The Indestructable Godfather of NC Music Industry

His professional career began to take shape as a studio session guitarist in New York at the world famous Vision Sound Studios...

CALIFORNIA ROOTS FEST
The Carolina Sessions interviews and photo coverage inside...

PABLO ESTEBAN
A Mexican-Dutch Painter currently residing and creating in the Mexican state known as ‘Oaxaca’. Born in Mexico City and from an early age he knew there was only one thing he was good at...

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inside
Check out our photo coverage from the Hopscotch Festival in Raleigh, NC, September 5-7, 2013. Photo by Jay Beadnell
PETRA BRYANT
I was born in Czech Republic and came over to London as a teenager to pursue my dreams. And after years of trying, giving up, trying some more and fighting for it like a bull, here I am...

CHRISTOPH KUSCHING
Christoph Kuschnig, born and raised in Austria, received his MFA with honors from Columbia University’s Graduate Film School. His thesis, the short film Hatch has since gone to screen at festivals in Europe and the US...

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Mark Workman’s “One for the Road: How to Be a Music Tour Manager” is thorough and well written, and has realistically thought of every detail, and scenario that could possibly happen.
PABLO ESTEBAN

I never had any professional training whatsoever. I basically stole my father’s materials and started splashing paint. From there I have taught myself to learn something new with each painting...

AUTOMATIC SLIM

The dynamic, bluesy vocal style of Gene Tart did not go unnoticed as he fronted the bar band Rockzilla. Dennis Bandiero, a well known classically trained guitarist in the area, knew instantly he wanted to join forces with Tart, but they needed more musicians to round out the lineup...

THE BROAD

The Broad announced that artist Jeff Koons will join filmmaker John Waters for a public talk as part of the museum’s The Un-Private Collection series on Feb. 24, 2014...
Who is Christoph Kuschnig?
Christoph Kuschnig, born and raised in Austria, received his MFA with honors from Columbia University's Graduate Film School. Hatch has since gone on screen at festivals in Europe and the US. It was awarded a NBR Student Grant and nominated for a Student Academy Award in 2012 and won over 20 awards. Christoph is a Fulbright Scholar and a HFPA Grant recipient. His previous shorts Eiko and Junkyard Jesús have also screened at film festivals around the world and have been awarded numerously. He was selected to be part of the 2012 Berlinale Talent Campus among 4300 applicants. While his films explore the dark side of the human psyche, combining a uniquely sensitive and highly visual approach, Christoph’s commercial work is frequently marked by a light touch and often comedic sensibility. He divides his time between New York and Vienna.

Tell us a bit about your film Hatch?
HATCH follows two couples and the wrenching decisions they each must make on a wintry Vienna night. Milo and Biljana, illegal immigrants seeking opportunity, must acknowledge that they cannot raise their newborn and hope to achieve their own youthful dreams at the same time. Across town an older and more stable, couple desperately want to welcome a child into their lives. Decisions borne of desperation by both couples cause their lives to briefly cross, and engender parallel feelings of angst and frustration as each accepts the harsh reality of what is simply, and unreasonably, not possible.

What was your inspiration behind the film?
An actual baby hatch in Vienna was the inspiration for the film. My co-author and I were wandering, what circumstances would make someone drop a child at a baby hatch. We built the story around the location. Since I wanted to juxtapose different ends of society, I wrote the older couple into the film.

What or who inspired you to get into film writing/directing?
I believe my grandfather’s vivid story telling made me become a filmmaker. Whenever he told us about his youth, the war and his life after, images shaped and I was able to envision what he was telling us.

What was the first film, you wrote/directed?
A short film entitled “Wasser” (Water) - about a boy who believed that the biblical flood would become reality. So he started to build a raft on his parents deck to save them.

Favorite Film of all time?
The list is endless, but if I had to choose, it’s either Blade Runner or Brazil.

What would you tell the youth about living the creative lifestyle?
Probably the same thing someone once told me; don’t give up. If you really want to do this, you’ll manage to do it. And I can see that the creative lifestyle becomes more and more palpable.

What’s next for Christoph Kuschnig?
I am working on a feature adaptation of Hatch and a couple of other feature screenplays are in development.

Thesis Short Film
http://www.christophkuschnig.com/work/hatch

Eiko Film
http://www.christophkuschnig.com/work/eiko

Junkyard Jesús Film
http://www.christophkuschnig.com/work/junkyard-jesus
Mexican Dutch Painter Pablo Esteban...

Who is Pablo Esteban Sánchez Rijlaarsdam.
My name is Pablo Esteban Sánchez Rijlaarsdam, I'm a Mexican-Dutch Painter currently residing and creating in the Mexican state known as 'Oaxaca'. I was born in Mexico City. From an early age I knew there was only one thing I was good at, and that was drawing. I use to cover up my schoolbooks with stickman battles, mad typography and monster-like figures (something which I still do, but on canvas). At the of 12, My Parents, my brother and me moved to the city of Leiden in the Netherlands. I spent my teenage years going through high school not knowing what I wanted to be. I spent my time educating myself on music, street art, skateboarding and underground culture. I attended the Royal Academy of Arts in The Hague (KABK) where I studied 4 years Graphic Design. My style started coming out at this point in my life. My designs where very different from the rest: Handmade and expressive with explosive colors. I soon realized Graphic Design was not my path in life. I started taking my father's canvasses and painted on them with whatever materials I could find. I was 21. From there I was quickly hooked on painting and soon just couldn't stop creating. I took a trip to Oaxaca in February 2011 and encountered a rich culture of Artists, Sun and Color ('Oaxaca as you know, is called the 'state of Art' in Mexico). I had found my inspiration and decided to start my career as an Artist in this place. Me and my brother Emilio, who also took the brushes at the same time, moved out of the house and into our studio which is also our home. ‘La casa del Arte’ we called it, the house of Art. From there it just started growing and growing. The first year I painted more than 100 paintings and had an exhibition each month which earned me the name ‘El Holandés Errante’ (The Wandering Dutchman). I got to meet other young Artist and we started a movement called the Monstruos Movement. My Art has been described as a feast of Colors, a new form of intensive or violent expressionism and as a beautiful mess. It’s also been criticized as ugly and repulsive. I’d like to describe my work as the language of my soul. A sheer and most honest embodiment of who I am.

Any professional training?
I never had any professional training whatsoever. I basically stole my father’s materials and started splashing paint. From there I have taught myself to learn something new with each painting.

Who or what inspires your work?
I get my inspiration from Life and its experiences, unlike many others who look at work from other Artists. I just take walk around and see a painting or get an idea on every corner. Life’s the best inspiration, so is the support from my friends, family and of course my girlfriend.

Can you explain your creative process or techniques?
I describe my creative process as never-ending, the mind is always at work. If you want to become a great Artist you have to see, think, eat and sleep Art. It’s an addiction which becomes a Catharsis. My technique of painting is experimentation at its fullest. Be it the style of painting, the materials, the surface or the texture. Sometimes I paint with bare
hands. Sometimes I use so much texture that the canvas can’t hold it or sometimes I even set it on fire just to see the result. It keeps my mind moving.

**Where has you work been shown?**
Since I started my career just 3 years ago I have participated in over more than 40 exhibitions, both solo and collective. My paintings have been seen in Mexico, Holland, China, Singapore, Indonesia, Russia and Korea. They’ve been selected for Biennials and magazines such as Arte al Dia, Arrecife and Sakachurro have published articles about my work.

**Who or what influences you to keep creating?**
My curiosity of knowing keeps me creating; this addiction to express an idea on a canvas. My dream of living from my Art, becoming a recognized Artist and creating a home keeps me motivated all the time.

**Mac or pc and why?**
I don’t really like technology, but I can honestly say ever since Windows 8 came out I’ve been using a Mac. It’s also a lot faster and basically gets the work done.

**Black or White and why?**
Black, because of the mystery and rebellion attached to the color. To me, white is emptiness.

**Favorite artists of all time?**
My favorite Artist of all time has to be Jackson Pollock. Ever since I saw his work ‘Number 9A’ at Tate Modern I knew what I wanted to dedicate my life to.

**Favorite quotes of all time?**
I don’t live by any quotes. ‘Love it or Leave it’ might be one. My favorite saying however is ‘Fuck it’ whenever I feel like doing things my way stop thinking about the consequences.

**What’s next for Pablo Esteban?**
Only time will tell. In the meantime I’ll just keep on creating.

**Where can we see more art by Pablo Esteban?**
My webpage: www.pablosancheznl.nl or you can search me up on Facebook as ‘Pablo Esteban Artworks’.

VIDEO LINK: http://youtu.be/nEMhroe7xQ8
Going into its fifth year, the California Roots Music and Arts Festival has evolved from a humble half-day west coast party to a full on 3-day event. This year they decided it was time to take the show on the road and give the east coast a taste of a premiere all day reggae-rock event. In looking for a nice central location, Wilmington, North Carolina was chosen and California Roots - The Carolina Sessions was born.

