarding had such reciprocity with one another? As local skater and personal friend, James Piper loosely put it as I was buying my own skateboard at Rukus a few days after I interviewed Jade, "If you look at street style, popular music, and slang, it all starts with skateboarding."

What I've learned from all of these skateboarders is that 1. you're going to fall, 2. you either get up or you don't and 3. skateboarding is about being free.

Free of fear and free of the mind.

"I am not afraid to say that I am scared," says Jade. "If I'm trying something new or dropping in from a new bowl that's a little higher than what I've done before, that's kind of scary because you can break your arm, or your leg, or literally anything. I'm a mom, so I can't afford to go and break my whole body...but I also think that's what makes it so cool and validating. That's why I started skating and progressing with it. I found a lot of validation in getting to learn something new and kind of be good at it? It made me feel good."

Above all else, Jade touched on something that Jamison, Jashaun, and Chris did:

"I wish more people would start skating because it's a really cool thing."



NICK HARVEY...

Rendered as the best guitar player in Lafayette, Harvey's music career is braided with rap-rock, heavy metal, hard rock, and acoustic band experience.

*In a purple-lit recording studio on the side of Judice Inn, I sat with Nick one Saturday with my one-day old skateboard in tow and a curious Trevor Meaux onlooking. Here's the long-awaited interview with the great, **Nick Harvey**...*

I want to start off by saying so many fuckin' people- no pressure- wanted to read this interview and have pressured me to interview you.

That's so weird.

Everyone says you're the best guitar player in Lafayette. So I guess I want to delve into how young you were when you started playing guitar, what drew you to it.

My father was a musician and he played guitar. So, I was around it my whole life pretty much. I started playing when I was around 8 and didn't get my first guitar until I was 10. Basically, when I saw Angus Young of ACDC, that [sic] made me want to play guitar. Since then I kind of just never stopped playing and met a bunch of cool people and- yeah... it trips me out that people think that (about me) because I don't think that about myself in that way. At all.

Well, when I've seen you play, with Ole English- which I always have y'all on my Spotify. Paladin and Ghana's Vision...I mean, I'll watch you perform and you'll just be slinked against the wall so effortlessly [playing].

Has it always been so effortless or how often do you practice...?

No, it's still not effortless. Guitar is still hard, like, I barely walk and chew gum. It's challenging for me. Playing in BLEACH is not that bad because I don't have to concentrate on singing, but singing and playing is something I work on a lot.

Everyday, damn near.

You really make singing and playing seem a lot easier than I imagine it actually is.

Yeah, well I'm a lot looser on stage than I actually am at the house.

How many hours a week do you practice, you think?

Whew, well having a daughter definitely changed the amount of free time I have to play, but I was playing everyday- in sporadic moments. Probably about 4-5 hours out of the day was spent playing. I like to play at night while everybody's asleep. I don't really like playing on electric guitar too much. I like playing on acoustic- I don't know why but there's just something about [it]...

I live on a little bit of property where there's nobody around me, and we have these little Christmas lights on our back porch surrounded by plants. There's a little bench where I like to sit and

play. That's where I write a lot of stuff at night.

Sounds like a spiritual practice.

Yeah. I don't know- there's just something about playing during the day that I just don't like. When everybody's asleep, there's this little bit of, "How far can I take this without waking anyone up?" [I'm not sure] if that's weird. It just makes me play more tight because I'm trying to not wake anybody so I need to get it right.

How's the experience different between being by yourself with an acoustic rather than being on stage with an electric?

It's just emotion. It's intimate when you're by yourself. Nobody's watching. For me, I just don't care- which, I really don't that much to begin with.



WHEN YOU'RE ON STAGE, YOU'RE LIKE, "OKAY, THESE PEOPLE PAID TO SEE YOU SO YOU HAVE TO GIVE A GOOD SHOW." EVEN IF YOU HAD A BAD DAY, YOU STILL HAVE TO GO UP THERE AND GIVE A GOOD SHOW. IF YOU HAD A BAD DAY AT THE HOUSE, YOU DON'T HAVE TO PLAY THAT WELL. I THINK, "I WANNA MAKE THESE SOUNDS RIGHT NOW EVEN IF THEY DON'T MAKE SENSE."

On stage, you have to be at your best. So, it's just more intimate for me at the house and I feel like I can tap into things by myself. I'm like a walking contradiction for social anxiety. I feel like Trevor (Meaux) is the same way as me where there's this part of us that is like, "I don't want to see anybody and I just want to be by myself or it be just us and hang out," and then there's another part of us that just wants to be around



200 people at a party.

I can relate to that.

Yeah, I get to relax at the house. [Music] is like a job, ya know? It's like at midnight, "Okay, I have to go to work." At the house, I get to just play and decompress.

Who are some of your inspirations as far as guitar players?

I mean, AC/DC and The Doors are probably my two favorite bands. I don't listen to them too much anymore. As far as inspirations go, they change. When I was younger, they were not the same as they are now, or maybe even two years ago. The big ones that have always been with me are Buzz Osbourne from Melvins, Mark Morton from Lamb of God, Chuck from Death, and Frank Black from The Pixies. All of those guys are big people who have influenced me. The most recent one is Mike Sheikh from YOB- he totally blew my head back the first time I heard him. Also, just anything from punk stuff. Black Flag influenced me, and oddly enough I get influenced by Whitney Houston songs as well.

What kind of responsibility comes from playing the guitar rather than the bass or drums?

Well, I play a little bit of drums. I cannot play bass to save my life. I don't think it comes down to a responsibility thing as much as it is a passion thing. If you really wanna do it, you're gonna do it, so I think you have to have a drive to do it in all aspects- not even just music. In life. I've met a lot of people who don't have the passion, but can shred a guitar: it's just not here (Nick motioned towards his heart). So, it means nothing.

