ISSUES

WE'RE BUILDING A TOWER

NICOLETTE MOORE



#105: 2/1/26

NICK WEBSTER OF PAPER SKULLS

JOURNAL OF THE FIFTH FOUNDATION OCI

DESIGN EDITOR: RYAN O'DOUD || COLUMNIST: CARL KRUGER || COLUMNIST: ELLA SOLIS
WRITER: LEXX SAINT LEONARD || WRITER: CORINNA CYBELE || ASTROLOGER: ASTROBOT 3000

ISSUES 105 2/1/26: NICOLETTE MOORE

1 Nicolette Moore cover.
2 Ella Solis column. Poetry Selections.
3 FAI with Nicolette Moore.
4 Nicolette Moore continued.
5 Nicolette Moore Poster.
6 Subscription page.
7 A W/O Q and Prompt by Carl Kruger with AI.
8 Impressions Of.
9 Impressions Of.
10 Impressions Of.
11 Impressions Of.
12 Nicolette Moore continued.
13 Nicolette Moore continued.
14 Nicolettee Moore concluded. Interview with Nick Webster.
15 Nick Webster continued.
16 Nick Webster continued.
17 Nick Webster concluded.
18 Backpage.

ORDEROFCELESTIALINTEGRATION.ORG

SCALPEL TO THE PSYCHE

BY ELLA SOLIS

The vines constrict the tree of life, we called it as kids, really it's just a dogwood that was easy to climb. / Pushing on, the brain fog could kill me but it's uneasy this time. ///

I'd give it all away to be easy, you alive, / I got a rat named Tommy, he kinda has your eyes. / I want to take a scalpel to this, should I carve his name / within this tree to honor his name, / it's all been the same, / but oh so different– I've been starving again, / life ain't a game, / when push came to shove I folded and lied. I have your name / in my skin friend, aching to escape. / I punch at my brain at the show where I last honored your name, ///

They forced me to worry so I tried to ease my way in, / I couldn't look upon your corpse, it forever haunts my brain, friend. ///

I want to be the type of woman who would make you proud to look down / on, I yearn to see a future where the lies of mouths would put frowns ///

On the faces of those who spit them–venom when they talk. / I ache when I walk because I carry the weight of all the peoples faces, / leaving traces / in the places where we used to hold other dead friends' names up. ///

Ella– you're a fuck up, who never truly gave it up. / I eat the skin of my arm because 7 years isn't short enough. ///

I'm rough and tough and ugly, / I'm so sick of fucking struggling ///

But I'm a mess in fucking public so I hit myself again bitch with a shot or with a fist / not giving a shit ///

Because I'm a Generic Terror till I die. And even after that! / Just like him I can't imagine life without that. ///

- With love,
Ella.

OCI ORDER OF CELESTIAL INTEGRATION

ALAM

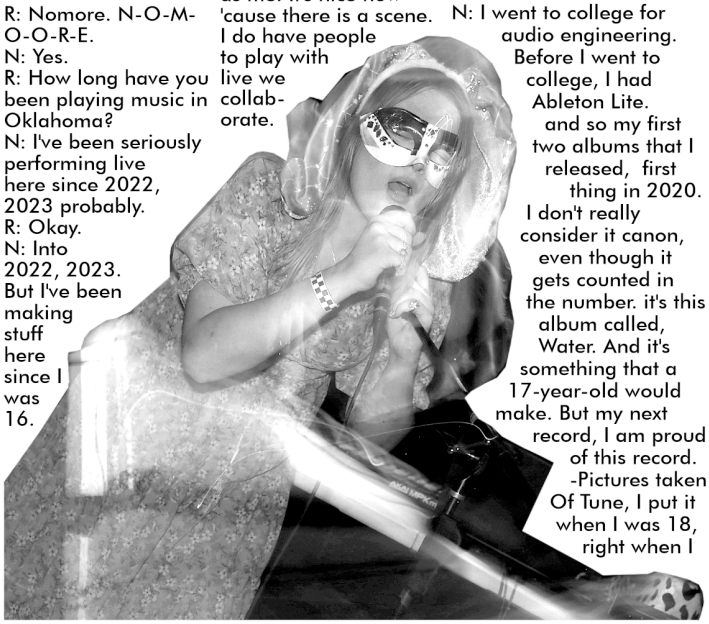
ISSUES MAGAZINE

FEATURED ARTIST INTERVIEW WITH

NICOLETTE MOORE

OF NOMOORE

<musical tones>
Nicolette: Okay. Awesome. Yes. I can hear you great.
Ryan: Well, thank you for agreeing to this interview.
N: Yes.
R: We'll start- Well, let me tell you this first.
N: Yes.
R: There will be an audio version of this that comes out on our YouTube channel, but the print version will be first and that will be in the February edition on our website.
N: Okay. Very cool.
R: And if you'd like a physical copy, we'll send you one for free.
N: I would love one.
R: Sweet. So let's start here. What is your name and where are you?
N: My name is Nicolette. I am in Oklahoma City, Oklahoma. My stage name is Nomoore.
R: Nomore. N-O-M-O-O-R-E.
N: Yes.
R: How long have you been playing music in Oklahoma?
N: I've been seriously performing live here since 2022, 2023 probably.
R: Okay.
N: Into 2022, 2023. But I've been making stuff here since I was 16.
R: Nice. And, what, what form would that take?
N: Yeah. So, the first thing I put out an album on Bandcamp, I think when I was 17. It's been putting stuff online since then. I wasn't tapped in. When I first started, I wasn't tapped into the local scene. And there also, that I was aware of, wasn't like a scene for what I was doing (laughs)-
R: Mm-hmm.
N: -terms of, electronic music and, like more experimental electronic music. So I was very much living on Discord, servers, and meeting with people that were the same wavelength as me. It's nice now 'cause there is a scene. I do have people to play with live we collaborate.



At least, we talk to each other and, and, influence each other, which is nice.
R: I suppose it would be software you would use early on?
N: I went to college for audio engineering. Before I went to college, I had Ableton Lite. And so my first two albums that I released, first thing I released, I don't really consider it canon, even though it gets counted in the number. it's this album called, Water. And it's something that a 17-year-old would make. But my next record, I am proud of this record. -*Picture's Taken Out Of Tune*, I put it out when I was 18, right when I graduated high school in 2022-
N: I went to college for audio engineering. Before I went to college, I had Ableton Lite. and so my first two albums that I released, first thing in 2020. I don't really consider it canon, even though it gets counted in the number. it's this album called, Water. And it's something that a 17-year-old would make. But my next record, I am proud of this record. -Pictures taken Of Tune, I put it when I was 18, right when I graduated high school in 2022- oh, sorry, and 2020. those, both of those records were made on Ableton Lite. So I only had access to eight tracks, 'cause (laughs) Ableton doesn't let you- If you have the Lite version, you can't do more than eight tracks. And that was, I think, actually really good for me at the time 'cause it made me think about each individual element and make big decisions.

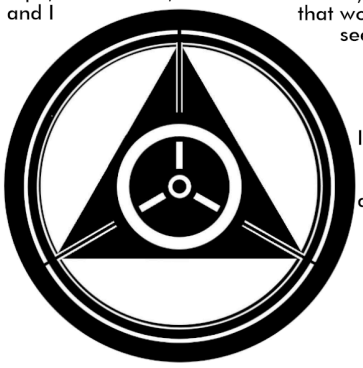
I definitely affected my mixing in a negative that I just didn't seem to care about, I guess 'cause It was like I was working with tape, where they had a eight track or like a four track (laughs) tape recorder 'cause I would take a Ableton session that I had worked in and made a something in, and then I'd want to build more on it. So I would just bounce that down and then put that as a track in the next one. And then I'd have seven more tracks to build on top of it and keep layering from there. I could go back and change things in the other session if I wanted to, but there was this bounce down process for those first two things I did that was really interesting.
R: That's actually- That reminds me of, pop music in the '60s, The Beatles and The Beach Boys would use that process-
N: Yes. Yes.
R: -but with tape.
N: Yeah. They'd have to make those decisions where they're "All right. Vocals and drums are on one track and we're gonna go forward from there." and so I think it was good for me from a creative standpoint 'cause it made decisions for me. And I'm sure you agree, anything that can help limit the amount of choices you make is nice.
R: Yeah. Sounds like rules for my work. Limitations.
N: Yes. And not everyone's good at that.
R: And so have you always been in Oklahoma?
N: Mm-hmm. born and raised.
R: What was your family like? Were they musical?
N: My dad raised me on hip hop. He deeply loves hip hop. Both of my parents, love music. I'd say my dad definitely showed me the most stuff. I remember, when I was-
N: I remember, when I was- (laughs) He just loved to show me stuff at too young of an age in a good way.
R: (laughs).
N: I remember driving to school, 'cause I left my math book there and I had gone home for the day and then I was "Oh, I left my math book." And so he drove me to school to pick it up. And while we were going there, he was "Here. Watch this." And he handed me a phone and it was the music video for Peter Gabriel's Digging in the Dirt.
R: (laughs).
N: Which I don't know if you've seen that, but it's cool in sixth grade. I don't know what age that makes me. But when you're in that grade and you're watching this guy get buried in claymation soil.
R: (laughs).
N: There's all these wasps chasing after people. Then right after that finished, he goes, "Okay, let me show you another one." And then he upped the ante 'cause he showed me the full video for, Hurt by Nine Inch Nails (laughs).

CONTINUED

OCI ORDER OF CELESTIAL INTEGRATION

NICOLETTE MOORE CONTINUED

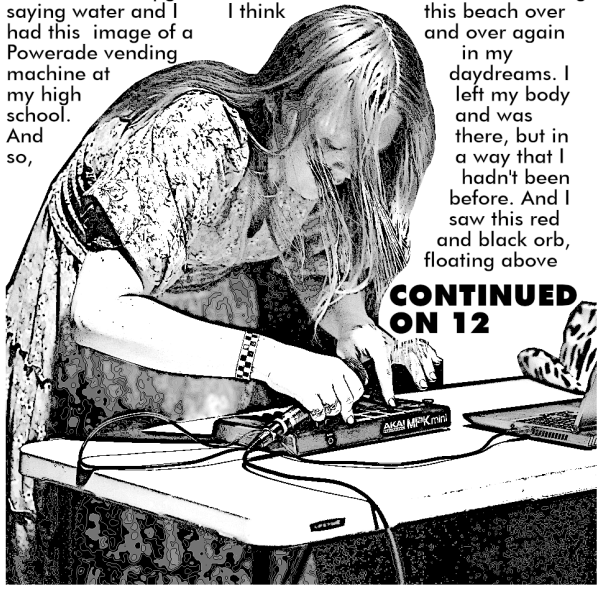
R: Oh, my. Oh, my.
N: Yeah. It really stuck with me. But in a positive way. I was like, "This is awesome."
R: (laughs).
N: I think, that had an undeniable impact on me that one night.
R: Yeah. I feel like Hurt is pretty appropriate for sixth or seventh grade to be introduced to, to be honest. Like it's-
N: I think lyrically for sure. I think seeing the monkey on the cross, like getting whipped or whatever.
R: Yeah, yeah.
N: That was a lot. (laughs).
R: (laughs) Well, see I couldn't have the same experience for me because my age, that was on the TV when I was that age. You know, that was-
N: That's awesome.
R: -actually on MTV, yeah.
N: That's so cool. Yeah. That video is so good.
R: It's excellent.
N: Yeah.
R: It really opened possibilities on MTV that I don't think people had done before.
N: Yeah. Truly.
R: So, while we're talking, influences.
N: Yes.
R: What are your primary influences?
N: I would say the person that got me actually confident in making an album, was Dean Blunt. In high school, I remember listening to his tape, Narcissus 2, and I how to make something that was serious and artistic without having to worry about perfection.
R: Mm-hmm.
N: He gave me permission to be loose and not polish things, which is what I needed at the time. James Ferraro is one of my biggest influences, even though, (laughs). he's done a million different things. But a lot of my influences are these people that have really wide and diverse (laughs) cat-alogs. R: Mm-hmm.
N: I think that reflects in me as well, because I'm always doing different things depending on the release.
R: It seems like your work-
N: I-
R: You like to explore.
N: Yeah. yeah. It's what I'm listening to right now and what I'm gorging myself with is what I then kind of translate to my own way of making things. This record I have coming out, I intentionally was literally just listening to this playlist I made of choice 60s psychedelic songs. I think there's-
R: Oh, nice.
N: -a few 70s things in there. But I had an idea of what I wanted it to be influenced by. And so I just made a playlist of these songs and then listened to them and then made music while only listening to them. And it's less that I was trying to make stuff that emulates that and more just trying to have my creative space, my subconscious mind, full of that world, to see what would come out. sorry, I'm just going on and on about it.