Over 4,500 people showed up at Battleship Park for the two stage event opened by Carolina natives Signal Fire. Headlined by Cali Roots veterans SOJA and The Dirty Heads, other bands that had graced previous festivals included Tribal Seeds, Fortunate Youth, Passafire, Ballyhoo!, Natural Vibrations, Mike Pinto and Fear Nuttin Band. Rounding out the line-up was Nahko The Medicine For The People and The Movement, both new additions to the 2014 California Roots Festival schedule.

Zack Johnson of Union Artists Group said, “We’re happy to have the first California Roots The Carolina Sessions be such a success. We will be announcing next year’s festival date in the next week or two, and we can tell you that it will be a two-day festival next year. We’re already looking forward to California Roots The Carolina Sessions being even bigger and better.” www.californiarootsfestival.com
OPPOSITE PAGE: Vocalist Dan Kelly of Fortunate Youth
ABOVE: The Movement shows the love
LEFT: Sean Gregory and Rob Evans of Signal Fire
BELOW: Fortunate Youth...
ABOVE: Steven Jacobo of Tribal Seeds
OPPOSITE PAGE TOP: Roosta of Fear Nuttin Band
BOTTOM LEFT: Mike Pinto
BOTTOM RIGHT: Howie Spangler of Ballyhoo!
Jacob Hemphill, SOJA

When you aren’t up on stage what does the band do to kick back as far as hobbies go?
Some guys ride motorcycles, some guys snowboard, a lot of people play golf. I’m in the studio pretty much all of the time, for the rest of my life.

If y’all had a cookout what would be there?
When we have cookouts there is… I’m supposed to say vegan… There’s a lot of vegan food there and there is always gonna be some really hot buffalo wings, hot like the kind where you can’t do much the next day cause you are afraid of what might happen. Our main meal would be those Vitamix blenders, you can blend up anything; kale and almonds and steel cut oats and water.

What do y’all have on the bus to keep you occupied from spot to spot… seems like everybody’s got either a game console or stacks of movies?
We don’t do video games because we’re all kind of avid video game players and we want to not have it turn into that, so we always take’m out of the bus. Mainly what we do on the bus… there’s like ukuleles, little pianos and little guitars, iPads with Pro Tools. We are one of those bands that actually likes being a band so we enjoy making music.

Where is your favorite place to be outside the United States?
I don’t really have a favorite place but we do massive tours in South America. We are going to do one now, it’s a triple headliner with us, Dave Matthews and Incubus. Reggae is mainstream down there so we are like on the radio, the shows are like 15,000 to 20,000 people in soccer stadiums… it’s crazy and they love it. We’ve always loved playing Pacific Islands… reggae becomes more mainstream, it becomes tangible when you can see it and touch it. Here to a lot of people it’s vacation music and there it’s political, social and environmental change… that is what they hear in the reggae. Click on the image to see video interview or go online to: www.youtube.com/thefutureofart
OPPOSITE PAGE: Passafire
MIDDLE: Artists paint on stage during performances LEFT: Jared Watson of The Dirty Heads interviewed by 3DotMag which can be watched now online at: www.youtube.com/thefutureofart

CLICK ON THE PHOTO...
ARTIST JEFF KOONS AND FILMMAKER/AUTHOR JOHN WATERS IN CONVERSATION ABOUT KOON’S ART AND CONTEMPORARY CULTURE

LOS ANGELES - The Broad announced that artist Jeff Koons will join filmmaker John Waters for a public talk as part of the museum’s The Un-Private Collection series on Feb. 24, 2014, 7:30 p.m., at the Orpheum Theatre in downtown Los Angeles.

Co-presented with the Library Foundation of Los Angeles’s ALOUD series, the talk will feature an unprecedented public interview of one of this generation’s most successful artists by a renaissance director-actor-author-artist about the motivations and ideas behind Koons’ works and his creative processes.

Collectors Eli and Edythe Broad have assembled one of the world’s largest holdings of artworks by Jeff Koons, many of which will be shown to the public for the first time in the museum’s inaugural exhibition when The Broad opens in late 2014.

“Jeff Koons is an artist who challenges our cultural assumptions, a trait he shares with John Waters,” said Joanne Heyler, founding director of The Broad. “We expect this to be a provocative discussion between two brilliant artists and are pleased to be able to present it to a Los Angeles audience at the iconic Orpheum Theater.”

Koons’s art comments on the notion of “good taste,” as well as the decadence of capitalist culture, the innocence of
childhood and beauty’s eternal resonance. Waters, who is also a photographer and a curator, explores these same concepts through his work. This unique conversation will examine the inspiration and ideas behind Jeff Koons’s iconic works such as “Michael Jackson and Bubbles,” “Balloon Dog (Blue),” and “Girl with Dolphin and Monkey Triple Popeye (Seascape)”.

The Broad launched The Un-Private Collection series this fall to create public conversations revealing significant facets of the Broad collections, with some of today’s most influential artists and cultural leaders, presented in the months leading up to the museum’s opening.

Upcoming programs in the series include The Un-Private Collection: Robert Rauschenberg featuring Los Angeles artist Mark Bradford in conversation with author and Hunter College Professor Katy Siegel on Nov. 23 at the High School of Visual and Performing Arts on Grand Avenue. On Dec. 11, The Broad will feature artist Shirin Neshat in The Un-Private Collection: Artist as Activist, a conversation with the artist and Christy MacLear, executive director of the Robert Rauschenberg Foundation, at the Central Library’s Mark Taper auditorium in a co-presentation with the Library Foundation of Los Angeles’s ALOUD series.

In addition to the Los Angeles programs, The Broad will present The Un-Private Collection: Designing The Broad on Dec. 4 at the New World Center in Miami Beach, in conjunction with the 2013 Art Basel in Miami Beach. The event, moderated by noted architectural critic Paul Goldberger, will bring together the museum’s lead architect, Elizabeth Diller of Diller Scofidio + Renfro, with Eli and Edythe Broad and Joanne Heyler to share the conversations that led to the unique design of The Broad.

Because The Un-Private Collection: Jeff Koons and John Waters is a special addition to The Un-Private Collection series, general admission tickets are $10. Tickets will go on sale November 15 at www.thebroad.org/programs.html. Additional events in the winter and spring 2014 seasons will be announced at a later date. For complete program details, please visit www.thebroad.org.

About The Broad
The Broad is a new contemporary art museum built by philanthropists Eli and Edythe Broad on Grand Avenue in downtown Los Angeles. The museum, which is being designed by Diller Scofidio + Renfro, will open in late 2014. The museum will be home to the more than 2,000 works of art in The Broad Art Foundation and the Broads’ personal collections, which are among the most prominent holdings of postwar and contemporary art worldwide. With its innovative “veil-and-vault” concept, the 120,000-square-foot, $140-million building will feature two floors of gallery space to showcase The Broad’s comprehensive collections and will be the headquarters of The Broad Art Foundation’s worldwide lending library. For more information on The Broad and to sign up for email updates, please visit www.thebroad.org.

About the Library Foundation of Los Angeles
The Library Foundation of Los Angeles provides critical support to the Los Angeles Public Library resulting in free programs, resources and services available to the millions of adults, children and youth of Los Angeles. Through fundraising, advocacy and innovative programs, the Library Foundation strengthens the Los Angeles Public Library and promotes greater awareness of its valuable resources. For more information, please visit www.lfla.org.

ALOUD is one of the many programs the Library Foundation of Los Angeles makes possible. Having presented over 1,000 public programs, primarily at the Los Angeles Public Library, featuring a range of authors, scientists, thinkers and artists, the critically-acclaimed and groundbreaking ALOUD series has engaged Angelenos in critical civic and cultural discourse for over 20 years. For more information, please visit www.lfla.org/aloud.

The Un-Private Collection: Jeff Koons and John Waters is co-presented with the Library Foundation of Los Angeles’s ALOUD series.
Book Review by Jeanna Hillman

Mark Workman’s “One for the Road How to Be a Music Tour Manager” is thorough and well written, and has realistically thought of every detail, and scenario that could possibly happen. This book is the how, when and why of what needs to be done to have a successful tour. After years of being on the road he has learned valuable lessons and ways to handle the unexpected. His book is an invaluable resource from creating expenses spreadsheets and budgeting to every penny that is needed to produce a tour of any size. He is ultimately responsible for the band and crew member’s safety and well-being on the road and stage. Mark has been successful in this business because of his dedication to the road and metal music. A veteran of sorts, worked for some of greatest metal band; Testament, Leatherman, Slayer, Anthrax, Megadeth, Machine Head, Danzig, Dia and Mudvayne.

One of the reasons this book was created, countless people had ask him how they can become a music tour manager. This was something he is paying it forward. There is no school for this career, self-taught by trial and error. Being a highly motivated, possess a strong work ethic and be good at time management. In 1983 he began his career as a lighting designer for Steeler, a heavy metal band for five years. He then signed on with Leatherwolf working double duty as tour manager/lighting designer. Alex Skolnick said Mark joined the tour for Testament as a lighting director, this same tour when their tour manager jumped ship and Mark took over being the Tour Manager pulling double duty. AKA Sergeant Slaughter has a dark sense of comedy, cutting wit and abrasive humor. His brutal honesty and fierce directness are not for everyone but he will tell them what they need to hear even when they don’t want to hear it, he doesn’t play it safe. His personality mirrors and explains his passion for professional boxing. Alex Skolnick finds him to be the rare person who says what he means and does what he says he’s going to do. This is definitely a book I would suggest to anyone making a move into the music industry on a tour, or those who are currently working a tour to hone and improve your skills to make your tour reach fullest potential. It certainly provides valuable tools to get the job done, along with his personal views that has molded him to one of the most valued Tour Managers.

www.roadcrewbooks.com
Book cover and logo design by Eliran Kantor
Tell me about how Printz Board began?
Printz Board began as an embryo inside Jacqueline Board.. :)

Why Printz Board?
My full name is Priese Prince LaMonte Board, and I had a dream that I should change it to “TZ”.

