

TARGET AUDIENCE

Find Yourself. Hit Your Target.

Issue #11 - WINTER 2011

Get Inspired! Art & Poetry Project
Open for Submissions

Rusty Cooley:

Master of 7 and 8-String Guitar

Featured Artist



Stephanie Cabral

LIVE REVIEWS/PICS:

**In This Moment
The Black Crowes
Insane Clown Posse
MGMT and MORE**

For Artists, Musicians, and Writers Who Want to Avoid Starvation

Find Yourself. Hit Your Target EDITORial

Welcome to Winter 2011 issue #11
"Find Yourself. Hit Your Target"

I believe most writers, and most likely fine artists, musicians and even other independently minded creators and business owners get that overwhelming sense of frustration and desire to throw in the towel and allow television to suck them into an alternate reality. Well, this summer, 2011, will complete four years for Target Audience Magazine and we have no desire to quit now.

This issue is dedicated to all those who push through the temptation to wear out; those who continue to make art when even friends and family advise finding more "practical" means of survival. For many of us, living off our passion for art may be a long time coming, but to those who persevere... well, it's a toss up between financial ruin and tremendous success.

Hell, I would imagine many of us would settle for local notoriety rather than the Billboard Top Ten, but the point is in not giving up. Whether you are rocking out your mom's basement at 30 or painting the sides of bridges at 18, keep going because you never know just who you are influencing or inspiring. It's a circle, you know. Enjoy the issue which aims at both promoting and encouraging independent artists, writers, and musicians.

-ellen eldridge, editor-in-chief

LETTERS TO THE EDITOR

Send letters to the editor at
Ellen@TargetAudienceMagazine.com

SonicBids Feedback

Ellen Eldridge is one of the most conscientious and hard working promoters I have encountered in my seven years in the music biz. And I am writing this BEFORE I see my review.

Whatever the verdict on my music is, I feel comfortable saying Target Audience Magazine deserves our uncompromised support. We (Sonicbids members) have all had our share of disappointments, so my lonely voice says let's support the real good ones.

Ric Zweig www.riczweig.com

Thanks for the Review!

Ellen! I just saw the review you posted of *How The Dead Live*. Thank you SO much for taking the time to listen and for your wonderful comments on the album and music.

You really made my day. I hope your 2011 is also full of happy surprises. May it be your best year yet!
best wishes

Jordan Reyne www.jordanreyne.com

IN THIS ISSUE:

Featured Artist



Stephanie Cabral



Stephanie has been a rock photographer in the pits at every show from Megadeth to Kelly Clarkson. Her images have graced magazine covers, billboards, t-shirts, and much more. Page 38.

From The Cover

Rusty Cooley Interview.....12

Rusty explains his beginning and future with 7 and 8-string guitar

Art & Poetry Project.....61

Work to inspire and create!

In This Moment Live15

What were you doing Dec. 11?

The Black Crowes.....11

Let these pics spell it out for you

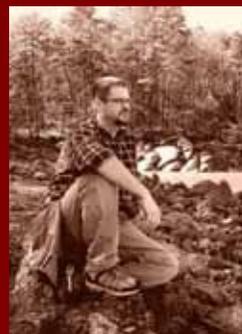
Insane Clown Posse.....29

Imagine trying to shoot this show!

MGMT.....28

Another picture show

Featured Poet



Tim Morris

Also known as the 'Junkyard Poet' shares some of his work and ongoing community events including spoken word and live music performances. Digeridoo added at no extra charge!

Page 58.