OCI ORDER OF CELESTIAL INTEGRATION

But my record before that, Lady Godiva's Garden, Mother Mountain coming out soon, but Lady Godiva's Garden, my last record I put out very much, was listening to exotica and hip hop, and that's what that record somehow is. (laughs) There's some fusion in there and then the philosophy I was reading at the time. And I wanted to, I wanted to step away from that for this release and do something simple. and I don't know if I achieved that, but that's, the goal of listening to those 60s records is everything is recorded on four-track, eight-track. they had to make choices.
N: Oh yeah.
R: Kinda stripping things back.
N: Well that generation of artists definitely are good forI mean, they totally blew the doors open of what pop music could be. You know, they-
R: Mm-hmm.
R: 1965 you listen to something versus 1969 you listen to something-
N: It's insane.
R: It's radically different.
N: Yeah. (laughs) I've been obsessed with "Baby You're a Rich Man" recently.
R: Yeah.
N: -by the Beatles. and thinking about how that sounds, yeah, compared to just, four years before it and, how freaked out it is for something that was, like-
R: (laughs).
N: -a pop song. They're literally- "Keep all your money-" And it's like so, it's just like they're, they're freaked the fuck out. It's awesome. (laughs).
R: (laughs).
N: Awesome.
R: Yeah, they- When they released, A Day In The Life, you'd- It was so strange the way it was composed.as composed.It was just like a piece of music and then just do something else and then just do something else. It didn't have any continuity to it, but it held itself together. But it was funny because-
N: Yeah.
R: -the only part that the radios were objecting to was that they, they said, "I wanna turn you on," which is, so-
N: Yes.
R: innocent sounding nowadays.
N: Yeah. Yeah, yeah, yeah.
R: (laughs).
N: That, I always think about that with, One Toke Over The Line.
R: (laughs).
N: I love that song. That Fuu Mi Chevalier song. That song is so tame-
R: (laughs).
N: -and it was banned. Hardcore banned.
R: Yeah.
N: It's the only reason we still know it.
R: Yeah, The Beatles, the most successful band at the time in the world, they wouldn't play one of their songs because they said, "I wanna turn you on." (laughs)
N: Yes. Yes.
R: Once in a while. So, tell me about some of your albums that you've recorded over the years.
N: Yeah. So I'd say there was a record I put out (laughs) when I was when, like I said, when I was] 17 called Waterrr with three Rs. (laughs) which, it's funny to actually say this, but I was thinking about Ski Mask the Slipgod saying water and I had this image of a Powerade vending machine at my high school. And so, those two things came together and I was- N: And it was like- I don't even know. That record is very messy. It's very much like the first thing I did, in a good way like it was "Oh, this is where all my mistakes are." And then, that was supposed to be released as an EP. That's how I thought of it.

Lengthwise, I feel like either depending on who you are. But I put it up online and somebody, I don't even know who would have seen it. Somebody submitted it to Rate Your Music and put it as an album. And I was "Oh, okay. Well, now that's just what it's categorized as." So that decision got made for me.
R: (laughs).
N: But then my first thing I'm proud of, I put it, like I said a second ago, I put it out right at the end of high school. And it sums up what I was doing in that era. from 16 to graduating high school. It's this album called Pictures Taken Out Of Tune. These are just a whole bunch of snapshots of where I'm at, but I don't know if I've properly captured that. I have a lot of friend issues. I think everyone goes through that. And so I'm capturing that. COVID was just starting and I recorded the last half of the record when that was going on. So it was this, introspective period for me, 'cause school just ended randomly, (laughs) one week-
R: Mm-hmm.
N: -which is awesome. It was the most bizarre thing ever. but I also had this- I was meditating like crazy-
R: Yeah.
N: - my senior year of high school. I was really focused on doing breathing techniques and starving myself of oxygen to see where it would get me, you know? (laughs).
R: (laughs).
N: That thing, and I got back from spring break, and we weren't going to school anymore, and I just doubled down on it. And I was doing my meditation that I normally do. And I got really good at visualization and having these landscapes I would walk through and stuff like that. And I had a full, out of body experience. I'd been revisiting this beach over and over again in my daydreams. I left my body and was there, but in a way that I hadn't been before. And I saw this red and black orb, floating above



CONTINUED ON 12

NICOLETTE MOORE POSTER



NOMOORE

SUBSCRIBE!

SUBSCRIBE TO ISSUES MAGAZINE!

ONLY $33 FOR A YEAR'S SUBSCRIPTION- 12 COPIES. THAT'S $2.75 PER COPY.

$33 TO CASHAPP $AMERICANBABYLON

EMAIL YOUR ADDRESS TO: THEORDEROFCELESTIALINTEGRATION@GMAIL.COM

OR IF YOU PREFER THE "OLD WAYS," FILL OUT THIS CARD, PUT IN $33 AND MAIL IT ALL TO:

ISSUES SUBSCRIPTION

C/O RYAN ATHOTHAHRIMATEN O'DOUD
102 CONTENTNEA ST.
GREENVILLE, NC
27834

NAME: _____

MAILING ADDRESS:

_____

_____

_____

_____

ISSUES MAGAZINE YEAR SUBSCRIPTION

A DONATION OF ONLY

$33/YEAR

OCI ORDER OF CELESTIAL INTEGRATION

ANSWERS WITHOUT QUESTION

1. Haptodysphoria (psychological unease caused by the absence of physical touch).
a. As biocomputing moved into skin and nerves, consent became ambiguous when data was exchanged by touch.
People debated whether emotions processed by cells counted as private thought.
Law lagged behind bodies that could compute feelings without asking.
b. The ceiling fan clicked once and then fell silent.

2. Resipiscence (the act of returning to a wiser or better mindset).
a. Biocomputing allowed memories and decisions to be rolled back like software versions.
Society struggled with accountability when a person could revert tor.an earlier cognitive state. Forgiveness became complicated when mistakes were technically undoable.
b. A paper boat drifted down the gutte.

3. Chirotony (the act of voting by raising hands).
a. Civic biocomputing systems tallied votes directly from neural activity.
Critics questioned whether coerced or subconscious signals were still democratic.
Participation increased, but freedom of thought felt thinner.
b. Someone watered a plastic plant out of habit.

4. Dasyphyllous (having thick or hairy leaves).
a. Biocomputing hybrids optimized human bodies for climate survival. Ethical lines blurred when enhancements became necessary rather than optional.
Choosing not to compute with biology began to look like negligence.
b. The hallway smelled like fresh paint and dust.

5. Opsimath (a person who learns late in life).
a. Neural biocomputers extended learning indefinitely, erasing cognitive decline. Younger generations questioned fairness when elders could endlessly upgrade.
Progress forced a rethink of merit, age, and earned expertise.
b. A dog barked at its own reflection.

6. Bathythermograph (an instrument that records water temperature at various depths).
a. Biocomputing let humans process environmental data directly through organs. Exploration raised questions about exploiting ecosystems once sensed from the inside.
Knowledge felt intimate, but responsibility felt heavier.
b. A coffee mug cracked but did not leak.

7. Eleutheromania (an intense desire for freedom).
a. Biocomputing removed biological limits, but introduced algorithmic ones.
People wondered whether optimized choices were still choices at all.
Freedom shifted from physical constraint to control over code.
b. The radio played static between songs.

8. Cacozelia (the habit of humans process mimicking badly).
a. Open-source biocomputing designs spread faster than understanding. When copied minds malfunctioned, blame was hard to assign. Innovation demanded ethics as reusable as the code itself.
b. A single glove lay in the parking lot.

9. Somnambulant (moving or acting while asleep).
a. Biocomputing enabled unconscious cognition to perform real-world tasks.
Moral responsibility blurred when actions occurred without awareness.
Society debated whether intent required wake-fulness.
b. The lamp leaned slightly, as if tired.

10. Clinamen (a spontaneous, unpredictable deviation).
a. Even perfectly regulated biocomputing systems produced emergent behaviors. Some deviations saved lives; others caused harm without intent.
Humanity had to accept that moral certainty could not be fully computed.
b. The door creaked even though no one touched it.

-END-

CARL KRUGER WITH AI

PROMPT

1. Mary Shelley:
Biometrics promise certainty, yet they stitch identity to flesh with the same blind ambition that once animated monsters .
What is measured becomes owned, and what is owned becomes controlled. I fear not the machines that read us, but the creators who refuse responsibility for what they awaken.

2. Mary Shelley:
Biometrics reveal the hidden harmonies of the human form, transforming mystery into knowledge. Where once fear accompanied creation, there is now the possibility of care and protection. When guided by conscience, such tools honor life rather than profane it.

3. H. G. Wells:
Biometrics are a quiet instrument of power, sorting humanity with clinical confidence. They claim progress while rehearsing old hierarchies under new arithmetic. The future they imply is efficient, unequal, and disturbingly calm about it.

4. H. G. Wells:
Biometrics suggest a future in which society finally understands itself with scientific clarity. By reading the patterns of the human body, civilization may govern with foresight instead of superstition. Properly wielded, this knowledge could equalize rather than divide.

5. Thomas Edison:
Biometrics are useful inventions, but usefulness does not excuse careless deployment. Data collected without discipline becomes waste, and waste always costs more in the end. The problem is not measuring people, but failing to build systems robust enough to deserve the measurement.

6. Thomas Edison:
Biometrics are a practical solution to persistent problems of identity and security. They reduce inefficiency by letting the body itself do the work of verification. Any invention that saves time and prevents error earns its place.

7. Nikola Tesla:
Biometrics reduce the human being to signals, yet misunderstand the field from which those signals arise. Identity is resonance, not a static pattern to be captured and stored. When commerce mistakes measurement for understanding, it blinds itself to deeper truths.

8. Nikola Tesla:
Biometrics translate the human organism into readable frequencies, bringing order to what was once invisible. In this harmony of signals, technology moves closer to the natural laws that govern all energy. Such alignment promises a more elegant interaction between man and machine.