First paid project as Printz Board?
Printz Board, the artist, got paid to perform at a high school pep rally.

Anything special you do when songwriting, producing or performing that you can share with us?
Well, when I perform, I usually like to be alone for at least 5 mins before the show...

What types of technology are used in producing your art, music, etc.?
I use Pro Tools, primarily. I do use the elements around me, as well.
I just did a song where I used pots and pans for percussion..

The most important quotes that inspire the band as a whole or individual inspirations?
Be honest. Let go. Have fun.

What would you say to a person who wants to be a producer?
All producers should know that producing is about creating a finished work of art, otherwise you’re just a beat maker.

Strangest thing ever happen while producing?
I had an artist tell me that HE exited a completely naked... ‘Awkward’

What’s next for Printz Board?
“Pre-Games”

How can our readers find out more about Printz Board?
All roads start at: www.printzboard.com

Photo by Blair Robb
JOHN CUSTER

The Indestructable Godfather
OF NORTH CAROLINA MUSIC INDUSTRY

Written by Rob Grissom | Photograph by Donald Perry
If you have ever heard a great band from North Carolina, chances are it was produced by the legendary Cary, NC resident John Custer. From his start as an accomplished session guitarist in New York, through his work at Columbia Records and producing in his own studio… he has experienced it all. About a year ago, he even cheated death in a horrific traffic accident and actually died for five minutes… the Lord was not ready for John just yet… his job here was not complete... more bands needed to be heard. His soft-spoken worldly wisdom is heralded by the hordes of musicians he has mentored over the decades and he not always told you what you wanted to hear… but it is the truth. Judging from his past clients comedian Rich Hall, Corrosion of Conformity (COC), Cry of Love, Automatic Slim, DAG, singer/songwriter Chris Whitley, Gran Torino, and Jive Mother Mary among others… to his newest protégés BIG Something, Army of Dog, and The Sawyer Family… Mr. Custer is dedicated as ever to his artful craft. The fun-loving, groove-rock Burlington, NC band BIG Something exclaimed in an interview with Pick-Up Promotions about working with the living legend, “He is really about trying to capture that one take where even your mistakes can sound really cool. It forced us to grow as artists and musicians. He gave this CD some balls. It was like getting schooled by a rock-'n-roll Jedi master”.

John Custer learned early in his life he wanted to be in the music biz by constantly playing with his father Don Custer’s forbidden guitar every chance he could. His professional career began to take shape as a studio session guitarist in New York at the world famous Vision Sound Studios working on national television advertisements for VH1, Ford Motor Company, Coca Cola and other global conglomerates. This type of work just did not provide Custer with the musical satisfaction his mind and soul dearly craved. He started producing various musicians work in 1986 and began to

develop Raleigh, NC rockers Cry of Love in 1989 and secured a position with Columbia Records in 1990 with a priority on new talent development. Cry of Love featured the southern guitar virtuoso Audley Freed, vocals and guitar by Pee Wee Watson (PKM), the bass and vocals of Robert Kears and Jason Patterson whacking the skins...this band was en route for definite success. Within two years, Watson departed the band and was replaced with Kelly Holland taking command of the vocal duties. Custer produced their 1993 splendid, hit-packed debut album, “Brother” (Columbia Records), boasting Billboard’s Mainstream Rock No.1 hit “Peace Pipe, No.2 smash “Bad Thing”, No.13 ranked tune “Too Cold in the Winter”. The band made the bill of the UK world renowned Monsters of Rock Festival the following year. After this show, Kelly Holland was “let go” from his vocal duties and they attempted to regain the success they achieved with “Brother”. The 1997 offering “Diamonds and Debris” with ex-Lynch Mob and later Warrant vocalist Robert Mason. The album provided the track “Sugarcane” which peaked at No.22 on the Billboard charts and the band disbanded shortly thereafter. Check’em out at: https://my-space.com/cryoflovepeacepipe/music/songs or http://www.youtube.com/watch?v=INxliT-NrxA for a video of their No.1 hit “Peace Pipe”.

During the same time frame, Custer started working with the Raleigh, NC area punk/thrash group Corrosion of Conformity (COC). The group had offered up three small-scale production albums with little acclaim prior to collaborating with Custer on the 1991 “Blind” album and were ultimately signed to Columbia Records. Many record labels later and several line up changes and rotations through the years...one aspect has been consistent...every album since “Blind” has been produced by Mr. Custer: Reed Mullin, drummer and a founding member of COC, told 3Dot Mag while making their chart-topping 2012 self-titled release and the EP “Megalodon”, the band and Custer “worked together as a single organism”. Custer told 3Dot Mag in a recent interview, “new COC is currently in progress with Pepper Keenan in the studio”. That’s right...PEPPER IS BACK !!! Taking a break from his tenure with DOWN and reuniting with his old band mates Woody Weatherman, Mike Dean, and Reed Mullin...what die hard fans have been patiently awaiting. With Keenan’s vocals and guitar on the 1996 Custer produced “Wiseblood” album, the track “Drowning in a Daydream” earned Custer and the band a Grammy nomination. I, along with the drones of Pep-loving longtime fans, anxiously await the new tunes and tour in 2014 with Pepper back home with his longtime brothers...even if it is not a permanent move. Check COC out at http://www.coc.com/ or a video of their Grammy nominated tune “Drowning in a Daydream” from 1996. http://www.youtube.com/watch?v=uqfPv93Zonw

Not all of Custer’s focus was with COC or Cry of Love, even though it may appear so. During this same time, he was developing two other up-and-coming bands. In 1989, the alt-funky rock outfit DAG consisting of Bobby Patterson on vocals and bass, Brian Dennis on guitar, drumming superstar Kenny Soule, formerly of Nantucket and PKM fame, and Doug Jervey on keyboards, was introduced to the world and swept up by Columbia Records. Custer wrote or co-wrote all the funky rock infused tracks and produced the 1993 album “Righteous” with guest appearances by Muscle Shoals Rythem Section drummer Roger Hawkins and jazz great Jeremy Davenport on the trumpet. The album received rave reviews from the critics and the Quincy Jones publication, Magazine, hailed the album as “...one of the best funk records since 1978. DAG’s debut, Righteous, is definitely some of the most ass-grinding grooves you’ve heard since back in the day”. The band soon released two additional albums with Custer before they parted ways in 1999. Check DAG out in a video from 1990 at: http://www.youtube.com/watch?v=N$JINxldgDA. Custer was also in the process of helping Raleigh, NC hard rockers Automatic Slim with their demo and first album “Invisible and Bulletproof”. Featuring Gene Tart on vocals and Dennis Bandiero on the six-string, with Jimmy Bennett on guitar and Chris Basnight on bass and Michael Batts on the kit...the Slim boys were packing the clubs all over the area. The wisdom from Custer and Kenny Soule proved to be what Slim needed to be well on their way to a ten year run with several other self-produced albums of classic rock’n’roll tunes. Check Automatic Slim out at http://www.reverbnation.com/automaticslim or a recent video clip at: http://www.youtube.com/watch?v=mKXZ8loXtCI

The record industry took a head shot of its own at the turn of the century as Napster and other file sharing musical property thieves ran wild and dominated the internet. The last project Custer worked on with Columbia Records was producing and developing various tracks for film star Michael Pitt for a musical project in 2003 and his decade long tenure at Columbia was over. Custer told 3Dot Mag, “...by mid 2004, the music industry had practically been erased and replaced with the horrid vulgarities of American Idol and all of those horrors”. Custer’s deep-seeded desire for finding and developing budding artists was still on fire...he didn’t require a major label backing to achieve what he wanted. Custer told 3Dot Mag, “I never wanted to produce Aerosmith or any of those “already huge” bands that asked me because I knew there was talent back here in North Carolina. So, that was always my focus...get the band to the next level...and they were projects I could believe in. I wanted to get them all the way to the Grammys and worldwide audiences, the Major Leagues. That was all. I didn’t care about people who’d already become famous, I cared about the great bands that might go unheard without the right production/direction and so on. So, I remain committed to those bands”. BIG Something is a group of young...
ABOVE: John Custer and mixer Toby Wright during the mixing of DELIVERANCE by Corrosion Of Conformity.