Guitar Column: Pirates of Cyberia.....	4
Drumming: Your Way is the Right Way.....	5
Hollywood Mimics Indie: Film Column.....	10
Live Review: The Posies.....	16
A Hand for Musicians: Dr. Terry Zachary on the Handmaster.....	17
Oblivious Signal: interview with a frontwoman.....	20
NOFX/Bouncing Souls Live at the Masquerade.....	23
Powerman 5000.....	26
Kubrilesque: A Musical Parody of Love for Kubrick and Burlesque.....	30
Madball Live with Pics.....	33
Negative Suck Prose: Rules of the Game.....	35
Author on Author: G.L. Giles interviews Arlene Russo.....	42
Book Reviews.....	44
CD Reviews.....	49
Art & Poetry Section.....	61

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Pirates of Cyberia



By Russell Eldridge, Music Editor

The world has changed a lot in the past ten years when it comes to buying music. In fact, a lot of people do not buy music, but they pirate it through file-sharing sites. This has made it really difficult for bands known and unknown to make a living. Before file-sharing sites existed you had to actually buy the music of the bands you liked. Of course, before that someone could make you a tape or burn you a CD, but that wasn't as damaging as having it easily downloadable for free.

Some people are mad at record companies for trying to protect their product so they pirate it out of some confused sense of vengeance not realizing that they're hurting the artist more. Let's say all the record companies go bankrupt. Will those people stop downloading for free? What about smaller, independent bands that aren't signed? Will they buy the small guy's music or will they still pirate it?

Some might think that if music is given away for free then more people will play and write music for the love of music instead of for money. Well, a lot of people love music but we all have bills to pay. If you can't pay your mortgage or feed your family with your music then you have to do something else, leaving you less time to create. What about the cost of recording, instrument maintenance, and duplication? Not everyone is a musician so everybody doesn't see what goes into making an album. Believe me, it is worth the 15 dollars or so that most places charge for a CD.

With an honest cookie cutter type record deal, after the band sells 500,000 copies of its CD

the whole band has made roughly 30,000 dollars after paying the record company back. Currently, it is very difficult for bands to sell 500,000 copies. Until a band reaches that point they're not really making anything off their CD sales if they're signed, so they have to live off their sales from their merchandise and from what the venues pay them to play. Because of pirating, record companies now dip into profit from merchandise and money from

shows, which is what a band has to live on until they sell enough CD's. So not only does the band lose money from CD sales, but now from merchandise and money from shows as well.

"Some people might think that if music is given away for free more people will write and play for the love of music instead of for money."

I predict there will be more Disney style bands

because their target audience is too young to know about downloading, and their parents don't know either. I also foresee CDs disappearing all together. I personally like having the CD, but I think eventually they will be a thing of the past like tapes and LP's. Your music will have to be purchased from sites like I-Tunes or E-Music, which I think is great! Now you can make money without being signed to a record company. Unless you're popular enough to be pirated.

I'm not sure people realize the consequences of pirating music which is why I am writing all this. If you like a band then you should support them. Buy their music and go to their shows. Purchase a shirt or a hat. If you download something and don't like it then delete it. Imagine if someone put your heart and soul on the internet for free.

Your Way is the Right Way



By Omar Alvarado of www.TheParadiddler.com

'the blog for all things drumming'

On www.TheParadiddler.com you will find articles regarding all aspects of drumming, including opinion pieces, education, drummer spotlights, extensive product reviews, and a drum directory. In addition, instructional videos and drum covers (which include accompanying articles on why and how they were done) are presented.

Subscribers to the free newsletter receive "The Paradiddler's Best Hits," a compilation of some of the better articles to have appeared on the site.

When you're playing, you don't want to think about the technical – you just want to think about the 'artistic.'

There are many aspects to drumming that contribute to a good performance. If we're talking about a live setting, making sure you hear the other musicians to ensure everyone's in sync is always important. As far as your kit goes, you check your setup to make sure all lugs are secure, drums are in place, throne is at the right height, extra sticks within short reach in case the inevitable stick drop occurs – the whole nine yards. When you're playing, you don't want to think about the technical – you just want to think about the 'artistic.'