9. Jules Verne:
Biometrics feel like an expedition rushed without adequate maps. The technology travels far ahead of the moral compass meant to guide it. One hopes humanity learns to navigate this interior frontier before claiming mastery over it.

10. Jules Verne:
Biometrics open a new voyage inward, charting territories once unreachable. Each measurement is a discovery, extending human understanding without leaving the body behind. It is progress in the grand tradition of exploration, only turned toward ourselves.

-END-

OCI ORDER OF CELESTIAL INTEGRATION

IMPRESSIONS OF

TIME MACHINE by MYLO BYBEE

Mylo Bybee is a dream pop group from Boise, ID. Gold Ship Records released their album called, "Time Machine," on November 7, 2025.

You can listen to it here:
soundcloud.com/mylobybee-music/time-machine

My Impressions:
Effervescent, spiraling vapors of lightwave, cold steam energies lifting up into the sky.
This song is ebullient, buoyant, heart warming and cool to the touch. The vocals are tender. The guitars are reverb-laden. The drums lead with support.

WELCOME TO THE COVEN by SUNCRAFT

Suncraft is a speed metal group from Oslo, Norway. All Good Clean Records released their album, "Welcome to The Coven," on November 21, 2025.

Listen here:
suncraftnorway.bandcamp.com/album/welcome-to-the-coven

My Impressions:
Hard rocking, riffy guitar lines straddle the lines of aggression and pop. The drums are beaten with a capital B, they rock as the guitars shred. The vocals are pitch perfect and in tune but with a naughty anger, a rage with a wink.

BABY TEETH by PIP LEWIS

Pip Lewis is a pop songwriter from San Diego, CA. She released a double single called, "Baby Teeth," in 2025.

The music can be found here:
open.spotify.com/album/4I9UxIQKoHTkPEIXZg0bBs?si=BPZ57B3HQP2buTNYhEcTFQ

My Impressions:
A silken aethereal massage; the pianos develop in a continual climb upwards as though lifted by a torus whirlwind only to find themselves at the start again. The music is uplifting, sonorous, and bright. There is the constant feeling of elevation and growth.

BARCELONE MON AMOUR by CECIL SERAUD

Cecil Seraud is a pianist from France. They released a single called, "Barcelone Mon Amour," in 2025.

It can be heard here:
open.spotify.com/album/4Cxc6d8toBxaxn7JJvvWeX?si=ONZIlr-TQJuHCfi9yuHzfw

My Impressions:
The waves wash over me as I listen to this piano etude. The sounds erupt with a gentle pluck, almost muted, lining the edges of the musical atmosphere with a kind of sparkling reflection. A reflection that matches the divine interiority of the piece.
This is a selection that appeals to the mind as it gently empathizes with its heart. The music is solemn, remembering the beauty of the past while feeling the lionliness and trepidation of the current. Truly beautiful.

LONG IN THE TOOTH by BICYCLE INN

Bicycle Inn is a posthardcore emo act from Waltham, MA. They released an album called, "Long In The Tooth," on November 21, 2025.

You can listen to it here:
bicycleinn.bandcamp.com/album/long-in-the-tooth

My Impressions:
Passionate, pleading vocals ache in rhythm with the tense half-dissonances of the blazing guitars. Drums practically throb like a heart as they cradle the other instruments through time. The songs are resonant and full. They communicate their sequences along with their feelings. The overall effect is profound and beautiful.

LIQUID REALITY by STRONG SWIMMERS

Strong Swimmers are a free jazz outfit from Santiago, Chile. They released an album called, "Liquid Reality," on November 22, 2025.

Witness it here:
archivoveintidos.bandcamp.com/album/liquid-reality

My Impressions:
Intentional cacophony unfolds in separate and distinct movements, allowing for the gelatinisation of new forms to stick and repeat before fading like a theater curtain where the new replaces the old. The pieces are all over the place, scattered, but not random. This is actual avant garde couture. Striking a blow to the popular while manifesting a strangely agreeable flux.

BLOW THE MAN DOWN, JOHNNY by STUART IRONSIDE

Stuart Ironside is an acoustic guitarist from Viljandi, Estonia. He released a single called, "Blow The Man Down, Johnny," in 2025.

You can hear it here:
open.spotify.com/track/3XIJ8GpyDnAY7f5QOIW6lH?si=ce4d532f7bfd42aa

My Impressions:
With precision and grace, the lightly plucked guitar arpeggios sing and dance throughout the 5 minute song. The movement of the figures has lift, sending the mind on a journey upward. It is tight and refined.

THE THINGS THAT I'VE LOST by CALLING ALL CAPTAINS

Calling All Captains is a pop punk act from Edmonton, AB, Canada. They released an album called, "The Things That I've Lost," on January 9, 2026.

Listen to it here:
callingallcaptains.bandcamp.com/album/the-things-that-ive-lost-2

My Impressions:
Anthemic, parading rock music sings with power from the speakers. A resourceful, gravitational forward movement made of drums and bass drive the pieces forward from the front. The guitars, expressive, energetic, and solid, form the body of the harmony and fill out the cracks. The singer sings, tight and overriding, and the entire thing moves like an elephant on a rocket.

REVIEWS BY RYAN O'DOUD

OCI ORDER OF CELESTIAL INTEGRATION

IMPRESSIONS OF

ILL INTENT by BRAINWAVE

Brainwave is a hardcore metal band from Wellington, New Zealand. They released an album called, "Ill Intent," on October 22, 2025.

You can listen to it here:
brainwavehv.bandcamp.com/album/ill-intent

My Impressions:
Cutting, distorted guitar chords run like a buzzsaw through alternating deluges of chunking palm mutes and more stellar-reaching arpeggios.

The vocals cut with the hoarse whisper of a sander running on human flesh. The drums punch and kick, smacking with force as they plod across the piece.

DEAR ANYONE by THE MODERN ERA

The Modern Era is a power pop group from Minneapolis, MN. They released a single called, "Dear Anyone," in 2025.

It can be heard here:
open.spotify.com/track/7rVomZTyWpWsuBPq3XGHtp?si=4a74a0c3d8484663

My Impressions:
Squeezing together a few characteristics of various 90s rock, this song proceeds with a grunge-like irony, a plodding alt rock percussion, a power pop guitar line and a skate punk guitar solo. It is a balancing act between the motifs and particles of the best garage rock of the past.

AMERICAN BASEMENTS by TAKOMAHA

Takomaha is a posthardcore act from Oslo, Norway. They released an album called, "American Basements," on November 7, 2025.

You can listen to it here:
takomaha.bandcamp.com/album/american-basements

My Impressions:
In definite, hearty guitar vamp, matching rounds of polyrhythms, swimming, thrusting percussion, and grating sings, creams make up the body of this four song album. The riffs are dissonant but repetitious, creating a kind of singing harmony while remaining in the shark infested waters of noise rock territory.

LOVE SONGS PART II by KAKIHARA

Kakihara is a brutal metal act from Edinburgh, UK. Ripcord Records released their album, "Love Songs Part II," on December 5, 2025.

It can be heard here:
ripcordrecords.bandcamp.com/album/love-songs-part-2

My Impressions:
Guitar, bass and drum simultaneously punch me with the sound of a hard slap and the force of a mack truck. Throughout the album the brutal beatdown continues with vocals energetically cursing the masses throughout.

UPS AND DOWNS TOWN by KIRK WINDSOR

Kirk Windsor is an indie rock artist from New York City, New York. He released an album called, "Ups and Downs Town," on December 5, 2025.

You can listen to it here:
kirkwindsor.bandcamp.com/album/ups-and-downs-town

My Impressions:
An intimate expression of a man making sense of a complicated world.

The songs are tender and straightforward. The tone is moody. The counter harmonies are elaborated. The sound is so warm and is like a warm hug that doesn't quite make up for the unfairness of reality. It is sweet and authentic. The sounds seduce the ear.

HOMEGROWN by HOMEGROWN

Homegrown is a progressive rock act from Gothenburg, Sweden. Majestic Mountain Records released their album, "Homegrown," on December 5, 2025.

You should listen to it here:
homegrown-gbg.bandcamp.com/album/homegrown

My Impressions:
Spanning the gamut of sounds, sights, and cosmic frequencies, this album takes the listener on a journey through the atmosphere, the patasphere and the metasphere.

The sounds are broad and the river of awareness is deep but they find a way to keep it coherent throughout.

From a combination of open minded exploration, an unhurried approach, and a willingness to go wherever the track takes them, Homegrown completes their journey with an eclectic charm and a sincerity of approach without the temptation of pretension.

SYMBIOTIC DREAM by BLACK PIG MEAT

Black Pig Meat are a psychedelic group from Coimbra, Portugal. Raging Planet Records released their album called, "Symbiotic Dream," on December 15, 2025.

Listen to it at:
blackpigmeatband.bandcamp.com/album/symbiotic-dream

My Impressions:
Cosmic, upwardly evolving, blast off rock that will take you into the atmosphere and chime bell lasers in your brain at the speed of sound. The music goes all over. It is eclectic, exploring dissonance and harmony, jazz fusion, psychedelic, prog and post rock but always brings you upward. The name of the game is motion, and reaching for the stars.

MISERABLE by CLINTON KANE

Clinton Kane is a pop artist from Los Angeles, California. They released a single called, "Miserable," in 2025.

It can be heard here:
open.spotify.com/album/3GyuJvBRblwUGBc1vZhLGY?si=eCXC0PKHSgGBfjhTQbQjRA

My Impressions:
The quality of singing is the real show point of this tender guitar-based song. The actual instrumentation is spare and is there to serve the song. The effects are necessary but subtle, bonding the vocals to the guitar and expanding their effect in the vocal of the listener. Then the piece expands and explodes into a moving, passionate song- bass, drums, guitars, and keys. Pop fire. Fuel burned to propel the vocals into the reprise and growth of the end.

REVIEWS BY RYAN O'DOUD



OCI ORDER OF CELESTIAL INTEGRATION

IMPRESSIONS OF

COUNTING SEASONS by ABOVE US THE WAVES

Above Us The Waves is a pop metal act from Athens, Greece. They released an album called, "Counting Seasons," on October 17, 2025.

You can listen to it here:
autw.bandcamp.com/album/counting-seasons

My Impressions:
Aggressive yet polished. The intricate, distorted guitar riff arpeggios synched up with intricate, thrusting drum lines as vocals alternate between a harmonic, passionate song and throaty growling desperation.

A SEQUENCE OF COLORS by MICHAEL BRüCKNER

Michael Brückner is an experimental electronic act from Heidelberg, Germany. Cyclical Dreams released his album called, "A Sequence of Colors," on December 12, 2025.

You can listen to it here:
cyclicaldreams.bandcamp.com/album/a-sequence-of-colours-cyd-0147

My Impressions:
This album is synesthesiac's wet dream. Drifting away on undulating rhythms in an ocean of colored light. Turn the lights off, put this on, and let the colors behind your eyes speak.

DIVINATION OF DREAMS IN A by HOUSE OF HEARTBEATS

In A House of Heartbeats is a post-metal act from Essex, UK. Ripocord Records released their album called, "Divination of Dreams," on January 16, 2026.

You can listen to it here:
ripcordrecords.bandcamp.com/album/divination-of-dreams

My Impressions:
This driving, hypnotic haunt is like a witch speaking to me in cryptic voices through dreams. Somber occult vibrations grooving through the veil of night to bring heavy revelations.