LEFT: 1999 Producing “Moments With You” by Gran Torino in SOUTHERN SOUND STUDIOS in Knoxville, Tenn. Dancing with guitarist Steve Decker to the playback.
TOP LEFT: John Custer with Chris Whitley in 1993. Custer producing DIN OF ECSTASY in BABY MONSTER STUDIOS in Manhattan. ABOVE: 3DotMag Interview in Raleigh, NC. TOP RIGHT: 2006 with the late Nathan Davis listening to playback. MIDDLE RIGHT: John Custer in Dave Grohl’s beautiful STUDIO 606 in Los Angeles in 2012 making Corrosion Of Conformity’s self-titled album. RIGHT: 1997 in Raleigh’s JAG STUDIOS producing Hipbone, Dag (“Our Love Would Be Much Better If I Gave A Damn About You”) Mark Welles, Hugh Swaso, Parklife etc.
multi-talented artists from Burlington, NC which really don’t fit the mold of any specific genre. With Nick MacDaniels on lead vocals and guitar, Casey Cranford on sax and EWI, Jesse Hensley on vocals and wailing guitar, Josh Kagel on the keys, Doug Marshall on bass and Doug Vinograd on the drums, BIG Something is a cosmically sonic, multi-layered, rock-funk infused delicious treat…choked slam full of highly-structured extended jam sessions that keep the party rockin’ all night long. They released their self-titled album recently, with Custer at the helm once again, and has already received multiple high-praised reviews, check it out here: http://www.homegrown-music.net/product-reviews/big-something-big-something-cd

With upcoming shows in the area go check’em out for yourself. Visit their website for tour dates at: http://www.big-something.net. Army of Dog is another group calling Raleigh, NC home and holding down a stall in the Custer Stable of thoroughbred talents. Consisting of Anthony Von Raleigh on vocals and guitar, Joel Pruner on guitar and bass, Mike F. Shelby on lead guitar, Dan Goodwin on bass and guitars, with Perio Beam on the skins, and Lawson Bennett tickling the keys…these guys bring the stoner pop subgenre to a whole new standard and are currently working on new material with Custer. Check them out at: http://www.armyofdogmovement.com. Occupying yet another stall in the Custer stable is The Sawyer Family. Originally from Eugene, OR. This creepy, stoner surf punkabilly, Dick Dale-ish, four piece family band is no newcomer to the scene, they have been around since 2000 primarily rooted on the west coast. With three rotating vocalist, Judge Jarod on a wicked guitar, Dennis “D-SAW” on an equally wicked guitar, Zac slapping the bass violin and Kylsaw on the cans…these guys are a melodic, hypnotic and hydroponic, beautifully chaotic mess of a band, but they work so wonderfully together…and they are not the serial killing family in The Texas Chainsaw Massacre films…well…ummm… maybe they could be?? Their tunes don’t seem to have any clear direction, at first, but somehow end up getting you to their intended destination completely satisfied and right on time. Sporting tracks titled, “Buried Alive”, “Fistfull of Titties”, to the self-gratifying “Bonerfied”, “I Don’t Need No Skinny Women” and “Impaler”, followed up with a lethal dose of “High Road” …well, you get the picture. If not, go see for yourself at a live show…they are touring now. Or, check’em out at: http://www.reverbnation.com/sawyerfamily. I gotta say, I’m really digging these guys…give them a chance, it kinda grows on you. Mr. Custer…you have your hands full with these three groups, all of them have something different to offer and are certainly one-of-a-kind entrees of artisan tastiness.

All of this did not just fall out of the sky and onto John Custer’s lap. He has certainly paid his dues in an unfriendly and back-stabbing music industry. Having the eyes and ears to see and hear the trends in the industry and the dedication to get results are all keys to his storied success. To find the positives within any band and build upon it to the fullest extent and improve upon the negatives is Custer’s arduous task…and he does it like no other. I’m sure Janine and D on Custer instilled in their son at an early age the character traits John has utilized to follow his dreams…hard work, perseverance, and keen attention to the most miniscule detail. He is not in it for the money, the fame, or anything else but to get great music to the masses. Mr. Custer never over-produces any of his work…what is heard on a recording is how the bands he develops sound live on stage. With all of the specialized engineering tools used in the studio today, he relies on his ears and knowledge to tweak the tunes to a harmonious perfection. If you attend any show of his thoroughbred artists…look around…I’m sure he is there, somewhere, he may even pop-up on stage and join in a tune or two. Over the past thirty years, John Custer has definitely made his parents proud, along with his home state and town, with every record he pours his entire mind and soul into. He could sit back and rest on the laurels of his past successes… but, that’s just not his way. Thanks to the Almighty Above… He allowed John Custer to remain with us to continue providing exceptionally produced tunes. Be assured, if Custer gives any band his stamp of approval…they are certainly worthy of a listen.

BELOW: Phil Anselmo, Pepper Keenan and John Custer
NO “SUNDAY RIDES” FOR RALEIGH, NC’S AUTOMATIC SLIM

Written by Rob Grissom
CD Artwork and photos by Automatic Slim

The 1990’s was one hellacious decade for great old-fashioned rock’n’roll. With the advent of “grunge”, Nirvana, Pearl Jam, and Soundgarden were the “it” bands and proved to be imperative players in music history...much to the chagrin of the critics. The grunge era was an obvious head shot to the countless rockin’ bands whom were gracious and dedicated in their attempts to carry on the tradition of the tunes they grew up jammin’ out to. The North Carolina area had certainly spawned groups loaded with talent over the past decades and proudly carried the torch for rock’n’roll. With Nantucket and PKM in the 70’s and 80’s to Corrosion of Conformity, Pressure Boys, Cry of Love, and The Connells plus many others getting top billing in the local bars... one of the hardest hitting rock’n’rollers seemed to slip through the scene with little acknowledgement was...Automatic Slim. If you were lucky enough to catch a live Slim show...you know what I’m talkin’ bout!!! They were simply the best...“Hands Down”.

The dynamic, bluesy vocal style of Gene Tart did not go unnoticed as he fronted the bar band Rockzilla. Dennis Bandiero, a well known classically trained guitarist in the area, knew instantly he wanted to join forces with Tart, but they needed more musicians to round out the lineup...so the hunt was on. Tart and Bandiero penned a few tunes together as they recruited budding guitarist Jimmy Bennett to complete the one-two punch six-string duo. Chris Basnight’s bass talents were called upon and Mark Armitage joined the boys whacking the skins. The group began to take shape in the cold winter of 1991 as they played their first gig at Kaseem’s in Raleigh, NC... and Slim Party Train was soon to pullout of the station. They played a few shows and parted ways with Armitage and drummer extraordinaire Kenny Soule, formerly of the aforementioned legendary rockers Nantucket and PKM, was brought in to fill the void and complete their demo. Under the seasoned tutelage of Soule and local legendary producer John Custer, the band was taught a few lessons in musicianship and what being a true artist entailed. When Custer developed a new band, DAG, Soule joined this funky endeavor. The young and eager Michael Batts assumed the drumming responsibilities around 1994 after the departure of Soule and proved to be the perfect addition to the Slim band.

With the production masteries of John Custer and the engineering work from Byron McKay [JAG Studios, Ltd.], Automatic Slim laid down their inaugural 1995 offering “Invisible and Bulletproof” and the Slim Party Train was full steam ahead, with manager Dan “Gator” Hemphill at the helm. Showcasing ten of their greatest tracks to date, the debut album was slam full of blistering solos from Bandiero and Bennett accompanied by the rhythm section of Batts and Basnight...add in Tarts’ vocal range... and Automatic Slim was well on their way. With the addition of covering the Humble Pie classic “[I Don’t] Need No Doctor”, “The Boys are Back in Town” and “The Cowboy Song” from Ireland’s greatest group Thin Lizzy, the Raleigh rockers surely had procured a helluva stacked set list at every show...and would play any song the rowdy crowds shouted out...well, almost any. Their largest performances were opening for the southern rock legends Lynyrd Skynyrd at the 1997 Ribfest and for Angus Young’s AC/DC in 1998 at the Walnut Creek Amphitheater in Raleigh, NC; with the spotlight on the newly released six track EP “Get Some of This” as well as some classic Slim tunes. Automatic Slim was always playing a gig somewhere. Whether it was the Raleigh favorite hangouts at The Berkeley Cafe, The Cantina or Snooker’s... The Brewery on Hillsborough St. in Downtown Raleigh, NC seemed to be the spot where they shined the most. With the occasional treks to Carolina Beach, NC, ripping it up at the local heavy venue of Charles and Mabel’s on the boardwalk, or performing to packed crowds at the WingFest at Wilmington, NC’s Hugh MacRae Park to Scully’s in Virginia Beach, VA...the Slim boys worked hard and certainly partied even harder at every single gig...rocking everyone’s’ asses off and making friends and fans at every stop. Not only filled-to-the-brim with talent...
all the guys were extremely fun-loving and personable in a world consumed with an abundance of egos and wannabes. They were the real deal.

The turn of the century brought an abrupt end to the Automatic Slim band. They seemed exhausted with the “Rat Race” and all the politics involved with the music industry and called it quits. Without Basnight on bass, the Slim boys continued with a group called The Nevers and played several shows with Ron Bartholomew thumping the four string and even released some material. They never acquired the acclaim either, but, that is not what mattered to them anymore. Their respective families were taking shape and the once heralded “Bad Boys of Raleigh” are now Dads and husbands...assuming their new roles with the same dedication and focus as they once had as Automatic Slim.