I'D RATHER HAVE SOMEONE WHO'S NOT GOOD AT GUITAR, BUT HAS A LOT OF THAT (PASSION). TO ME, THAT'S WHERE A LOT OF THE RESPONSIBILITY COMES IN. IF YOU HAVE A LOT OF HEART AND YOU REALLY WANT TO DO IT, THEN DO IT.

What kind of life events do you think shapes and mold types of music that you play or write?

When I was in Vokea, which was a band that I was in for five years with Brett and Austin from Jestr, Derek from Drood, and Jacob from Pale Misery, I had a kid and then the baby mama kind of twisted on me. Plus, I had a lot going on

and wasn't doing the right things either so that had a lot to do with the context that year. Then, my father passed away so those are little pieces. **Vokea** was my timeline. That's how I look at music as like timelines in my life. So my father dying, having a kid, and then having another kid with the woman I'm with now- all that stuff kind of shaped me. But, the thing about Ole English is that we don't write about personal stuff. It's more about castles and swords. So, it's kind of hard [because] that's the first time I've ever done that. **Linden**- which is the

like it used to be. More uplifting.

I think that's where I'm at in my life now, I'm kind of happy with my friends and stuff. I hadn't really thought about it, but I guess that's affected my writing too. Not really writing about goofy kid stuff anymore. Those are probably the three events that shaped my writing and music.

Being in BLEACH, High Horse, and Ole English- songs consisting of mental health/addiction, castles, etc...how has tapping into different types of songwriting helped you grow as a guitar player or as a person?

Well, after **Vokea** ended, I had this [stance] where I thought, "I'm not going to be a frontman anymore. I'm going to just go play my guitars and just leave it," because I was 21 when I joined **Vokea** and I was turning 26 when we broke up. So, the things you write about at 21 and the things you write about at 26 are way different so that had a lot to do with me not wanting to write anymore. I was like, "Man, this kind of sucks playing the songs you wrote at 21 and now you're 26- like, that makes no sense." I had the whole "I'm not going to be the front man anymore" thing. Then, **High Horse** came up so I feel like I had all this bottled up stuff that I guess I didn't know what to do with...and as [the music] came out, as a person, it's helped me a lot because I didn't realize how much I was getting out as a front man rather than a guitar player. I don't really

have the same feelings as I do singing as I do playing the guitar. Playing the guitar is a whole other separate realm for me. I feel like I can get more attitude out on the guitar but I can get more feeling out from singing. It's helped me

a lot being a front man again, personally. I kind of like being a frontman now, when I used to hate it A LOT.

Is it the pressure of being a frontman?



other singer in **Ole English**- and **June** [Bassist] are really into that stuff and I'm not, so this is the first time I've had to sit down and kind of make up a story about something I know nothing about; but, since I've joined **High Horse**, I've kind of gotten back to writing about personal stuff- which hasn't been so down

Kind of, but I'm also just very self-conscious about my voice. I think I'm good enough to get by but it's the same thing with the guitar playing.

Anyone who's seen Nick perform can agree he's one hell of a musician. Much appraisal has come from audience members and fellow musicians, but to Nick, he says, "Dude, you must just have bad ears."

Moving forward, playing music, what would be your dream?

Well, I'm about to be 29. So, for me, making it is kind of out of the window. For me, I'd like to play in a band but not as often as we **[Ole English]** do and take it as seriously. I'd like to just play music and not necessarily have a strict schedule. I don't want to be 35 playing in **Ole English** at the Boom Boom Room. I also don't want to be 35 playing in **Bleach** at the Boom Boom Room. Maybe not even having another band. Maybe just playing acoustic shows at the El Paso on Pinhook, know what I mean? I'm always gonna be playing but my dream would just be a dude who likes playing music and gets to go home at night. I'm not really about being on that tour life.

Have you ever been on that tour life?

Yeah, quite a few times. It's not for me. It's also very important that you're on tour with the right people.

What's a piece of advice you'd give to any young guitar players who look up to you- which I know is probably weird?

I don't know how to answer that question because I don't know anyone who looks up to me. I could say the cliché thing like don't give up or whatever, but honestly, just make sure that the passion's there. If you see someone who's really good at guitar and blah, blah, blah, that doesn't mean that you have to [be] because that hindered me as a kid. I saw everybody shredding and I thought, "I wanna do that," but I didn't like doing that. It's just something I thought I had to do.

FIND YOUR OWN STYLE AND STICK WITH IT...

I can see where a kid- who's 10 or 11- not getting it and getting frustrated and then throwing their guitar away. I've almost thrown away guitars millions of times. I've fucking broken guitars just because I simply couldn't play a riff. Just do you (laughs). Honestly.

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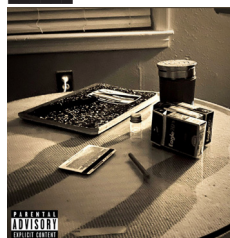


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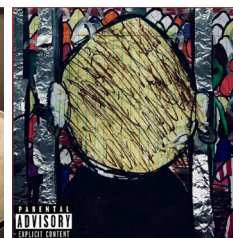


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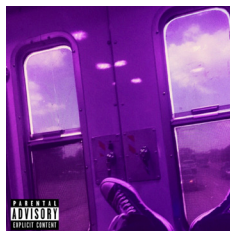
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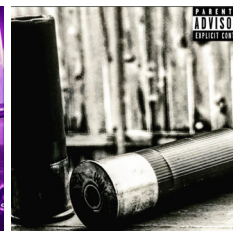
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