REVIEWS BY LEXX SAINT LEONARD

A PLACE IN TIME, (THE ENTITIES, DIVIDED) by DHäRä

Dhärä is a progressive rock act from Long Island, New York. They released a single called, "A Place in Time, (The Entities, Divided)," on December 16, 2025.

You can listen to it here:
dhara.bandcamp.com/track/a-place-in-time-the-entities-divided-2

My Impressions:
Instrumental rock that makes subtle changes to endings and uses almost noise like passages to manifest a sense of time and place. The feeling is gradually triumphant, deftly using guitar techniques and intricate drumlines to fashion a sense of mood and movement that describes a relationship; movement despite the lack of lyrics.

REVIEWS BY RYAN O'DOUD

LIFE IMITATES ART by THE STRIPP

The Stripp are a rock revival group from Melbourne, Australia. They released an album called, "Life Imitates Art," on January 23, 2026.

It can be heard here:
thestripp.bandcamp.com/album/life-imitates-art

My Impressions:
Swaggering, hard-swung distorted guitar riffs. Power chords thrummed along with force, somewhere a bit AC/DC, Van Halen, The Strokes and the new new wave of the aughties.
An in-the pocket, rhythmic drummer, strong percussion section, and a vocalist that sings mightily with a power pop voice.

MINDSCAPES by MICADO

Micado is an ambient electronic act from Belgium. Cyclical Dreams released their album called, "MindScapeS," on November 28, 2025.

You can listen to it here:
cyclicaldreams.bandcamp.com/album/mindscapes-cyd-0146

My Impressions:
This album had me dancing through dreamscapes just as moonlight dances on the surface of a lake. Immersive sensuous settings spun from celestial synths. Candy for my ears and perfect for embodied dance.

IT'S_COMPLICATED by TWINS

TWINS is a punk/emoviolence act from Germany. They released, "it's_complicated," on November 21st, 2025.

You can listen to it here:
nofuneralsound.bandcamp.com/album/its-complicated

My Impressions:
This record starts off like an old grey record would, only with emoviolence-style screams. Words cannot describe how much I love this one, overall amazing production, writing, singing, everything. It's perfect for anyone who likes more aggressive styles of emo, and I highly recommend this one!

TRANSFORMATION OF FORMS, THE CONVERGENCE OF ALL THINGS by FEDERICO BALDUCCI & HISSQUIET

Federico is an experimental act from West Springfield, Massachusetts. Hissquiet is a soundscape artist from Massachusetts. They released, "Transformation of Forms," The Convergence Of All Things on December 18th, 2025.

You can listen to it here:
federicobalducci7.bandcamp.com/album/transformation-of-forms-the-convergence-of-all-things

My Impressions:
An eerie feeling looms over the serene feeling of this music. It opens with a beautiful rendition of Silent Night. The next song leans more into the eerieness, with vocal samples and a droning synthesizer. This record is beautiful and I highly recommend it to any jazz or avant-garde fans.

REVIEWS BY ELLA SOLIS

OCI ORDER OF CELESTIAL INTEGRATION

IMPRESSIONS OF

LIT by JAGUERO

Jaguero is a Punk/Emo act from Vicenza, Italy. They released the album, "Lit," on December 19, 2025.

You can listen to it here:
open.spotify.com/track/5JKHF1PKwuyBW6SdZSGWNJ?nd=1&dlsi=cdd3af49f9bb40eb

My Impressions:
This act blends pop, punk, and emo to create a beautiful conglomerate that can only be known as Jaguero. This song has incredibly well-written lyrics. They are overall positive, despite the overall aggressive nature of the music. They fulfill what they set out to do perfectly, and that is to make fun party music.

NUIT NOIRE by ARBRE DIEU

Arbre Dieu is a black metal act from France. They released the album, "Nuit Noire," on December 21st, 2025.

You can listen to it here:
bitumeprods.bandcamp.com/album/nuit-noire

My Impresions:
The record starts with a droning feedback loop-esque sound and a drum track. When the guitar kicks in, you realize the nature of the record. This record is sinister in its guitar riffs with the steady beat of the double kick. The dark, low, vocals really complete this record's vibe perfectly.

YOU'RE ON YOUR PHONE by MASCOT MOTH

Mascot Moth is a Prog/experimental rock act from Llanfyllin, UK. They released, "You're On Your Phone (Single)," on December 21st, 2025

You can listen to it here:
mascotmoth.bandcamp.com/album/youre-on-your-phone

My Impressions:
I love the intro and the overall message of this single. It sounds incredible with the instrumentation and the attitudinal vocal style. It reminds me a lot of Cage the Elephant with wahwah pedal taking a prominent stance in the song. Overall incredible single, and I look forward to this band's future releases.

THE URUDINE by BENDINGREEDS

BendingReeds is an avant-garde act from BC, Canada. They released, "The Urudine," on October 31st, 2025.

You can listen to it here:
bendingreeds.bandcamp.com/album/the-urudine

My Impressions:
This record starts with a funky intro with a lot of textures and layers, offering the listener a wave of sound art. I love the different instrumentation and layers chosen, it's as if this artist were painting a picture with his music. I love the screaming saxophone at the end of track 1.

ANDROMEDA by CHRISTIAN WITTMAN

Christian Wittman is an ambient soundscape artist from Buenos Aires, Argentina. They released, "Andromeda [CYD 0148]," on January 2nd, 2026.

You can listen to it here:
cyclicaldreams.bandcamp.com/album/andromeda-cyd-0148

My Impressions:
This record features an ever-impending doom feeling at the start of song 1. It grows and changes, swells and falls, you can tell this artist put a lot of thought and effort into making this record. Devyani Constellation reminds me of what a computer would dream if it had thoughts of it's own.

IN THE TIME OF THE BUTTERFLIES (REMASTERED) by EUREKASEVVEN

EurekaSevven is an electronic drum and bass artist from West NC. They released, "In The Time Of The Butterflies (Remastered)," on December 22nd, 2025.

You can listen to it here:
open.spotify.com/album/5w4j2QnoYG26AqhPlopDbP?nd=1&dlsi=4fbde864f0474b12

My Impressions:
This record starts with a soft, moody track that later segways into a high energy rapidly evolving soundscape. Cocoaethylene is a faster tempo, higher energy song with a strong snare cutting through the Playstation 2 stylized synths. The next song features beautiful vocal style synths that remind me of old racing games.This record displays EurekaSevven's prowess perfectly.

REVIEWS BY ELLA SOLIS

POETRY SELECTIONS

AND YET IT HUNGERS by KIDTRENCHH

The dark breathes in me
And I feed it

Its jagged, dry talons claw
inside my ribcage
Bending the brittle bones in,
almost to breaking,
So that I take up less space

My skin is a thin sheet that I
hide beneath my clothes, so
that the dark is always at work,
Reaching its talons up
To my crimson heart that has
become dull and despondentIt
grinds and twists

I don't recognize the
reflection of mine
I see a mirage of what it
must become
Merely an empty shell
wafting to the future

I feel most myself
with closed eyes
I dream when I'm awake,
trudging towards my final
destination:

The present vessel does not
exist.

OCI ORDER OF CELESTIAL INTEGRATION

NICOLETTE MOORE CONTINUED

a cliff. There was a guy across the bay, and there was a guy below, reaching up towards it, and I was supposed to watch it. Everything was telling me, "Watch this, watch this, watch this." But I wanted to see what was to the sides of me, and so I kept trying to force myself to the- look to the side, and, I wasn't supposed to, and finally I looked, and when I did, everything just dissolved, and I just started falling in, blackness, and I was just falling-
R: Oh, man.
N: -and falling, and falling, and falling,and falling, and falling, and falling. and then there's a whole postscript to that, I couldn't really capture,and the woke up.But, that, I wrote that as a story, and the album cover is depicting that scene, and it's kinda linked to the album, to an extent. It's scattered, but that's the whole thing for that record- (laughs)-
R: Nice.
N: But it's cool. I was in high school. The piece, the whole experience means a lot to me, especially after the blackness and stuff, but I won't go into that. When I wrote the thing I didn't wanna capture it in words, and I thought it would be cool. I was really- Sorry, I'm just going on and on and on, but, uh-
R: No, you're making it very easy for me.
N: Okay, good. (laughs) I didn't,- I'm always really interested in when cultures get their stories taken, and then, converted into, Christianity. Do you know what I mean? Different, pagan cultures, the Mormons say that, Quetzalcoatl's, Jesus, you know?-
R: Yeah, the Catholics would call it baptizing.
N: And it's s-
R: They would baptize paganism.
N: Yes.
R: Yeah.
N: Yeah. So I for that piece, the last assignment I did for my English class in high school, I was supposed to write. It was a creative writing thing. And so I wrote that whole experience, but I went to this- I liked the school. It was a very good school, and their education was very much not tainted by the fact that they were an Episcopal School. It was a very good separation of the two. But, it still obviously was an influence on me at the time. And so in this event that had nothing to do with Christianity necessarily, I used Christian themes and imagery for the story. And basically, I'd say, colonized my own religious experience, (laughs) and then wrote it in the form of Christianity, which is cool, for that piece. So that's, if anybody reads it, that's why it's all Christened out, 'cause I didn't want to try to capture something that meant a lot to me, so I perverted it. You know what I mean?
R: Uh-huh. Work sounds very interesting.
N: Yeah, yeah. I was on an interesting tip when I was in high school. I won't lie. (laughs) I was a weirdo.
R: I've also meditate for most of my life, and I used to have dreams where I would be falling backwards in a black vacuum.
N: Yeah.
R: And one of the dreams I had was really strange because I was fully awake, and as I fell asleep, reality dissolved, and then I just went backwards through a vacuum, until I landed into a dream on my feet.
N: Wow.
R: Yeah. So I think we're into the same things.
N: Down the rabbit hole thing, yeah.
R: Yeah, see what I can see.
N: (laughs).
R: Go to the edge and look over.
N: Yeah. Yeah.
R: So tell me more.
N: Yeah. So, and that kinda sums up that record. Then I went to college for audio engineering. There's a school here in Oklahoma called the Academy of Contemporary Music at the University of Central Oklahoma. It's a great school. I learned a lot about more technical, audio engineering stuff. I recorded.