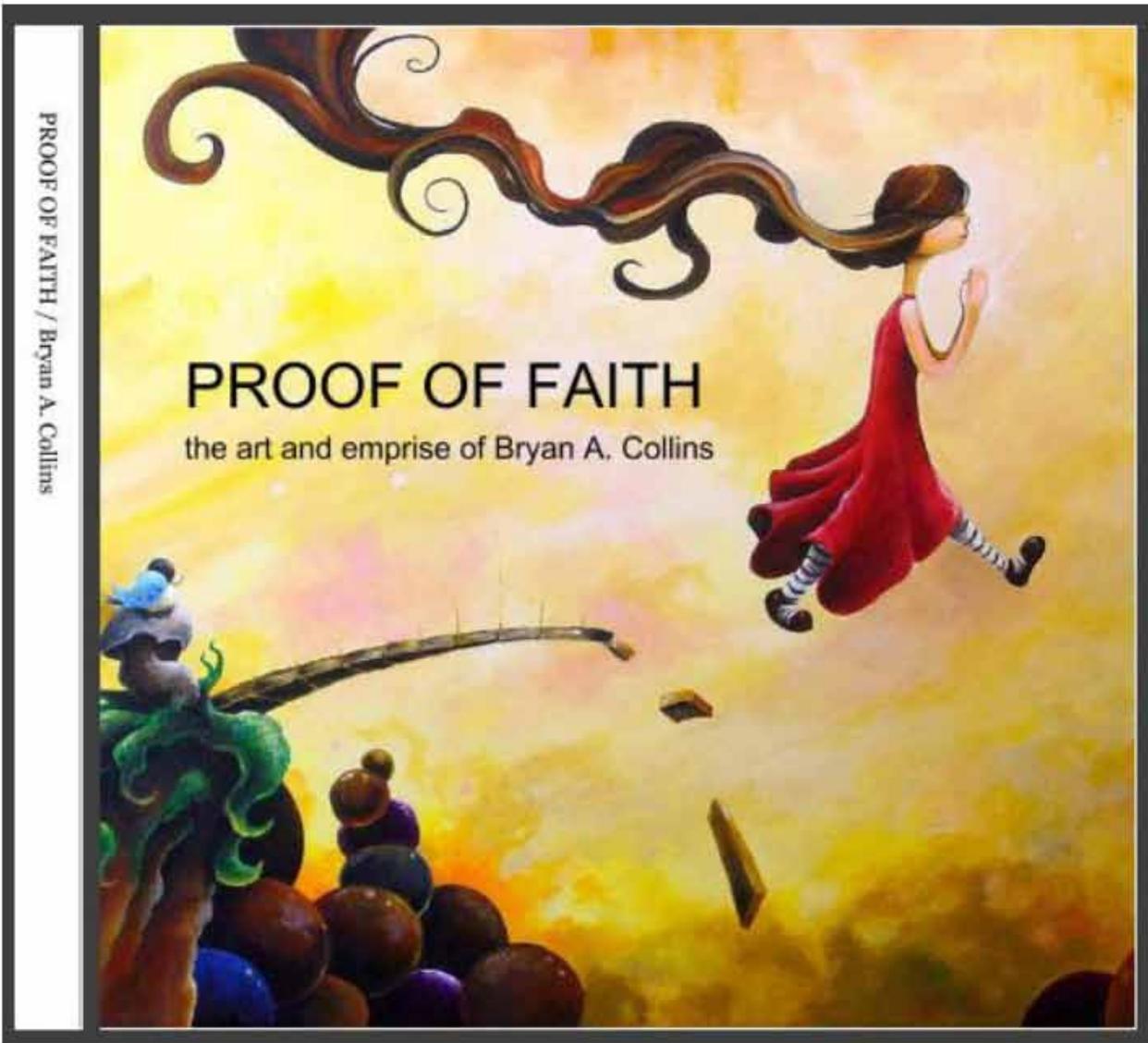
Of course, it may be that you as a drummer are not at that stage yet. You may be just starting off, playing the rudiments on the practice pad. Or you have that shiny kit and you're just itching to play your favorite song, however bad it sounds. In any case, the endeavor begins in our quest to get

Cont. page 7

You don't play drums and have no interest in the article above? Well, for guitarists in the Cherokee Georgia area, be sure to visit:

www.cherokeeguitarworks.com

for all repair, restoration, and custom guitar work!