The 3Dot Mag crew had the pleasure of catching a “reunion” show earlier this year and it was sort of a bittersweet occasion. As they performed the entire “Invisible and Bulletproof” album to perfection, we could not help but imagine, “what could have been”...if the band would have continued the beautiful chaos for just a little longer... but it was not to be. I don’t think we have heard the last of them though... I sure hope not. Even with all the leadership of Custer, McKay, and Kenny Soule... they never got the break they needed or reached the success they rightfully deserved. Gimmicks and smoke screens were not their thing as many bands of the time would employ... as their tune says, “You Get What You Get” and that describes the Slim boys perfectly. They were just a pure and simple, yet diverse at times, in your face rock’n’roll band completely loaded with unmitigated talents. With Gene Tarts’ heaven sent vocals and Dennis Bandieros’ six sting genius, accompanied by Jimmy Bennett, Chris Basnight, and Michael Batts... Automatic Slim were in a class all their own... and always will be.

Check out more on Automatic Slim here:

REVERBNATION
http://www.reverbnation.com/automaticslim

ON MYSPACE
https://myspace.com/automaticslim6/music/songs

MUSIC VIDEO ON YOUTUBE
http://www.youtube.com/watch?v=zS5Xsxy8JAA

LIVE VIDEO FROM 1996
https://myspace.com/zip1bobby/video/-automatic-slim-/104642764

LIVE VIDEO CLIP FROM THE REUNION SHOW
http://www.youtube.com/watch?v=mKZ8loXtGUI
Actress Petra Bryant talks to us about the art of...

Who is Petra Bryant?
That is a very dangerous question! I was born in Czech Republic and came over to London as a teenager to pursue my dreams. And after years of trying, giving up, trying some more and fighting for it like a bull, here I am. I would love to say everything happened to me overnight or that I got spotted whilst selling apples at a market, but it hasn’t been a smooth ride. However, I am not complaining, it gives me plenty to work with when I need to dip into my ‘bucket of emotions’. I started with music videos and commercials and this year I finally cracked the movies. I can’t wait to see all of my films in 2014, especially British Sci-fi ‘The Last Scout’ where I play a spaceship Captain Melissa and ‘The Disappearance of Lenka Wood’, where I play the leading lady, Lenka.

What or who inspired you to become an actress/artist?
I was growing up in Czechoslovakia during the Communist regime, which means we were not allowed to see any foreign movies or listen to music. Once you put the label ‘forbidden’ on something, you want it even more. I remember listening to my relatives laughing about an uncle who ran away with the circus, it made me think ‘hey, I want to do that!!!’ I’ve loved entertaining ever since I can remember.

First paid acting part?
I think it was a comedy indent for MTV. In fact I walked out from the casting as I thought I was rubbish! The director chased me and made me come back. I am so glad he did!!!

Favorite actor or actress of all-time?
Oooh, I can only pick one?? I do love Emily Mortimer, she is so watchable and charismatic.

Favorite part you ever played and why?
If you are an actor you might find things wrong with you and some insecurities creep in, so I like this quote from Oscar Wilde ‘To love oneself is the beginning of a lifelong romance’.

Favorite quotes that inspired your career/art?
I think lots of actors would sell their Nana to have a part in a feature film, but I would actually love to do television. There are so many awesome shows around right now; really well written and reach a huge audience. With movies you can make an amazing film but only a fraction of audience will see it. TV is bigger fish to fry. But I guess if I was doing purely TV I would be craving to get into movies. We always want what we don’t have, right?

Favorite part you ever played and why?
I am going to have a busy 2014 with several films in the pipeline. I am really looking forward to playing Empress Faustina in ‘Fallen Eagle’. This is going to be a big budget movie, beautifully shot and set in Roman times. We will be filming in Malta; a place I have always wanted to visit. My next project is a romantic comedy ‘Looking for George Clooney’ where I play a ditzy LA character; that is going to be a lot of fun. I am also working on couple of arty short films and I am writing my debut novel. I will be so happy when I finally finish my book. It has taken me forever and I keep rewriting it. Once it’s done I plan to turn it into a screenplay and give myself the lead role. And all my actor friends can take a bite out of my cake too. That would make me happy!
Love Crushed Velvet talks about Revolution...

“Love Crushed Velvet is a tantalizing hybrid of classic rock, postpunk and modern rock. The band’s debut album captures the glitter and gloss of New York City in 2011 while exploring an uneasy relationship and fascination with the dark underbelly of its hometown. With its energetic backbeat, Love Crushed Velvet both mocks and celebrates its native city with an air of irreverence and carefree abandon. Released in late 2011 to strong critical acclaim and radio airplay, LCV’s densely layered debut album, mixed by the legendary David Bascombe, is unafraid to deliver big hooks and modern rock muscle”. 
How did Love Crushed Velvet begin?
About 5 years ago, I had been working with a core of players that were backing me as a solo artist, among whom were several members of the Blackhearts, Joan Jett’s band. I began to write around the playing style of that lineup, and the results were such a departure from my solo material that we decided to form a new band. We’ve brought in new members since then, but the name remained the same.

Love Crushed Velvet?
The name originated at a party, where I jokingly referred to something as “love crushed velvet”—and everyone liked the way it sounded. Coincidentally, I’d written a song earlier that week which had a chorus whose lyrics I wasn’t happy with; I swapped in the words “love crushed velvet” and it worked perfectly. After playing that song for the band, one of the members suggested that we use the phrase as our band name, and we went with it.

First Paid Gig as Love Crushed Velvet?
A corporate party, believe it or not! We had been demo-ing our new songs in the studio but didn’t have any gigs coming up at the time, so we accepted an invitation to play at a corporate event, with the understanding that we were going to only be playing original material. It wasn’t quite how we’d expected to road-test our songs, but everyone had a good time and we got a few new fans that night.

Favorite song by Love Crushed Velvet?
I’m really digging “Lover, Leave the Lights On” at the moment. The song has so many different styles within it—reggae beat underneath the verse, ska rhythm in the choruses, the way the melodies in the breakdown are structured, ambient textures throughout, a twisted lyrical theme—yet these things all tie together fluidly and form a rock song that totally works. And it’s fun to play live!

Any technology used in producing your music and what?
We are not really an electronic-based band, so the core of our music is really based around live playing. Within the studio, we of course use modern recording and editing software, which allows you do things that would have been either impossible, or at least very difficult, a generation ago. We try to be careful about not overusing the technology, though—it can strip the music of its soul.

The most important quotes that inspire the band as a whole or individual inspirations?
“Always put your best foot forward”. We’re really conscious about making every song the best it can be. It drives our producers a bit crazy, because it takes us longer to make a record than they are often used to. However, the end result is always worth it, as the extra time and scrutiny always make the songs better. One thing that we can say about our records is that we’ve always put out the absolute best work that we were capable of at the time. From there, you just have to release it into the universe and see what happens, but at least you know that you put it all out there and didn’t leave anything on the table.

What’s next for Love Crushed Velvet?
We’ll be doing a slew of live shows between now and the spring. We have also been writing like crazy, so we have a ton of new material for our next album, which we’d like to release in 2014.

Strangest thing ever happen while on tour?
Looking into the audience and seeing a girl that I’d written a song about—she was singing along to that song as we were playing it, clueless that it was actually about her! Life has a way of messing with your head sometimes...

How can our readers find out more about Love Crushed Velvet?
www.lovecrushedvelvet.com. We’re also on pretty much every social media site out there. But the best way is just to download our music, dim the lights and turn up the volume. And when you’re finished, come to our live show and have a beer with us afterwards. We’ll tell you everything you need to know.

Check out more on Love Crushed Velvet here:
Facebook: Facebook.com/lovecrushedvelvet
MySpace: Myspace.com/lovecrushedvelvet
Twitter: @Lovevelvet
Instagram: Lovecrushedvelvet
Delicate Gravity
Philippe Andre...

Who is Philippe Andre?
I'm a French writer-director, working between Los Angeles, London… and Paris where I’m based. I’ve started to study music at the conservatory but graduated with a film degree instead, then worked for the museum of the modern art in Paris. I’ve made many music videos, mainly in London for bands like the All saints (released before Tarentino’s Jackie Brown in cinemas), Morcheeba, Faithless, Dido, Placebo… I’ve been nominated and awarded at the Cads, the Brits the Mobo awards. Then this business opened naturally on commercials and I’ve shot quiet a lot in L.A and in London.

Tell us a bit about your film Delicate Gravity?
The pitch is simple: Paul, a lonely receives on his mobile phone the message of Claire. He can hear the deep sadness behind her words and believes she might commit suicide. But Paul does not know this Claire. It’s a message let by mistake on the wrong man’ s phone. It’s the story of a message that will lead a man to a brief encounter with a woman, the time of one night. The film has got really good response and received best of the festival award at Palm Springs.

What was your inspiration behind the film?
It started with something I experienced myself. A message of a woman thinking she was talking to her lover. Of course, the message was not as dramatic as in my film. Then I started to build the story. What if this woman was asking for help, if it was a question of life and death. What if this messages ends on the mobile of a lonely guy. The story built up, about a man and a woman who have nothing in common, who would never have met but this night, at this moment, they need each other.