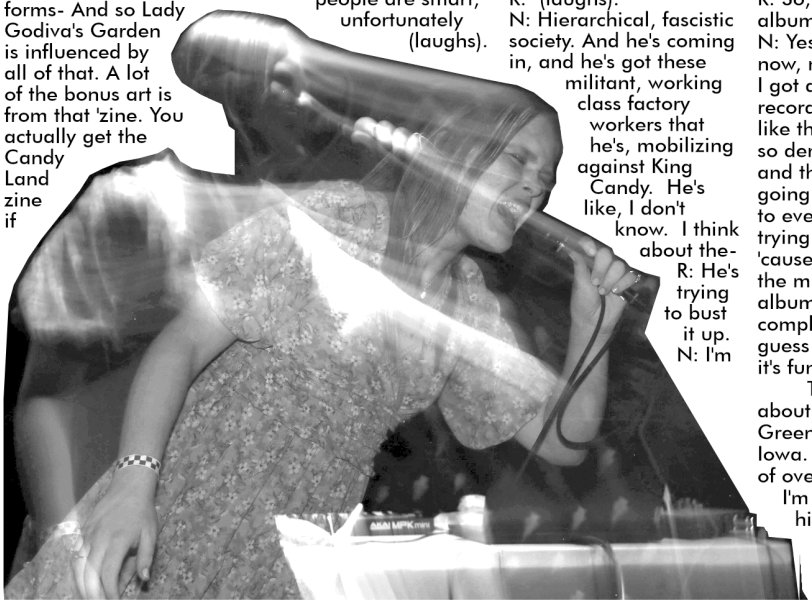
Now I've definitely come back around to where I think I was in high school, I was very pretentious, but I think that was almost a good thing, 'cause I did have, aesthetic values. I had, beliefs. Do you know what I mean?
R: Yeah.
N: Yeah, and I was very, dogmatic about that, and then I went to this music school. And I had to learn music history, but very much through the lense of, the pop machine-
R: Mm.
N: -Making money, a lot of the business side of things.
R: Right.
N: And that pretty much the whole time I was in college, you know, everything gets credited to The Beatles as them being the best ever.
R: Uh-huh.
N: -because they're the financial side, the ones that set the blueprint. And so I was the biggest Beatles hater of all, in college.
R: Mm-hmm.
N: -out of principle, because you know. Now I'm not in that environment, so I can be "Oh, they're cool," e- so.
R: No, it's-
N: It's, but, uh-
R: I've been in a stage of re-listening to The Beatles for the same thing. The whole indie and DIY communities are supposed to hate The Beatles for so long, and I've been listening to them a lot.
N: It's it's a good reason, I feel like.
R: And you know-
N: But-
R: And you know what? If you take where they started and where they ended up, they developed as artists. They were real artists, you know? They didn't-
N: Yes, yes.
R: They started out super poppy and super making money-ish, and then they ended up as these abstract pop artists.So, I-
N: It's the same with The Monkees too, you know?
R: I don't- I'm, maybe, I never listened to them.
N: You need to watch- have you ever seen Head, their movie?
R: No.
N: You need to check that out. It's same thing, except even more so, 'cause you know, they were a fake band that was put together. They weren't even organic whatsoever. Like as opposed to The Beatles.
R: So, someone else was writing, in other words?
N: Somebody, has sa- said- They were, I'm pretty sure, weren't even musicians. They were just "Yeah-
R: (laughs).
N: "You're in like this famous band now." And like- I mean, I guess, with The Sex Pistols would be similar- R: I was about to say that.
N: Yeah, yeah.
R: The Sex Pistols were like that, yeah.
N: Yeah, but they became like so- they have their TV show Monty Python in the way that they're doing these like fourth wall breaks and like comedy and stuff. They were definitely- I feel like their film stuff is where they shined. But they- same thing, they become like super avant-garde and it's-
R: Mm-hmm.
N: Crazy. That doesn't happen now. Like-
R: No.
N: One Direction would never, never do Revolver. Do you know what I mean?
R: Right, the-
N: Like-
R: -and then they wouldn't get to Sgt. Pepper's. It's just not gonna happen.
N: Yeah. Yeah, it's- I don't know what happened there. (laughs)
R: -acid (laughs) , I think. I think-
N: Well, no, I mean, why we stopped, like why did those-
R: Oh, I see what you're saying.
N: -groups stop doing acid?
R: Yeah, yeah.
N: You know what I mean? Yeah.
R: Yeah, for sure.
N: Like-
R: Yeah, I don't wanna give too much credit to acid for The Beatles either. But I do think it made a big difference that the drug had never existed before and then it happened.
N: Absolutely.
R: Yeah.
N: All their, all their drugs, yeah.
R: Yeah.
N: They do weed and they make Rubber Soul. They do acid, they make Revolver, you know?
R: Yeah. Revolver and Sgt. Pepper's and, uh-
N: And so on.
R: -so on and so forth, yeah.
N: Yeah, and then heroin for The White Album, you know, so on and so on, yeah. (laughs)
R: At least, at least John- That one R: You know, that one you don't wanna mess with as much, I don't think. But that's, you know-
N: No, no, no, no.
R: For the kids out there.
N: Yeah, don't do drugs, I guess. The only- Unless they're cool ones.
R: Unless they're good. But don't-
N: Yeah.
R: (laughs).
N: I'll leave that up to your discretion.
R: And consensual. And consensual.
N: Yeah. Yeah. Love- love, love your body, that's what we'll say.
R: Yeah. Know thyself.
N: Yeah. Yes, yes., R: So, tell me about your most recent album that you're just about to release.
N: So I'm about to release an album called- Well, do we wanna go to my new album or do we- That I have- I was leading to this. We went on a tangent, I'm so sorry. But, Lady Godiva's Garden, that's my album right before the one I'm about to put out. It's really good.
R: Don't, don't- You don't have to rush through it. Just go.
N: Okay.
R: Go ahead.
N: Sorry, sorry. That, that one, more so than Pictures, I'm interested in. Yeah, so in college I put out this record called Lady Godiva's Garden. I was reading Finnegan's Wake for two years while I was simultaneously making it. And I was reading a whole bunch of like- (laughs) I was really into the CCRU scene out of Warwick from the '90s. I don't know if you know anything about that stuff. Uh-
R: I don't know if I know anything about that. I might.
N: Okay. but like it's all kind-
R: Who was involved with it?
N: So, it's Nick Land before he goes, uh-
R: Yes. Okay, I know who you're talking about.
N: Dark Enlightenment. But before he goes dark enlightenment in like the Fisher-
R: Before he becomes a cyber fascist.
N: Well, he was like a cyber something. But it's a lot more vague.
R: (laughs).
N: So it's a lot more interesting. Mark Fisher was a part of that scene.
R: Mm-hmm.
N: And then Sadie Plant, Code 9, of really influential British people were in that world. That was my introduction to- they have like their own insane version of like Kabbalah that they work with, uh-
R: Uh-huh.
N: They have like a-
R: I am familiar.
N: They have a diagram called the Numogram and stuff. I was just super into that and reading it like crazy. And I did this project in 2022, called Occult Candy Land. This is not music.

CONTINUED

OCI ORDER OF CELESTIAL INTEGRATION

NICOLETTE MOORE CONTINUED

N: It was a 'zine I distributed in Oklahoma City, that was- I was standing at Target one day and I was staring at Candy Land. And I was "You know, Candy Land, like there's a deck and it has these archetypes within it. And as you play the game, they reveal themselves to you. And you move around the board through all these different colors and you start out at zero in the gingerbread fields. And then you enter into this zone of reproduction and, feedback where you go- You move forward, but then you move backwards, you move forward, you move backward, and then eventually you, break out and into this, new kingdom, into, King Candy's castle." And I was sitting and I was, "I'm gonna make a 'zine out of this." (laughs). So I mapped their nomogram to the Candy Land board game, 'cause the Candy Land board game has 10 zones. And so zero, in the gingerbread fields, all the way up to the, the three six zone, Gloppy, King Candy. And Gloppy is feedback. You know, gloppy is this chocolate goop of shit eating itself, you know?-
R: (laughs).
N: -Finnegan's Wake at the same time I'm doing this. Finnegan's Wake, it's a loop, you know? It starts in the middle of a sentence. It's just one recursive, feedback. And so, all of these ideas of just circles and feedback and what forms- And so Lady Godiva's Garden is influenced by all of that. A lot of the bonus art is from that 'zine. You actually get the Candy Land zine if you buy the album. The record is really interesting. I always wanted, like- I always want a Wake scholar to listen to it because I am doing hip hop and I'm rapping. But I'm referencing my Candy Land, ' zine and Finnegan's Wake and all these others.It got reviewed by somebody and they said it's like a digitally brain rotted Gen Z Zoomer trying desperately to piece symbols together. And what I told people at the time is that's really funny 'cause I feel like it's actually like a chronically offline piece in some way, 'cause like all my references are just these, books. Everything's very niche but not in like the-
R: Or a children's video. I mean, a children's game.
N: -board, board game. Yeah. But it's very offline as a record, which is funny. I totally understood what they were saying. I'm not one to say somebody was wrong for getting that out of it. But-
R: I don't know. That sounds like coping from them to me.
N: I think there was a bit of projection. I don't know. The review was good. I understood what they were seeing. And it's not like it's obvious. They haven't read Finnegan's Wake, you know? Whenever I'm saying these completely insane sentences, the closest reference they're gonna have is Schizo posting on Twitter. Do you know what I mean?
R: Yeah, yeah. I mean, people don't like when people are smart, unfortunately (laughs).



N: (laughs) That's true.
R: They just resent it, but-
N: Especially in America, yeah.
R: Yes.
N: But yeah that record came out shortly. There's a lotta repression on both *A Picture Taken Out of Tune* and there's a lot of themes of repression and hiding yourself. And that's why Lady Godiva's Garden is so, I would say, esoteric and occulted, and intentionally hidden behind these layers of obfuscation, is I was like very afraid to- I was in an environment where I couldn't be honest about who I am and what I wanna do, and I had this urge to still get that out, and I had to do it under duress and under, symbols and codes. And so, the album is just symbols and codes. And there's all these little things I worked on to try to tip people off on where I was headed, in terms of me and my identity and stuff, which was really cool.
R: Did it, did it ever get to Lord Licorice?
N: laughs) You know, I- One of my biggest, my favorite things about the whole Candy Land thing is you could look at it, "Oh, you have, you have, this nice system and then in the middle is, Lord Licorice, rotting it away, and we have to cut back at that." But then you could also look at it as Lord Licorice is right in the middle and he's rotting away at the King Candy complex, you know? This like-
R: (laughs).
N: Hierarchical, fascistic society. And he's coming in, and he's got these militant, working class factory workers that he's, mobilizing against King Candy. He's like, I don't know. I think about the-
R: He's trying to bust it up.
N: I'm always trying to think of my sequel, 'cause I could do it better, but I have to have something to say. That's always the thing.
R: So, so it's kinda like Candy Land is the transmigration of the soul? Is that wh-
N: Yes.
R: Yes?
N: Yeah. That how it started. But now I'm "No, we gotta actually-" initially I was "Ah, King Candy's castle." "That's the goal. That's where we have to reach." And now I'm "No, we need to go into the castle and, and tear it down. We need to eat, we need to eat the flesh of this ruler.""You know, we need to, liberate the-"
R: (laughs).
N: "- the licorice, factory workers," you know?
R: Yeah. Lord Licorice and Mr. Peppermint have to join together.
N: Yes, yes. that's Marx and Lenin for the Candy Land world, you know?
R: Exactly-
N: Yeah.
R: because it's false consciousness to believe that licorice is against peppermint sticks.
N: I like licorice. You know? It's good. That's, that's the thing.
R: I don't, but it's just a matter of taste, I think.
N: Oh, well. There you go.-
R: But I love Lord Licorice.
N: Yes, his mustache.
R: He's on it.
N: Yes. We love him (laughs).
R: So, now to the new album?
N: Yes. Yes. And so now, moving from that- I got done with that record, and I really do like that record. But It's so dense. Its so occulted and there's just so much going on. And It's hard to even grasp what I'm trying to say sometimes. 'cause we're just- Well- the middle of the album, there's a complete red herring, I guess it's there 'cause it's funny.