PROOF OF FAITH - The debut book from internationally collected artist, Bryan A. Collins. This book features over 100 pieces of his work and shares the candid story of Bryan's journey from a small boy drawing on church programs to touring the USA in a band, and finally becoming a full-time working artist. Release date late March 2011.

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better and better at playing our favorite instrument.

And 'there's the rub,' as they say: "Our quest to get better and better." What does that mean, anyway? If we want to get to play on stage, as mentioned before, or even if we just play for pleasure, we inevitably want to play with some semblance of knowing what we're doing! So, to do that, the drummer has a slew of options, more than ever before, for learning new skills, from the very basic, to the very advanced.

There are so many angles and slants to drumming, that sometimes it can be overwhelming to determine where to start. For example, an obvious place to start for most is the actual drumming. Focusing from the beginning on the 40 Rudiments is a very practical and wise approach, since you're learning the 'vocabulary' of all drum beats. Others may think it very important to start learning to read music first, and then carry that over to the practice pad, and then eventually to the kit. Nothing wrong with that either! Still others may think that a good place to start is to situate the drummer-to-be behind the kit and help with good posture, drum and cymbal placement, etc., something to the effect of getting to know the equipment before learning how to use it.

And even with all of the aforementioned scenarios, an even better approach may be an emphasis on a combination of those scenarios! A good teacher may touch up on the elementary of each of those 'branches' of fundamental drumming, thus establishing a solid foundation for the student.

Then again, in learning to play, or even bettering your play if you have intermediate skills, the student has a wide variety of sources to choose from. We obviously have the local teacher, which can give you immediate feedback. These days there are a lot of online resources and instructional DVDs that have made it possible for anyone, regardless of location and availability of local education (or lack thereof), to receive high-quality drumming instruction.

www.TheParadiddler.com has reviewed some of these exceptional courses, which have a different focus depending on the tastes and desires of the student. Courses such as Mike Michalkow's "Drumming System" and Dann Sherrill's "Learn and Master Drums" cover all the bases, or at least attempt to, from absolute beginner to at least intermediate play. Others focus on a particular aspect of drumming. For example, Matt Ritter, a New York-based instructor, produced "Unburying the Beater," which is a DVD dedicated solely to bass drum technique. These are all excellently produced instructional courses and worth serious consideration for improving your play, especially for beginners, but more advanced drums can certainly benefit.

In addition to that, the Internet also has an abundance of resources available to the drumming student. The benefit of the Internet is that you have at your disposal literally thousands of other drummers participating in forums, contributing their experiences, ideas, and solutions that very frequently is precisely what the student was looking to answer.

Websites like

www.Drummerworld.com make it possible to search for virtually any topic relating to drums, be it about gear, drum selection, drummer spotlights, hand and foot technique, etc.

A new drummer, and even intermediate drummers, may feel a little intimidated by the overabundance of knowledge there is on practically any drum topic. But usually a drummer is searching to solve a specific problem they may be facing. For example, many drummers starting off ask about drum placement, and their position relative to the drums. So they may post a question on a forum saying something like, "I need help with how to position my toms." They then receive many answers, ranging from, "I like to angle my toms towards me, because I like to have the toms right in front of me." They may also see, "I like to lay the toms as flat as possible. That way the sticks have the best rebound, working with the natural effect of gravity." What's the new drummer to believe?

Here's another scenario. A drummer may want to know if it's better to play the bass drum with the heel up or the heel down (this subject, by the way, is covered extensively in the aforementioned "Unburying the Beater" DVD). The newbie will see many answers, such as, "oh heel up is the only way I play, because I need to play with a lot of power, and I play a lot of double bass." Yet on the other hand you may get an answer such as, "Most of the time I play with my heel down, because I feel I have better control of the pedal that way." Again, who do you believe?

Let's not even talk about "traditional vs. matched" grip – that is a field unto itself! So, who's right? Who's wrong? The answer may surprise you. They are all right! *And*, they're all *wrong*. How can that be?