What or who inspired you to get into film writing/directing?
Music inspired me. Because I wanted first to become a conductor, then to make music for film. At film school I discovered directing was what I really wanted to do. But music has always been a great source of inspiration for me. And it still is. That’s the ultimate art for me. Music inspires me when I write and music has already an important role in the final film, in the narrative process. A scene without any dialogue with the right piece of music can tell much more than 10 pages of dialogues. For Delicate Gravity, the musics are very different, from The XX and Chromatics to Johann Johannsson.

What was the first film, you wrote/directed?
It was a short piece in homage to François Truffaut, the French filmmaker who made Jules and Jim. It was a kind of essay. But the real first one is a short I wrote and directed ‘The Rope’, awarded in many festivals. The pitch is: “A woman awakes lying on the street. She is tied to a man she can’t see and who drags her away.” It’s about how this woman abandons herself in order to control this man.

Favorite Film of all time? No limit since it’s so hard to choose one...
Impossible to make a choice. It’s a mix between the French nouvelle vague: Jean Luc Godard’s Breathless, François Truffaut Jules and Jim, with Ingmar Bergman’s Persona, Rossellini’s Journey to Rome, Antonioni’s l’Aventura, Ozu’s Tokyo Story, Dryer’s Ordet… I can’t stop. So hard to choose. I Love movies from the 60’s and 70’s like Alan J Pakula’s Klute or Cassavetes woman under the influence…

Favorite Quotes that have inspired your career or art?
‘Become who you are’. Friedrich Nietzsche. I really believe in that. Because whatever you try to do, if you want to be good, you have to be honest with yourself. And then you start doing the same thing again and again to finally find your own style.

What would you tell the youth about living the creative lifestyle?
It’s work, work, work and work. When it brings you pleasure, it’s called passion. I think passion is the creative lifestyle. It is a kind of freedom hard to win. But it’s worth living it.

What’s next for Philippe Andre?
I start to write a full feature with the same writer I wrote Delicate Gravity. The writing is financed so it’s in good shape. I would love to shoot it in Paris next year. It’s another love story, or an impossible love one. That’s my theme. With amazing music of course.
PHOTOS BY JAY BEADNELL
A-Track
The Breeders
Artist Derek Hess Releases his First Limited Edition Book of art...


He Ain’t No Vargas is a limited edition book containing an extensive collection of grease pencil nudes by Derek Hess that utilize Playboy magazine covers as canvases. The pieces were created using 1960s and 1970s era Playboys-- the very same issues Hess first discovered as a fourth grader. The nostalgia brought back by the taboo material of Hess’ childhood made the project even more fun for the artist. Drawing loose and fast, Hess was able to capture the vibrant feeling of the figure.

The book has drawings spanning from the beginning of his experimentation with Playboys back in 2010 all the way into his most recent works done in August, 2013. Vargas refers to the artist Alberto Vargas, who was responsible for the pin-up nudes in Playboy for decades, and the book title is a tongue-in-cheek shot at Hess and his ability to draw. Hugh Hefner gave his personal blessing, perhaps giving the book the highest praise one can receive from Playboy magazine.

Purchase your copy of He Ain’t No Vargas here - http://www.indiemerch.com/strhesspress

Watch a special book video trailer here: https://vimeo.com/72745488

Derek Hess’s work has been recognized in both the music and art world for over 20 years. Hess began creating promo flyers for shows in Cleveland, OH. These flyers soon gained the attention of a multitude of bands as well as the GRAMMY Museum, The Rock & Roll Hall of Fame and the Louvre in Paris which he is part of their permanent collections. In addition to countless cd covers and gallery shows all over the world, he has been featured on TLC, MTV, Fuse, VH1, Alternative Press, Newsweek and Juxtapoz to name a few.
On November 29, Blackberry Smoke held a homecoming show at The Tabernacle in Atlanta. At this show the band donated $30,000 to the Aflac Cancer Center of Children’s Healthcare of Atlanta. The donations were raised through the band’s VIP meet and greets from their 2013 tour. The Aflac Cancer Center provides advanced diagnostic and clinical care, as well as innovative treatment and research options to children, adolescents and young adults. For every child and family they see, the Aflac Cancer Center provides a unique course of treatment—both clinically and emotionally. They strive to help children and their families through their often difficult journey of treatment. The Aflac Cancer Center is one of the highest volume pediatric centers in the country.

“We are thrilled and so thankful for this remarkable gift to the Aflac Cancer & Blood Disorders Center,” said Diane Vaughan, Senior Development Officer for the Aflac Cancer Center of Children’s Healthcare of Atlanta. “Cure rates for childhood cancer have risen from less than 10% in the last forty years to just over 80%, but that’s not good enough - we have to reach 100% and cure every child with cancer, and your gift will help us do just that!”

“The Aflac Cancer Center is especially important to the band because of the personal meaning the center has had for drummer Brit Turner. Brit’s daughter, Lana, was treated at the center after being diagnosed with stage 4 Neuroblastoma Cancer when she was 3. With the support, help, and treatment from the Aflac Cancer Center Brit, Lana, and their family were able to get through this difficult time. Lana is now doing well and is 7 years old and in the first grade. “It’s a great feeling to know that our band has such generous fans. I experienced it personally when my daughter Lana was diagnosed with cancer in 2009. Now, with the help of our fans purchasing band meet and greet passes, we had a chance to do something good with our momentum,” said Blackberry Smoke drummer, Brit Turner. “Our goal was to help these children and the hospitals that treat them. The doctors and families make it happen, but they need financial support. Our band wanted to team up with our fans to raise money for them and it worked. We hope this donation will help little kids with cancer.”

Blackberry Smoke and Blackberry Smoke fan’s participation in the donation to the Aflac Cancer Center is an investment in every child who has or will be diagnosed with cancer. The Aflac Cancer Center shares the knowledge and information gained from research with every childhood cancer program in the country. To learn more about the Aflac Cancer Center, go to www.aflaccancercenter.org.
MUSICAL CHAIRS AIRS ON HBO LATINO AND MORE...

“Effervescent! Seidelman’s feel for setting and character is truly spectacular.” - Time Out New York. “Susan Seidelman still knows how to capture the chaotic magic of New York.” - The Village Voice. “A terrific film full of life, heart, music and fantastic dancing. A movie that just makes you feel good. See it!” - Boxoffice. The inspiring romantic film MUSICAL CHAIRS screened at the 2013 IPC Wheelchair Dance Sport World Championships took place in Tokyo, Japan at the Grand Pacific Le Daiba Hotel on the evening of Sunday, December 8th. Janet Carrus, the producer of MUSICAL CHAIRS, sponsored The Netherlands Team at the championships, which was held from December 7-8. For more info, please visit: www.musicalchairsthefilm.com. A unique blend of dance, drama, and romance, MUSICAL CHAIRS stars newcomers Leah Pipes and E.J. Bonilla as a pair of unlikely lovers in contemporary New York who must face a number of challenges, both separately and together, before finding one another—and themselves. Also starring Tony-winner Priscilla Lopez, Jaime Tirelli, Laverne Cox, Morgan Spector, Auti Angel, Jerome Preston Bates, Nelson R. Landrieu, and Angelic Zambrana, MUSICAL CHAIRS was produced by Janet Carrus and Joey Dedio. About the film, which features both impaired and able-bodied performers in its rousing dance scenes, Carrus says, “Susan has succeeded in conveying the struggles we all face, both able-bodied and disabled, making our way, whether through life or on the dance floor. She has a real talent for embracing people in all their diversity and making them real, believable, and acceptable.” Set against the exciting backdrop of competitive ballroom dancing, MUSICAL CHAIRS is about Armando (Bonilla) a Bronx-bred Latino who aspires to be a dancer but whose only way in is as a handyman at a Manhattan dance studio, and Mia (Pipes), an Upper East Side princess who is the studio’s star performer. Though worlds apart, their shared passion for dance promises to bring them together until a tragic accident changes Mia’s life forever, and she finds herself wheelchair-bound at a rehab facility, with her dreams of a dance career shattered. Fortunately, Armando has enough dreams for both of them and, when he hears about a wheelchair ballroom dance competition that will soon be held in NY, he sees a way to return something to Mia that she thinks is lost forever. At first she is reluctant—wheelchair dancing, though highly popular overseas, is something she never even knew existed. But, with the help of several other residents at the rehab center, Armando organizes an intense training program that will bring them all center stage and in the spotlight. The prize is irrelevant; what they really stand to win back is their zest for life. http://www.musicalchairsthefilm.com

KILL DEVIL HILL ‘REVOLUTION RISE’

KILL DEVIL HILL is proud to announce the release of ‘REVOLUTION RISE’, the band’s sophomore album and Century Media Records debut. Early praise is mounting for ‘REVOLUTION RISE’: “A spectacular sophomore effort that hits all the right buttons... Expertly played, pristinely produced, catchy (but not tacky) and richly textured, ‘REVOLUTION RISE’ is a monster of an album!” - About.com / Heavy Metal. “An earthquake inducing album... The new record is a sweltering masterpiece that crackles with intensity and rhythmic syncopation.” - The Front Row Report. “The first KILL DEVIL HILL record kicked everyone in the ass. The second, ‘REVOLUTION RISE’, will not only kick your ass, it will crush your ears and your mind as well... It’s loud, it’s dirty, it’s KILL DEVIL HILL!” - The Hellion Rocks

ANNOUNCING ... DEAN WAREHAM TO RELEASE SOLO ALBUM MARCH 11, 2014

On the heels of a packed show at Brooklyn’s Bell House this past weekend Dean Wareham has announced details of the release of his first full-length solo album via Double Feature Records. The 9-track self-titled album, produced by Jim James of My Morning Jacket and recorded at James’ studio in Louisville, Kentucky, will be released on Tuesday March 11 2014 (3/10 in the UK on Sonic Cathedral). Dean has several shows booked the rest of this year including a special New Year’s Eve show in Boston, dates in the UK and one in Paris. In November Dean released his first solo effort, an EP entitled Emancipated Hearts. “Dean Wareham is one of the great New York guitar sophisticates, crafting soft, elegant indie rock in Galaxie 500, Luna and his husband-wife duo, Dean and Britta....Emancipated Hearts] is characteristically refined and intimate.” Rolling Stone
Barn Jams and Swamp Sessions...