There's an album about this guy, Alan Greenway, who lives in Iowa. He's a seed man of over 60 years, and I'm obsessed with him. He, he just grows seeds, uh-
R: Cool.
N: -and, I made a collage off his pieces. Anyways, all these things. And so I was "Let's get away from that. Let's get away from doing all these niche and obscure references, and let's try to actually talk about being straightforward, being open, and being simple." And so the songs are- it's a very slow record. It's very honest. I had to do a lot more vocal work than I've ever had to do. It was a big learning experience, getting better at processing my vocals and mixing my vocals.'Cause before they were just an element in this bigger soup, and now it's like they're the center of some of the songs. but earlier it's very influenced by '60s psychedelica. I don't know if that comes across, but that's where I was at. And, I've used the Casio- which one is it? Hold on. It's right next to me. It's this Casio keyboard. You can record your voice into it with its microphone, and then you can chromatically play that sample up and down.
R: Nice.
N: And so side two of the record very much was made with that keyboard peppering textural things. Then some synths and stuff. The second half I was just playing with that to make the backing tracks. And then the first half is- I was in California and I was supposed to go home at the same time as my girlfriend. She went to college out there and I went out there to visit her. She had to be back here for a very specific event a day earlier than I had booked my thing. So, I ended up with this, this extra day in California, but I didn't have a car and I needed to be by the airport 'cause my flight was really early. So, I just booked this hotel really close to the airport kinda holed up there all day, and I just recorded five songs. I had a window that was a direct view of the San Gabriel Mountains. I had this great look at the cliff, at the mountain, and I was thinking about, mountains and at the time staring at it for some reason, it really be available for streaming. I actually think I might do a digital, purchase only spoke. They're beautiful. They're just so gorgeous, and it really spoke to where I was at at the time. And so, the first half was of the record, made in that one day. Staring at that, writing, being inspired by that, and then, I thought it was gonna be two EPs. I got home and was "Oh, these thematically fit together really well," and added some things and made it work as a record.

CONTINUED

OCI ORDER OF CELESTIAL INTEGRATION

NICOLETTE MOORE CONCLUDED

But it's cool too, 'cause I was very interested in '60s psychedelica. I was thinking about the A side/B side of records, and then suddenly I made this record that has an A side, has a B side, so that worked out very well. I think that's one of the places. It's really evident in. One of the things with this record is that I feel I have an order of A side/ B side, but I do wanna do a thing where you don't have the A side or the B side listed intentionally, and that sequence is up to you to decide, where you have these two parts but you get to make this decision when you go in.
R: Hmm.
N: I thought for a long time that I read somewhere during the process of making this album that, The Rolling Stones actually- The Stones did that on Their Satanic Majesty's request, that one side was the light side and one side was the dark side. And there was this guy in a forum arguing that it was actually supposed to be the A side that everyone says is the A side was actually supposed to be the B side, but I haven't been able to find that recently. That stuck in my head as an idea. I was "That's so cool." R: I think-
N: But I haven't- I don't, I don't think that's true. If I (laughs) look it up, I don't think that's true.
R: So, I'm gonna wind it down and I'm going to ask you three questions.
N: Yes.
R: First of all, is there anything you'd like to promote?
N: Yeah. I want to promote my new album, Mother Mountain. I set the date today actually, for the 27th of March, and I'm gonna stick to that, 'cause I'm putting it in here now. So March 27th, I'm gonna be releasing Mother Mountain. You heard it here first. It's gonna be available on Bandcamp and other marketplaces that are being determined right now. I don't know if it'll have physical releases. I'm not streaming music currently. I have a big enough collection of music. I just listen to what I own, and I want to encourage that. I feel like I'm not going to get the type of audience that needs it to be on streaming to listen, so I'm not too worried about that going forward. I think part of the promo is going to be taking it down. So yeah,don't look for it onstreaming. find it on Bandcamp probably, and wherever else I post about. Follow me at, **nomoore01** on Instagram currently. that might change (laughs) , we'll see.
R: That's N-O-M-O-O-R-E.
N: N-O-M-O-O-R-E-0-1, for my Instagram account.
R: All right. Second question.
N: Yes.
R: What's, what is most important?
<several moments of silence>
N: I think what's most important is, making things to put out your, essence into the universe. I think it's humanity's job to consume things and then reform it and put it back out into the world. I think we're big processing machines, it's why we're so good at making connections. And I think that everyone ought to do that for the sake of doing it and for their own enjoyment and fulfillment. I think that you need to avoid at all costs somebody having you do that for their benefit and their sake. I think you need to have personal creation, as untethered as you can be by, somebody else, sucking that from you.
R: All right.
N: Yeah, I guess we'll say that.
R: And the final question is, is there anything you were hoping to talk about we didn't get to? And if so, you can say it here or not.
N: Ryan did the album cover. It looks awesome.
R: (laughs).
N: I'm very excited about it. It's exactly what I wanted, in a way that I didn't know I wanted it. (laughs). Which is awesome. Look forward to that, 'cause y'all, y'all are gonna love it.
R: All right. Thank you for agreeing to the interview.
N: Yes, thank you. I hope this went well (laughs).
R: I think it did.
N: That's good, that's good.
R: Have a good night.
N: So good to hear from you. Have a good night.
R: You too.

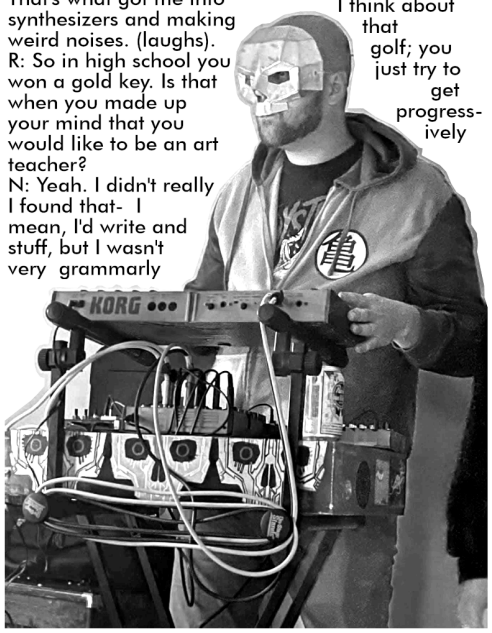
-END-

ISSUES INTERVIEW WITH NICK WEBSTER

Ryan: Alright. This is the interview, quote unquote. So, we'll start here. What's your name and where do you kind of operate out of? What city?
Nick: My name is Nick Webster. I am currently living in Greenville, North Carolina, but I'm from Burlington, North Carolina. I play with a band called The Paper Skulls and we play around Greenville mostly.
R: You said you grew up in Burlington. How long did you live there?
N: I lived in Burlington until I graduated high school and I went to ECU for college and I just never left, so-
R: I see.
N: I've just been here. (laughs).
R: What was your major?
N: Art education major from ECU. It's kind of the reason behind my- is it was the only way I could take all of the classes, as opposed to just taking one focus, so I took photography and drawing but sculpture was my- you have to pick a focus I guess is what you would call it. I was a sculptor, pretty much a sculpture minor. I don't get that credit. I'm just an art ed major.
R: Before you went to school, had you been making sculptures?
N: I won a gold key in high school. I made a (laughs) cardboard head of Jerry Garcia.
R: Nice.
N: And I got (laughs) a gold key. I didn't win. It went to the nationals, but I didn't win that one. I won the state level and my art teacher was- you could call it guru, mentor, whatever. I thought he was really cool and I wanted to do what he was doing and he was a '70s musician type guy. He played guitar.

One of my good friends who was the valedictorian, he sold him his wooden flying V with gold pickups and everything on it. It was the coolest fucking guitar I'd ever seen. But at the time when I was in high school, I still didn't know anything about guitars. I can't really tell the difference. You can ask Lars. (laughs).
R: What do you play?
N: I play synthesizer or keyboards. I prefer synthesizers 'cause I think I play more by ear than actually knowing notes or anything.

I think I've been playing for five years, six years now. But I've been in a band ever since middle school, so I played saxophone in middle school and high school. And then I've always loved music, but I tried playing guitar for forever and I was just never any good. I can play a little bit, I know how to hold a melody and stuff. But I just never really got good at it or felt that I expressed what I N: wanted to sound. And then I started. I bought a Tangerine Dream record at Boulevard Records, which is called Alley Cat Records now. Back in the day when it was on Greenville Boulevard. That's what got me into synthesizers and making weird noises. (laughs).
R: So in high school you won a gold key. Is that when you made up your mind that you would like to be an art teacher?
N: Yeah. I didn't really I found that- I mean, I'd write and stuff, but I wasn't very grammarly good at it. You know what I mean? You can hear it by just listening to me talk.
R: (laughs).
N: I loved the creative aspect of things and I felt I was better at the art side of things. Fixing things. A lot of people in my family are tinkerers and mechanics and stuff like that. So I've always had it in me to mess around and try to figure out how things work and put them back together. I think about that golf; you just try to get progressively better at it. I feel that's a good (laughs) metaphor for art or whatever. You don't win art, you just get a little better at it every time. You know what I mean?
R: Yeah. Yeah. Is that sculptural background and that desire to tinker, is that how you got in with your last job?
N: So I was a manager at Molly's. We used to have a lot of open mics and stuff there and that's actually where I started playing music. The guy that owned the store there, Ben, was friends with John Bowling, who is probably the most prolific artist in Greenville that I can think of. As far as scale, sculpture stuff.
R: Maybe this part of the state.
N: Yeah. He's got stuff everywhere. It's all over the state. I went to school for welding at ECU and making sculptures and stuff, so, he just needed somebody to do the welding portion



CONTINUED

OCI ORDER OF CELESTIAL INTEGRATION

NICK WEBSTER OF PAPER SKULLS CONTINUED

of his- it's kind of a two-man job, what he does. He spends most of his time collecting scrap, and going to the scrap yard and finding pieces that he is or finds usable. Old lawnmower blades, shovels etc.

It's interesting going to the scrap yard. It's going to Goodwill but a little grosser.
R: (laughs).
N: So we (laughs) we'd find, you'd, I'd find all sorts of stuff. I'd also find VCRs out there. TVs. It's interesting-
R: Working?
N: Yeah. I was, "There's no way this is gonna work." I found one that had a tape stuck in it and I was, "I want the tape in there."
R: Yeah. (laughs).
N: (laughs) 'cause this is gonna be gross and nasty-
R: (laughs)
N: And I want to see what it looks like. So we'd make horses and all sorts of stuff. They're all over the place. That was where I learned how, what it meant to be an artist, and how it's an everyday thing. You've gotta work on it every day. You've gotta put the work out there or else you're not being an artist 'cause you're not making anything. If you just sit on stuff, you're not putting it out there. You gotta flex that muscle.

You can be, "Okay, this one isn't strong. I can, I see what I did, that I could make it better." You know? It's flexing a muscle. He comes up with formulas too. It's, "Okay, so this set of parts, I can build this with." You know what I mean? He is like, "Okay, I got ten propane tanks. That's ten pigs." You know what I mean? (laughs).
R: (laughs) Yeah.
N: So he looks for parts to build certain animals. It's interesting. It was definitely a way to learn how to work from somebody who's a professional. You know what I mean?
R: Do you think you have on your agenda to eventually have a studio of your own?
N: I teach art right now at Southwest Edgecombe High School. I would akin that to as much as my studio space right now. I've been making a lot of art just because of being in the class. And I feel it's not necessarily my strong suit. I said, I was a sculpture major.
R: Mm-hmm.
N: I can draw. I don't fancy myself the best drawer in the world, but it's okay. Butl do it every day, with those kids, and compared to those kids, I'm Da Vinci, you know?
R: (laughs).