It is quite possible that the drums are the most versatile and flexible of all instruments. Although the snare drum is an instrument in and of itself, when incorporated into a kit, it becomes part of the whole instrument – the drum set. And configurations of drum sets are as individual an art as the drummers who play them.

In addition, drummers come in all shapes and sizes. Let's take the example of bass drum technique. The height of the drummer plays a role in how they learn to use the bass pedal. Also, the height the drummer sets their throne also may affect bass pedal play. The taller drummer may (I say may, but not necessarily so) set his throne a little lower since he has a longer torso, and can more easily reach the toms, and maybe even angle them a little flatter. His legs may be closer to a 90 degree angle, and this affects how his foot plays the pedal.

So both taller and shorter drummers go home to their kits and set the drum throne at the height the teacher taught them, and place their foot on the pedal just as instructed. But after trying it a few times, something just didn't feel right. Both drummers being curious, they then start playing with the drum throne height until they felt comfortable. Then they practiced a lot of bass drum technique, checking out several different sources, and

noticed that after a while it started to feel, well, natural. Since they practiced so much (notice that they practiced 'so much'), they eventually found their groove and their bass pedal play became exceptional. So, they fired their teacher.

What the teacher told them was right, but for him. It was wrong for the students. Any good teacher will help the student determine what's most comfortable for them, and teach them within that frame. It may take time for a student to figure out their comfort zone regarding drum throne height, stick grip, drum placement, and the like. But with practice and a continuing familiarity with proper technique, the student will reach a comfort zone. Being comfortable is key to constant improvement behind the kit.

It's better not to get stuck on the opinions or techniques of others as to how to do something. It is better to look at all possible variations, for educational purposes, and use that knowledge to find what works for you. There are a lot of great drummers, and they all have their own style. Be an astute observer, take in what works for you, and practice that. You will get better – your way.

Pretty much every rule in drumming is meant to be broken, if it works for you. Take two legendary drummers, Steve Gadd and Steve Smith. Both of them use the traditional grip for the most part. Steve Gadd holds the left stick way towards the back end of the stick, whereas Steve Smith holds it more towards the middle. Who's right? They both

are! They're both sensational drummers. It's whatever works for them.

Online drum teacher Mike Johnston, www.MikesLessons.com observed that when students ask about his bass drum technique, they're really not asking about the technique, but rather for the result. He recognizes that the bass drum technique that works for him will not work for, say, 7' Shaquille O'Neal with a size 23 foot! He'd rather have the student figure out what works more comfortably for them, and practice like crazy, until the technique comes naturally and without excessive fatigue. And this can be applied to every aspect of our drumming: drum placement, grip, bass drum technique, practice routine, etc.

The bottom line is that there's a plethora of opinions on the best way to do this or that for every aspect of our drumming. So watch the videos of your favorite drummers, and observe their techniques. Search the forums on the subjects you need assistance in. Heed the advice of your instructors. Then take it all in and mold it to you. Always seek to improve, to make adjustments. But for the most part, if your technique is comfortable and it allows you to get better and better, then continue on that vein. Because in the end, for you, your way is the right way.

FIVE WATERCOLORISTS

are featured in the month of February
2/4/2011 to 2/26/2011

Artist's Reception: 2/5/2011 6PM to 9PM

Carol Allgood	EXHIBITING MEMBERS	Faye McLain
Baba		Betty MacGlamery
Teresa Barnes	David Gjertson	Donald Maier
Martha Chandler	Susan Gore Gartner	Suzie Majikol Maier
Elizabeth Chapman	Bill Graham	Robert Meredith
Zi De Chen	Cathryn M. Green	Suzanne Cooper Morris
Ahlon Coleman	Damien Guarnieri	Dimah Rose
Ellen DeLoach	Nancy Suffolk Guerine	Brenda Smith
Lynn Edwards	Tom Kells	Jack Smith
Valerie Gaudemes Maier	Bill Kettering	Michelle Scott
Sheila Giddens	Gail Koornick	Paul Wagener

DIRECTIONS TO GALLERY 4463

Take I-75 to Glade Road Exit in Acworth - Turning Left on Glade Road heading West and crossing Hwy 92 where it turns into Cherokee Street. Less than a mile up the road you will find Gallery 4463 on your left.