Interview by Don Perry | Photography by Scott Smallin

Who is Danielle Howle, Barn Jams...?
I am Danielle Howle, a lifer in a world where making music is my passion. About five years ago, I met Eddie White when I was in Charleston recording an album with Mark Bryan of Hootie and The Blowfish. We hit it off well. He wanted to start a musical adventure and had the grand idea to do it. I said that sounded like a wonderful plan. After a few house shows on the property he owns that has come to be known as Awendaw Green, Eddie decided he would do a concert every Wednesday night. This is known as The Barn Jam. Bands from all over the US and now other countries have sought out this spot to play, thanks to Eddie’s ability to make great concerts happen. About 200 of our closest friends show up every Wednesday to hear live music in a pristine coastal setting in the little town of Awendaw, SC- just north of Charleston on highway 17.

The consciousness of how and why people listen to live music in our area has been forever changed. Music is a very important thing to the people of Charleston, Awendaw, and surrounding towns. They are so open to it that we are able to book bluegrass, punkrock, country, folk and americana on the same night if we wish. Each artist is treated fairly and listened to for their unique and authentic gifts and styles. This is no accident friends. We are living the good life.

As we have grown, Awendaw now has me, artist in-residence, sound engineer Nat Mundy in residence, and our dear friend Alex, who is musician and sculptor, and visual artist, along with gardener in residence. We are also fortunate to have a stage manager, Preston, in residence. who came all the way from Florida to help us run the show properly.

Outside of the resident artists and technicians mentioned, we have a volunteer staff with many talents. Our photographer Glyn Cowden, and excellent concert manager Wade Malloch are two I can name. Check us out on facebook and become a friend.

Who or what inspires swamp sessions and barn jams?
Swamp Sessions was born because Eddie had a solar powered Swamp house up the road in the Francis Marion National Forest. I went there to record a CD called “Swamp Sessions” a few years back. It was super fun for me. then I thought- hey, what if I did a recording project out here in the swamp house and brought in some very diverse artists to work together? Hummm, it worked out well. We have had 6 Swamp Sessions with multiple artists.

This project was also a matter of necessity. Our Barn Jams, used to be held on the property known as Awendaw Green. The Barn Jam grew so fast that we had to move it next door to a larger facility. This got me thinking, HEY- what other resources do we have to make music and build community? The Swamp House!! That is how we made a studio in the swamp house and got Swamp Sessions “Off The Grid” Sustainable Energy project going. My job became producing this series of recordings under the sonic direction of our engineer Nat Mundy. We were and are dealing with some awesome natural resources and some limited recording gear. This continues to be a challenge. The most valuable piece of gear would have to be the talents of our engineer, combined with the artists who are willing to trust me, their producer, to come out and give making music in the swamp a go. Do we need more gear? YES. Will we get it? YES. How? not sure yet.

Swamp Sessions is the ONLY completely “off the grid” recording studio in South Carolina, and the only studio in a national forest. My goal when I first recorded my own CD in the swamp was very simple. I thought- hey, I like these trees and the way it feels out here with no distractions from TV, the internet, or civilization. When you are in the swamp, there is nothing there but nature and a little solar power.

This idea really hit home with a lot of our artists. Many of these artists had never met nor played together. the beauty of taking songwriters and musicians into this environment where it is stripped down and a bit digitally lo-fi, is pure and
simple, they focus on the song, its intention and making it the best creative experience that it can be. There is no bullshit of any kind out there- just artists, Nature, some good foods, and creation. These are very natural things. Creation, and eating good food are very fundamental.

**Is the music created digitally, what tools used and why technology is good and evil in the art world?**

We use a digital program to record called pro-tools because it is what we had in our tool-kit to make music. The Swamp house provides some good and kind of bad sound anomalies to the mix. We have a few really good microphones as well. Most of the recording is done live. There are few over-dubs. It just does not work. This freaks out some artists, though they have been briefed in advance to our rather primitive, yet digitally efficient ways. So I have to call this style of recording digital lo-fi—even though there is probably a better term out there waiting to be invented.

Technology can be good or evil, but mostly to me in this situation it is an indifferent tool at our disposal. Much good has come from using it. The artists who participate in this project are forever changed and have a really good time. They become part of the swamp family and this is quite special.

**Who are the artists that came to the swamp sessions / house?**

We have had quite a few. Carey Ann Herst (Shovels and Rope), Joel Hamilton, Edwin McCain, Valorie Miller, Phillip Lammonds, Bret Mosley, Josh Roberts (Josh Roberts and The Hinges), Joel Timmons (Sol Driven Train), Mark Bryan (Hootie and the Blowfish) just to name a few.

The deal is, I book 4 songwriters and they come to the swamp house for 48 hours to make music. I provide the rhythm section, which are some very nice gentleman from a band called Firework Show. This band was voted “most experimental band” by the Charleston Scene, (a really cool newspaper in our town) and by the voting citizens of Charleston. So we figured they would dig on all the styles of songwriters coming. So far it has worked. Sometimes the songwriters end up playing instruments they don’t usually play as well.

I cannot tell you the awesome and super famous (not that this matters) people who are ASKING ME to come do Swamp Sessions now. Pretty amazing stuff. I take all artists under consideration. I am not making the project to sell a ton of CDs or downloads. I am choosing the artists based on soul and spirit and putting them together with others I think they could make interesting music with. Then as a producer,
I get the hell out of the way, and make sure there is food and toilet paper.

**What’s next for you and your career, swamp session, barn jams, the band, life?**

Well, I hope to keep doing many collections of music for Swamp Sessions. It is a passion of mine. It sure schools me as an artist as well. This is a wonderful project and people like doing it, so I am keeping it.

Because of this project, I have joined up with the guys from the band Firework Show. We have made a CD and are touring now. This is great. Think americana with world rhythms and that is a start. We don’t sound like anything else I have heard, but hey I have not been out there much touring. I am not saying this to try and be cool either. I just don’t give a shit about that. I am in a unique place where I am trying to be in a natural state of happiness, gratitude, and authenticity. This does not mean my songs don’t have balls and truth, it just means I no longer self-edit curing the creation process and that failure is something that happens and nothing to get too freaked about because I am on my way to being the best artist that I can be. Please do not break up my quote here and make me sound like a total asshole. That would not be cool.

Up until about a year ago, I never really thought of myself as a career musician. I guess I am. I doubt the steps and adventures I have taken put me on any industry standard fast-track. I am going to continue to kick ass with my whole heart invested until otherwise advised from my own blood and guts. I am a lifer—meaning I will make music that is unique for my entire life-span. I sure hope some folks care and guts. I am a lifer—meaning I will make music that is unique for my entire life-span. I sure hope some folks care and that failure is something that happens and nothing to get too freaked about because I am on my way to being the best artist that I can be. Please do not break up my quote here and make me sound like a total asshole. That would not be cool.

**Wildest experience in the music industry?**

Standing ovation at radio City music hall—opening for indigo girls. If that’s not enough, I had just completed a CD and am touring now. This is great. Think americana with world rhythms and that is a start. We don’t sound like anything else I have heard, but hey I have not been out there much touring. I am not saying this to try and be cool either. I just don’t give a shit about that. I am in a unique place where I am trying to be in a natural state of happiness, gratitude, and authenticity. This does not mean my songs don’t have balls and truth, it just means I no longer self-edit curing the creation process and that failure is something that happens and nothing to get too freaked about because I am on my way to being the best artist that I can be. Please do not break up my quote here and make me sound like a total asshole. That would not be cool.

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I was on my way back to CT to pick up a one-way rental car that was 87 bucks, which I did not have. The friend who came with me decided to inform me they could not drive the rental with me because they had no valid driver’s license. This is the same person who had no trouble driving my car and letting it over heat twice without checking the fucking oil. I have expensive friends. This brought up some issues that I had to just let slide. I drove the whole way home to SC [not such a big deal] to turn the rental car in so I did not get any more charges. Then I had to bum a ride to my house.