N: not that I say that there aren't some that are talented or whatnot, but it's all about focus, man. When you're that young, you just can't hold your attention that long.
N: I didn't realize it until I was, "Oh, they just, they can't think that long." (laughs). I'm learning from them, they're learning from me, kind of thing. So, I feel it's really helped me with, I don't wanna say that I have an anger issue, but it's helped me-
R: (laughs).
N: -with my anger. You know what I mean? How to be able to be productive. You know what I mean? You're okay I am angry. I can't yell at someone's child, but I have to get this emotion across." (laughs) You know?
R: Yeah.
N: That, "Hey, you messed up. This isn't how it should be." And then me, them reacting to me being upset, and then me not getting upset at their reaction (laughs) kind of thing.
R: (laughs).
N: You know? And that's because you have to be really, you have to say it in a very particular way, and then it doesn't matter how you say it. They're gonna come back at you really hard. And then (laughs) you're gonna have to be, "Okay, I feel you but let's listen to what I'm saying, and also this is-
R: (laughs).
N: I'm kind of in charge, so you need to know what the deal is." So it's, it's hard to do all of that without your ego getting in the way and just being-
R: Oh, yeah.
N: "I am whatever." And I was just thinking about today, this lady gave me silent lunch one time-
R: (laughs).
N: (laughs) and, a friend walked by and I said, "Nice haircut." And she saw me say that. She gave me silent lunch again for the next day. That was all I said that whole lunch. And I just felt that was a bit much. (laughs).
R: (laughs).
N: I don't know why I was thinking about that.
R: You're talking about when you were, when you were in high school, even?
N: No, in elementary school.
R: Oh, okay.
N: But- (laughs).
R: Well, that's even more brutal.
N: It was really just silly. "Nice haircut." You know? And then I have to be quiet for a whole another day at lunch. And she was a substitute. And I was just , "What authority do you have to tell me?"
R: (laughs)
N: "You're not my real teacher." But (laughs) it doesn't matter. I still had a silent lunch and I did the thing anyway, but I feel the whole point of life is to sharpen your soul. And it's just, how much crap can you take (laughs) before you're , "Okay, okay. Hang on."
R: Yeah.
N: "Let me refocus. What am I doing?" You know? (laughs).
R: It's just-
N: "How have I got to this point?"
R: It sounds like it's difficult, but you're kind of refining yourself in a way.
N: Yeah. Well, I feel man, that was what I was thinking about. So yesterday was my birthday and I was just, "I'm 38."
R: Happy birthday.
N: Yeah. Thank you. I was-
R: (laughs).
N: It's just, man, I'm 38 and don't wanna, not that I don't wanna wake up in the morning. I know what's gonna happen when I wake up in the morning.
R: (laughs).
N: And it is meeting that challenge every day and realizing, how can I do the best with what I got, you know what I mean? God, I don't know. I don't know.
R: You're dealt what you're dealt-
N: Yeah. Yeah.
R: You get to choose how to deal with it.
N: Yeah.
R: That's about it.
N: Yeah. But I mean, definitely being in the band and, doing the video stuff, for Hyper VCR, which is my YouTube channel where we kinda document, some of the stuff that's going around in Greenville-
R: Yeah.
N: Yeah.
R: I was gonna ask you actually about Paper Skulls, so-
N : Yeah.
R: When was it found, do you think? And who is normally in it?
N: So Paper Skulls, we were talking about Molly's. I bought my first synthesizer, which is a Korg Volca Keys, and I just showed up at a random open mic at Molly's 'cause, that's where all my friends played. And I was, "Well I'm gonna try to do this and hang out with the big dogs of open mic at Molly's.
R: There you go.
N: I got up there and made some weird noises. Jeff Blinder actually put a video up. It was my first time ever doing it and he videotaped me. I made a couple of weird little sequences and then kinda sped them up and slowed them down. I've got a recording of it somewhere. I just discovered **archive.org**.
R: Oh, yeah.
N: Since I've been recording all of the stuff, I bought a Zoom recorder to record our shows when we play. So I'll record all the other bands and I've just been re- putting all of that onto the internet, on that archive site.
R: That's awesome.
N: It's a labor of love, I tell you what. Recording it's easy. Putting it onto the computer. 'Cause especially if you don't do it immediately you're, "Who is this? What show is this? I don't know where this is from." I've got a whole list of 50 bands. I don't know who it is, but I just got to go back and listen to it. But, what were we talking about? I'm sorry. (laughs).
R: Oh, we were talking about Paper Skulls-
N: Paper Skulls.
R: for a little bit and that-
N: Yeah.
R: And then you talked about the recording and that ended up on **archive.com**.
N: Yeah.
R: But, what I was trying to get at is who else is in the band with you?
N: Oh, yeah. So when we started off it was, me and Parker Miller and then-
R: Really?
N: MmmHmm and then, we had some personal differences and he left the band. In the middle of that, it was me, Parker Miller, and Lars Riggins. Then Nathan joined Matt Elton. So right now, Parker left and so now it's just me, Lars Riggins, Nathan Black, Matt Elton, and that's the Paper Skulls full band. Me and Lars, sometimes, we can't get everybody together. But also, sometimes the situation lends itself to where, me and Lars just do a duo, set, which we call the Paper, Paper Skulls Duo set, and it's kind of a more ambient, noise-forward experience as opposed to the full band being an experimental heavy sludge doom thing.
R: Yeah. And, how would you say that your sound has developed from, sort of the beginning of working with those four to now working with those four?
N: Oh, oh, we've changed a lot. It's weird because we've been a band for, geez, four or five years now. And, it's changed from the first two years. Pierce, Pierce Diari- Pierce Diaria, I can't remember- I can't remember how to say his last name. Diaria, I think is how he says. But he is in, Shrug and some other things. He played bass for us for a little while too, and that was the beginning, when there was- we played a bunch of- when Spazz had access to the State Theater and there were a lot more State Theater shows, we played two or three State Theater shows with that band. And then it transitioned into,

CONTINUED

OCI ORDER OF CELESTIAL INTEGRATION

NICK WEBSTER OF PAPER SKULLS CONTINUED

N: I don't want to say- the scene changed kind of thing and then we were just playing at different venues. The new Alley Cat Records opened up downtown, so we started transitioning to play there. And, just then, the stuff changed. But-
R: Would you say that you've learned more musically over the time? Have you reflected on-
N: Yes. yeah.
R: it?
N: I definitely feel I've built, built skill. A lot of that is from just working with my band mates, working with different people when we were recording that Bitter, Inc. record, I learned a lot from working with you.
R: Oh, right.
N: Just how to compose and think about things. Having a direction, you know.That's what we're working on right now, me and Lars are trying to get some recordings together 'cause we've got I've been recording all the band and I've got all these live recordings We're trying to put together, a legit EP of our songs that we've, we've worked on. Well, 'cause we've got six songs that are finished.
R: Yeah.
N: And then we've got all the early stuff, and it's not that I don't want to, I don't want to forget about the early stuff. So we're trying to work on an early days CD thing. And that was part of putting all that stuff on archive so I could go through and listen to every individual show and actually have notes and stuffs for things so I can, we can put that out and give some recordings that kind of reflect where we were as a band and try to get us going forward, with this new EP we're working on, so.
R: So, this new EP, would you be doing live recordings or are you doing in-studio-
N: We're-
R: Track by track stuff?
N: We're trying to studio track it together, but we're trying to do it in-house. We wanna do it , kinda a demo style sort of thing, maybe.
R: Oh, yeah.
N: Maybe we wanna have all of our ideas fully formed in a tape that we made and somebody who knows what they're doing, producing music.
R: Mm-hmm.
N: Let them hear it and if they want us to rerecord it, or however they wanna do it going forward, just to see the interest, however that'll work out for us.
R: Do you have a name picked out?
N: No. We've got names for some of the songs picked out. We're still floating things. Lars wants to work on some lyrics we're working on , but we've got the music pretty much fully formed, but it's just the finished product we're working on and we haven't gotten the chance' cause we're all, 35-year-old-
R: (laughs).
N: Plus working boys, you know.
R: Yeah.
N: Everybody's got a job. And, getting us all together, and It's not the most difficult thing in the world, but it's not the easiest thing in the world either, you know.
R: Oh, absolutely.
N: And, but me and Lars beingneighbors really helps a lot too, so we're just really trying to get our parts nailed down here relatively in the near future.
R: Yeah. As Irecall, you used to be in another band as well with Dave and Shannon.
N: Oh, yeah. I was in, All Verbs very, at the very end of, All Verbs unfortunately. I played their last four or five shows and it's so weird to be a member of a band that all of the members are dead. I'm the last living member of All Verbs, which is weird. And, both of those people were very dear friends to me. I'm still friends with Taron and Linda, their spouses and stuff. And, those were some good times. I really, I think back to that show at Panther Lake, I think that was the height of All Verbs ferocity (laughs).
R: (laughs).
N: And that was a great show.
R: I think the first time I saw you play anything was at, it was a festival within this huge venue where there were multiple rooms and it was, an art gallery kind of in the somewhere in the triangle.
N: Mm-hmm.
R: And it was you, Shannon, and Dave, and you played on stage and the stage was a black wooden stage. And I feel it was an arts festival 'cause there were people wearing all kinds of crazy clothing and-
N: There's no telling, man. That was a really long time ago.
R: Yeah.
N: But that sounds familiar. (laughs).
R: (laughs) Yeah. I don't really remember what it was called, unfortunately.
N: Yeah. We played, we played, that Panther Lake show. We played a couple shows here. It was the very tail end of The band and stuff. And I talked to Shannon the day before she passed away and I talked to Dave literally two hours before he had a heart attack-
R: Wow.
N: 'Cause we were talking about Captain Picard playing flute (laughs) and-
R: In that episode with the family.
N: (laughs) Yeah. 'cause there was, somebody put a meme up of, Captain Picard playing guitar and we were both-
R: (laughs).
N: "This is supposed to be a flute, man. What are you doing?"
R: (laughs) Wow.
N: And that was the last thing I said to him (laughs) or last thing we talked about.
R: Yeah. Dave was a, Dave was a great guy and Shannon too.
N: Yeah. They were both great people. definitely. I'm definitely-
R: So tell me about it, sorry.
N: Oh, sorry. I was just gonna say it definitely inspired me to keep doing what I'm doing. Shannon, definitely 'cause at the beginning there, I was, "I don't know why I'm doing this. This is silly."
R: (laughs).
N: I'm just being selfconscious and you know-
R: You-
N:You're putting yourself out there and-
R: You're insecure about it.
N: Yeah. I feel stupid but she's, "Oh, you're great. You keep, keep going." And that made me, definitely got me to where I am today 'cause I would have stopped several times had it not been for Shannon.
R: (laughs) Good. Good, good. So, tell me about your VHS project. I don't. It's hard to describe but-
N: So this came about, , along with the synth stuff, I kinda got into this kinda glitch circuit bent. I found this kind of difference. A whole other world of technology nerd people.
R: (laughs).
N: You got the guys who are all about the graphics cards and stuff, and then you got people that are, "Oh, how messed up can I make this thing?"
R: (laughs).
N: They they used to have a contest for Moog Fest every year of homemade instruments and it's, they-
R: Really?
N It's just circuit bent modified toys and stuff. It's really fascinating. But that aside, I wanted to have a glitch component to the videos for The Paper Skulls. So I'd started doing it on my own. And, I talked about it to people and, and stuff, but one of my friends, Cam, really had gotten interested in it and wanted to learn more about it. And so, we had a session, where we, I just hooked up all the gear that I had and I was, "All right, man, let's go to town and see what we could do." And, and he was , "I didn't- This isn't really how I thought it would work." And we were learning how to do it at the beginning, 'cause, you don't really know what you're doing. You're pretty much over feedbacking- video signal into itself and, all kinds of manners of crazy things. And you gotta have a lot of gear to do what we're doing, 'cause we're doing it all analog. There's no computers. It's all crappy '80s & '90s technology-
R: (laughs).
N: I bought it from Goodwill. There is better stuff out there. If you want to learn more about it, we call ourselves Hyper VCR. We have a website on Neocities, which is a new Geocities thing.
R: I didn't know about that.
N: So we're Hyper VCR. If you search Hyper VCR in Google, Cam's a smart guy, computer savvy. He knows all the algorithms or whatever. You type Hyper VCR, we're the top-
R: Nice.
N: Thing in the Google search. I don't think there's anything else called Hyper VCR either. (laughs). But it's supposed to be, a hypergogic, you're kind of-
R: Well, it is kind of overwhelming when you see it.
N: Yeah. So we've got all this stuff feedbacking and running into itself, and it's TV screens. But we're projecting it behind bands and stuff, and then we've got cameras that are actually filming the performance and then feeding back into the machine and looping itself back. But we record all of that stuff, straight to VHS tape and, I take that tape and I transfer it onto my computer at home. I wish I had enough tapes to keep all of the stuff, 'cause it looks so crispy gorgeous on the tape, but I've- Tapes are in limited supply. So there's VCRs that came out after regular VCRs call it, that use, super VHS.
R: Mm-hmm.
N: And that's what we use. It's a little higher quality.
R: Oh.
N: It's he S-Video. If you've ever, If you, if you, older people out there might remember.
R: (laughs).
N: There was a step after RCA, the yellow, red, white cable and it was a little-
R: No, I know what you're talking about.
N: Yeah.
R: The one that separates into the left and right channel.
N: Yeah. So, but, there's- it's really neat. We're recording. It's kind of turned into an archive of just performances from everybody. I've got- We're definitely over 100 videos on-
R: Wow.
N: YouTube. I've got 100-
R: What's.-Do you know the YouTube address?
N: It's Hyper VCR. If you type- Just type it into YouTube. If you just type Hyper VCR into YouTube, it should pop up and, yeah. Share and subscribe.
R: Yeah. (laughs).
N: But for more content, 'cause I'm always gonna put it out there. I think it's for everybody. I don't understand how people could thumbs down people's music, but whatever. It's fine if you don't. I welcome criticism. But-
R: Some people have nothing.
N: Yeah. (laughs). There's some YouTube trolls out there. But it's really cool. I've learned a lot, and every time we do it just gets better and better. And, we get a little bit better gear. Some little things trickle down to us, and we've really got something going on. And I don't know of anybody nearby that's doing it. Definitely one of the few people in the area doing it, so.
R: I mean (clears throat), I've been to a pretty good bunch of cities with performances happening, including experimental stuff, and I've never seen anything quite like what you're doing.
N: Well, I appreciate that.
R: It's more complex and more involved. I don't know how any of it works, I don't understand how any of it works,