4463 Cherokee St., Acworth, GA 30101
404-808-9971
www.gallery4463.com



A SONG BENEATH SILENCE is a captivating collection of poetry by Apryl Skies. Beauty often emerges from the most unexpected places and this concept is intricately woven throughout her charismatic literary debut. This collection is an engaging journey through a poetic labyrinth and an intimate look at the lines that blur, dreams and reality.

"...and my hands have grown old writing this poem, like a poet watching flowers grow as angels towe the hours."

Painted of possibility, perception and hope: A Song Beneath Silence ~By Apryl Skies, is a colorful and expressive odyssey that touches upon the delicate human condition unlike any other.

A SONG BENEATH SILENCE

APRYL SKIES

HOLLYWOOD MIMICS INDIE FILM-MAKING

By David Feltman

I had the chance to see a Christmas-themed, Finnish horror film called *Rare Exports* at a local bar. It was a compelling film full of naked old men, mutilated reindeer, and gingerbread. And though the bar, crowded with drunks and hipsters, didn't provide the ideal viewing experience, it was a rare treat to see a great indie film far off the beaten festival path.

Because traditional venues for indie films — small arthouse and grindhouse theaters — have all but vanished, it can be difficult to find the more obscure indie films. However, indie films themselves haven't gone anywhere. Major studios have long snapped up distribution rights for independent drama films, or "prestige pictures," during Oscar season. There's no surprise to see *Black Swan* and *Blue Valentine* showing up in theaters at the end of the year. The summer is usually reserved for the tent pole, blockbusting moneymakers, such as last year's *Scott Pilgrim vs. The World*, *Iron Man 2* and *Twilight: Eclipse*.

Scott Pilgrim, distributed by Universal, had all of the stars and special effects of a summer movie, and it was produced by an English studio and shot in Toronto by cult director Edgar Wright. The movie is also about an immature man-child learning to cope with the emotional baggage of a serious relationship. It doesn't sound like a typical summer movie, nor like a typical indie film.

There are a lot of forces at work here. For one, technology is cheaper. Aspiring filmmakers can get cheap digital cameras and film in their backyards. This can be good (see *Hide and Creep*) and bad (don't see *C Me Dance*). Also, distribution is growing due to the Internet (*Hide and Creep* and *C Me Dance* are on Netflix, but seriously, don't see *C Me Dance*), giving indie films more exposure.

Hollywood directors have started emulating some indie storytelling techniques, such as the cinéma vérité hand-held camera, which has suddenly become an action movie staple — although some-



one should buy tripods for Michael Bay and Paul Greengrass.

Conversely, indie directors have been crossing over to Hollywood. Names such as Chris Nolan, Danny Boyle and the Coen Brothers have become bankable. Even Wright is directing a movie for Marvel studios. Although the films of these directors have mostly stayed true to their oeuvre, the big budgets have something of a homogenizing effect on the film quality. Any one of these elements deserves its own space for discussion, and I'll probably do just that in the future.

In short, I believe indie films are becoming more profitable. The traditional lines that divide Hollywood from domestic and foreign indie films are slowly fading. Sharing the same air as the yokels viewing Yogi Bear in 3D might induce scoffs from snobbier film snobs when they go to see *The Kids are All Right*, but that's an instinct that's been bred out of most of us. In this McModern age, availability and convenience are what counts. You don't go to McDonald's expecting fillet mignon, but would you complain if that's what you got?

David Feltman has reviewed film and music for 10 years. He has written for Film Threat, Performer Magazine and The Birmingham Weekly. He is from Alabama, studied independent film at BSC, and has had a love affair with movies (particularly shitty horror movies) since the tender age of four. He always feels weird writing about himself, especially in the third person.

"I believe indie films are becoming more profitable. The traditional lines that divide Hollywood from domestic and foreign indie films are slowly fading."

the black crowes

live at the Tabernacle 11-20-2010

Photos By Lisa Solomon Keel



RUSTY COOLEY



What inspired you to start playing guitar?