I don’t remember many of the crap things that happened. I have met many nice people. Any assholes who told me they would not sign me or that I was past 23 so I should look for another job in music outside of performance, were not people getting the bigger picture for me. I quickly removed myself from the people who I had no “business” hanging out with. They don’t call and I don’t remember. I remember love and the small but dedicated people that keep showing up when I drive my ass off to a town. Keep coming out folks. It means the world to me.

**PC or MAC? iphone or android? Cake or Pie? Yes or No? What types of things do you really care about... The Lifestyle?**

PC or MAC—humm, they both have their limitations, frustrations and strong points. What about a computer that does it all? Where is that? Also, I am looking for a thing I can “brain send” this means I can plug something into my brain and let the compositions come directly out and be recorded. This could start a whole new art form.

iphone/andriot- man I see the benefits of both. I will take free gear from anyone offering awesome free gear that is current and works. IF it can live through the Swamp Sessions humidity, weather and through touring, then I am all about it. Completely ready to be endorsed.

What type of things do I really care about? I want people to realize their full potential. If a person has love, support, food, health-care, education and safety, then energy can be spent on making sure this continues for all humans. Attention can be spent in making sure all creatures of earth have the proper environment to live and thrive in. Life itself is a huge creation process. To live it well, understand it brings great gratitude. To be grateful is awesome and can bring compassion and passion to the world. This will help humans take care of themselves and other species. This can bring tolerance and unlock understanding. Music provides something to dance to while this is getting done. It is a good thing to gather round and enjoy. Have a great time on the planet earth. DMFH
Tell us about how Blameshift started?
The band started about 7 years ago in Long Island, NY. Tim, my guitarist and our original drummer were looking for a singer to start up a band. They happened to meet my neighbor when they were looking to move into his apartment that he was renting out in the basement. They never ended up getting the apartment but my neighbor ended up telling them about me. I guess you could say the rest is history! Tim and I are the only current original members.

Why Blameshift?
Blameshift is a name we came up with kind of by accident. We had our first show coming up and still couldn't agree upon a name. We decided that since we blame each other for everything, Blameshift would be a very suitable name. As it turns out the word Blameshift is now a commonly used word and is also in the urban dictionary. We like to take some responsibility for that!

First Paid Gig as Blameshift?
Hmm...I've never been asked that question before. I think it was a show we played at a venue in Long Island called “The Downtown”. Sadly the venue is open anymore. We opened for Zebrahead and it was one of our first shows opening for a national and actually making some money!

Favorite song off your album Secrets and why?
- My favorite song off of the album would definitely have to be the last track called “Wherever it Goes”. This was actually the first song we wrote for the album and was recorded originally as a demo over almost a year before. We loved the song so much and felt such a connection to the performance and vibe of the demo, we actually used it, as is, for the record. The song is the a slow jam and definitely not a typical Blameshift song. However, I think it really shows our fans a different side of us and I really like that.

Any technology used in producing your music and what?
Over the years we have started to experiment with more digital aspects to add to our sound. This current record, “Secrets” definitely has those digital elements present throughout alongside the traditional instruments. Our producer, Erik Ron is a genius at creating loops and fitting them in tastefully.

The most important quotes which inspire the band as a whole or individual inspirations?
This is actually a quote I wrote and posted a few months ago that got some attention. It sums up our inspiration as a band. “We may not make a lot of money. We may spend days, weeks, months and years away from loved ones. We may be barely staying afloat. But what we create is timeless and has the ability to touch people in ways that no other profession can. We call ourselves MUSICIANS and we wouldn't change it for the world”

Strangest thing ever happen while performing?
There have been a lot of strange things that have happened while we are on stage. But, the most recent takes the cake. We played at “Bike Week” in Myrtle Beach a couple months ago at the world’s biggest drive-thru Biker Bar. During the middle of our set we heard this really loud noise. It was so loud that we couldn’t even hear ourselves playing anymore. When I looked up I noticed that 5 motorcycles had driven into the venue and were having a “Burnout” contest during the middle of our set. It was the loudest, smokiest, most bizarre experience.

What would you say to a new band entering the music industry?
I hope you are ready to work your ass off. This business is 24 hours a day and never slows down. You have to be willing to sacrifice relationships and give up almost everything in order to make it as a full time touring musician. But on the flip side...the payoff is absolutely worth it.

What's next for Blameshift?
We have had a hectic year. We spent almost 8 months touring in 2013. So we decided, after our last tour wrapped up a few weeks ago, that we would take off for the rest of the year and give ourselves some time to promote our new record and spend time with family. Starting in early 2014 we will be hitting touring hard again and getting back to the grind!

Find out more about Blameshift?
We have a brand new album out and a new music video for “Secrets” so make sure to check that out. Facebook: www.facebook.com/blameshift Youtube: www.youtube.com/blameshift ITunes: www.itunes.com/blameshift Instagram @blameshift Twitter @blameshift Reverbnation, etc...
SUBMISSIONS
We want your story ideas, photographs, art show listings, museums, galleries, trends, technology, cd reviews, product reviews, art show reviews, poetry, film, art news, music news, tech news, action sports and more. It’s about the modern creative lifestyle and... Send emails submission to: editorial@dotdotdotmag.com, Attention: “Submission” in the subject line. We also welcome your letters to the editor and comments about the... if you dare. hahaa
JoAnna Mitchell
THE WOLFSONG POET

For as long as I can remember, books have been my best friends. I come from a small town in Alabama where abnormal people are ostracized and looked down upon. Needless to say, its hard for me to relate to others. I began writing poetry and prose to help deal with my turbulent psyche. Poetry allows me to make sense of the otherwise overwhelming thoughts that buzz through my mind at any given moment. I enjoy turning what is commonly viewed as disturbing or painful into beautiful words. Romanticizing the macabre, the obscene, the counter culture; this is why I write. With my words, I hope to reach people who feel alone and excluded; to let others like me know that they are not alone. This is the only way I know to show my fellow lost souls solidarity. My writings are not a guide or a rule book to live by but a way to cope, a new hope and alternative paths each one of us is set to walk. While we can not walk the path for each other, we do not have to journey alone.

The City Stained the Sky
Fire works couldn’t compete with her. even the brightest star hung her head in shame as her brilliance went unnoticed over the fluorescent lies of the city lights and broken by anonymity. the moon shone no more. even in daylight the glitter from the tainted glass windows made the sun nothing but a jealous glimmer in the over shadowed heavens like a glass of red wine on pristine white carpet the city stained the sky luminescent against the night iridescent against the day she dazzled even closed eyes and the city stained the sky

The Beast and Me
There’s fire in my lungs. smoke flows through my veins. I feed the beast my soul to gain euphoric pain. I serve he who lives in me. The monster in my mind. The creature so abusive, at times can be so kind. In my mental hell, I sit beside his throne. I tend to his desire, so I dont have to be alone. Here He is my god. And I, in turn, am his. A symbiotic worship, sealed within a kiss. Sulfuric fumes consume us, as we dance into the ether. The hands of god are ours. His made me a believer. My halo, so very worn. His horns, so alluring. Hand in hand we walk, love and hate enduring. His guidance lifts me higher than any drug could try. His chains hold me down. bound wings can not fly. Walking straight and tall, my horizon, so very worn. His halo, so very worn. His horns, so alluring. Hand in hand we walk, love and hate enduring. His guidance lifts me higher than any drug could try. His chains hold me down. bound wings can not fly. Walking straight and tall, crawling on my floor. I am his moonlit goddess. And his filthy whore. I wont break his binds. I wish not, to be free. I can never escape him, for this beast is me.

Trust The System
footsteps aimlessly walking on their trails beaten down and broken shiny as the rails the rails of the train over used and rusted crumbling ignored the system that you trusted the silence of conformity the quiet crying song of people lost in apathy monotony so long the old man remembered the booming days of old and tried to warn the youngster with stories he had told the young man in the t shirt can hear no warning cries television cataracts covering his eyes commoners injected with complacent misdemeanors fed intravenously from mass media feeders the heretics will scream with no one to hear their call the working slaves will perish society will fall in the pulpit yelling mystifying lies sweating like a demon with fire in his eyes passing round a dish to collect the workers’ wage saving souls aint easy so he sets a stage profiting from fear preparing them for death comfort is a business says his liquor breath on the front row fanning the woman says amen waiting for the bell so she can live in sin forgiveness is a blessing that god will give to few surely she’ll be one when her life is through the child in the classroom with the curious mind will be beaten and conditioned until she too is blind “trust in the system” is the motto that they teach “question nothing, so higher you can reach” the land of the free the home of the brave only for those of us content with being slaves some will stand on street corners holding big white signs telling of injustice held beneath our sights but those who throw the bombs which burn society down those will be the shakers which burn society down but those who throw the bombs which burn society down those will be the shakers which burn society down with no one to hear their call the heretics will scream from mass media feeders fed intravenously with complacent misdemeanors the heretics will scream with no one to hear their call the working slaves will perish society will fall
JAMAL
SHADOWS OF A DEAD MAN...