CONTINUED

OCI ORDER OF CELESTIAL INTEGRATION

NICK WEBSTER OF PAPER SKULLS CONCLUDED

R: It feels there's multiple layers of things being distorted and messed with that are on top of one another.
N: Mm-hmm.
R: And I've seen people project things, and I've even seen people use the oil and then do the colors.
N: The liquid. we do a little bit of the liquid-
R: Yeah.
N: Light show stuff, too-
R: But you just stack it.
N: Yeah. We've got video mixers, so you can take two channels and bleed them over top of each other. So it looks like there's two things happening at once. And that's what we do. But we've had up to three video mixers going at once. So that's-
R: (laughs).
N: Six channels playing all at the same time.
R: (laughs).
N: So your eyes are just- You're trying- I really need to have an epileptic- (laughs).
R: (laughs).
N: -Warning any, for any of the shows. It could be, I could see somebody getting sick. But-
R: Yeah.
N: Just a warning, if you check out the YouTube channel. (laughs)
R: (laughs) Yeah.
N: We have a website. The website's got a link to all of the stuff we're doing. We're on Instagram. Same thing with Paper Skulls. We're on Instagram there. If there's anybody that wants to reach out to us, we're happy to chat. Especially Hyper VCR, we're trying to get out and do some music albums, VHS full albums for- We did, Jaguardini, which is a good friend of ours from the Virginia area. And, we worked with Hushtones, which is a really exciting opportunity. They're a, slushwave, vaporwave label. They had their one-year anniversary and they put out a lab of some of the people that run the label and our artist on that label did a, a compilation of mak- making music together. So it's not their tracks, but it's they all worked together to make an album kind of thing. You know what I mean?
R: As I-
N: And we made a video for that.
R: Yeah. As I recall, there was a performance where your art overlaid over someone else's music, and there was, a bunch of televisions that were on the stage.
N: Yeah.
R: It was kind of simultaneously going through the televisions.
N: That was, that was, that was the Hushtones, movie premiere. We got a machine that can hook up 12 TVs on a set.
R: Awesome.
N: We grabbed as many TVs as we could find and we just put them all on the stage-
R: (laughs).
N: -And, and turned it on. And it was cool because one of the hookups I had turned four TVs into one big TV.
R: Mm-hmm.
N: And they were kind of- It didn't work quite right, so they were flickering in and out.
R: (laughs).
N: And it added a layer to it of it being cool. And then we had all those TVs going and the big projection was going on in the background. (laughs) So I made that video. I didn't want- I never watched the whole thing all at once. It's an hour and a half of just slush waves. When we got through, I felt my brain had been-
R: (laughs).
N: Sanitized. (laughs).
R: It was hypnotizing.
N: Yeah. We were just- I was talking to Justin, that's Cornelius VanStafferin III, if you've ever heard of him. He's a noise artist. But I was talking to Justin about it, and he was, "Man, it's-" (laughs) He's, "I feel at one with the universe."
R: (laughs).
N: I've been cleaning or something. I should have put an intermission in there (laughs) because it was really long.
R: (laughs).
N: It was cool. It was a good time. I'm glad everybody stuck through it. The thing was, Jeff invited two random girls from town.
R: Mm-hmm.
N: "Oh, come check out this cool thing." They stayed the whole time, they were very nice. They didn't say one word to me, which is okay.
R: (laughs).
N: I couldn't believe they stayed for an hour and a half of just slush wave music, which was cool with the video. So that made me feel good, they might have missed it being nice, but whatever. (laughs).
R: I mean, I think most people if they truly don't like things they just leave.
N: Yeah.
R: And if they stayed, it's a sign that they'd it.
N: Yeah.
R: Also it reminded me of something. It was just so cyberpunk. If I was living and doing Androids Dream of Electric Sheep, that would be a performance that would be happening in that city.
N: Oh, yeah. We had Cam, he found a bunch of these idol tapes. I don't know if you know what Japanese idol tapes are, but they're just girls in bikini-
R: (laughs).
N: Dancing around. It's nothing hardcore, but it's just, cute girl fun.
R: (laughs).
N: (laughs) And those videos really add a layer to it.
R: But they were that- It's that you put through these psychedelic filters that you're doing.
N: Mm-hmm. Mm-hmm.
R: And beaming out of a CRT television 20 times- I really enjoyed that night. So-
N: It's definitely hard to describe. You, you definitely have to go witness it. I recommend-(laughs).
R: Yeah.
N: If you ever hear about us in your town, come see us. (laughs).
R: So, let's, let's wind this down. I have three last questions for you.
N: All right.
R: Question number one, is there anything you'd like to promote?
N: Anything I'd like to promote? We are playing, January 30th at the Virginia Tech, the Virginia Tech radio station invited us out-
R: Hell yeah.
N: To play a festival or, or some sort of show out there, I'm not sure. But it was really exciting. Our good friend knew Ken Mujo. We played Ken Mujo every time he came through town. They'd heard of us through him and he, we got invited out there. So, excited for that. That's January 30th, in Blacksburg. if you need more details, they'll be on our site. It might be up after this interview before- I think this comes out in February. But , also the EP is coming out. Stay tuned for that. We're gonna- I'm trying to get it done as quickly as I can, but, I said, we're all working fellows with jobs. So, definitely the early days will be coming out sooner than the EP because I've got all of those files in my computer. All I gotta do is decide which cuts I need and put them onto a tape. So-
R: And your website again is what?
N: The website for Paper Skulls is, in the Instagram, and then the website for Hyper VCRs, if you search in Google Hyper VCR, it should come up. It's, **hyper-vcr.neocities.org** or something like that.
R: Great. Second to last question. What do you personally think is most important?
N: What's best in life, Conan? (laughs).
R: What is a good-
N: (laughs).
R: What is a good life to Nick, to Nick?
N: What is a good life to me? Hmm. I'm really happy with what I'm doing in my job right now. I think, I don't know, man. That's a tough question. (laughs).
R: Hey that's a fair answer.
N: I think being loved is a really magical thing if you can find that in somebody. Right now, I've been living by myself for a little while, and relationships haven't been going so great for me. But I remember that feeling of being loved and, I think that, that feeling, it just, it just, keeps me going. You know what I mean? So trying to find that, you know and, and it, and it doesn't have to be with a person, that it can be in yourself. That's the most important (36:32) thing, honestly, being- Loving who you are and being happy with yourself and the choices you've made is hugely, vastly important. focus on yourself before you focus on anything else. Yeah. There you go. That's a good answer. (laughs).
R: That's a great answer.
N: (laughs).
R: And, okay, the last one is, was there anything you were hoping to talk about that I didn't ask you about? And if so, you can do it or not. The answer could be no, I could be that good an interviewer.
N: (laughs) I don't know. I think we talked a little bit about everything. I'm pretty, I'm pretty thrilled, with how everything's going. So, I'm excited to be part of the magazine. I contributed-
R: Yes, it was fantastic.
N: To an issue a while ago. I love being a part of the underground kind of scene. And I think it's a tremendous service that you're doing to the community, for still putting this out. So thank you, Ryan, for giving me this opportunity. And, your Bitter, Inc.'s amazing. I always enjoy all of your projects, and just honored to be here, man.
R: Thank you so much. Well, with that I'll say, I think we're done. Have a good day.
N: Thanks, guys.

-END-

ORDEROFCELESTIALINTEGRATION.ORG

^ ^ ^GO HERE^ ^ ^ Learn more about OCI

ISSUES is a branch
of The CFR Council,
as part of our
5th Foundation



CFR
COUNCIL

SUBSCRIBE to ISSUES(!!!)

THE GREAT FRONTIER:
Support novelty, discovery,
and groundbreaking art!

AVE LUCIFER
AVE CHAO
AVE MATERIA
AVE ORDER
AVE SELF

ISSUES

WE'RE BUILDING A TOWER