“When I was in 8th grade a buddy and I were air-jamming to Ted Nugent and Cheap Trick records on tennis rackets. After about a month, we got the brilliant idea to get some real electric guitars – that’s how it started.

I was just a stupid kid who decided to take it to the next level. I got my first guitar, a Peavey T-27, and a Little Deck 8 amp and it began...”

How old were you when that happened?

I got my first guitar on my 15th birthday. I actually had to wait for it!

Did you start taking lessons?

That's another funny story. My mom signed me up for a month of guitar lessons at H&H music, or I think it was CNS back then. I took one month with this guy and he told my mom, "I can't work with this kid anymore." It's really my fault, in a way, because here I am 15 years old listening to Van Halen, Ozzy, and Randy Rhoads records and he's trying to teach me out of the *Mel Bay Grade One* book; sight-reading "Twinkle Twinkle Little Star" and boring open-position acoustic chords. I didn't realize I was doing this, but every week I would come in and go, "Hey man check out his new riff my friend showed me." After about a month of showing him other riffs that people had taught me, he had enough. He pushed me off to one of his friends and I tried lessons with him for about a half a month and quit because it was the same thing. After that, a buddy of mine had been carrying around an ad he ripped out of this *Hit Parader* magazine for heavy metal guitar lessons with Doug Marks, "Metal Method." I started ordering the courses and I taught myself from there, buying books and instructional videos. I studied theory in high school and college. I did it the old fashioned way, with me in my bedroom studying books and videos and cassettes and stuff like that.

I've noticed that when you play really fast your fingers come in. Is that something that you have to do?

No I think it's something I do subconsciously. It's not something where I think I'm speeding it up and I have to pull my fingers in. It's just something that happens when you break into that warp speed kind of stuff.

I've also noticed the some of the fastest players, like John Petrucci, appear to really tense up when playing fast. To me, Michael Angelo holds his pick in an unusual style. Is there something I'm missing or should try with my own playing?

I don't think so and I can tell you just by the analysis you gave me. You'll notice that everybody that you mentioned that picks really fast, they all do it incredibly differently. Fast players all pick differently, however, the one thing they do have in common is

that when they're picking they don't move any of the joints in their finger or thumb. Some guitar players do that; I even have to correct students. When you start moving the joints in your fingers or thumb then you're only going to be able to pick as fast as you can flick. So, as long as all the motion is coming from your wrist and or a combination of wrist and elbow I think you're okay because everybody does it differently. Have you ever seen Marty Friedman play where he sort of comes underneath?

Do you use or encourage your students to use a metronome?

I mess around with a metronome more now than I ever did. I got the egg timer idea from "Metal Method" where I practice everything five minutes a piece; I just kind of applied that to my playing. When you're practicing with a metronome you're really locked into this rhythmic thing and you have to stay consistent at one beat whereas the five minute idea is about muscle memory and constant repetition. What I'm teaching is kind of like isometrics. It's the constant pushing and pulling at what you're able to do. What a lot of students don't get is they only practice things they can play clean. Well, that's not going to help them get faster; it's just going to maintain that level of consistency. The only way you're going to get faster is by pushing it until it falls apart then backing off. Clean it up and then push it again. So, I found a little more freedom and not so much restriction.

How old were you when you noticed that you started to pick up some real speed?

That's a good question. I think it happened to me within the first two or three years because when I started playing guitar it was just one of those things – I said to myself, "This is what I am going to do," and I just dug in and started to go to town on it. When I was in 10th grade, I was playing "Eruption" and Randy Rhoads' solos note for note and up to speed. Also, at that point, for me, there was no Yngwie Malmsteen. I'd been playing since '83 and I don't think I heard Malmsteen yet. I had been playing about 3 or 4 years and I was picking up Van Halen and Rhoads type speed, but when Yngwie came out I thought, "OH Man!"

There's always somebody out there making it faster. Do you ever practice any other artist's songs?

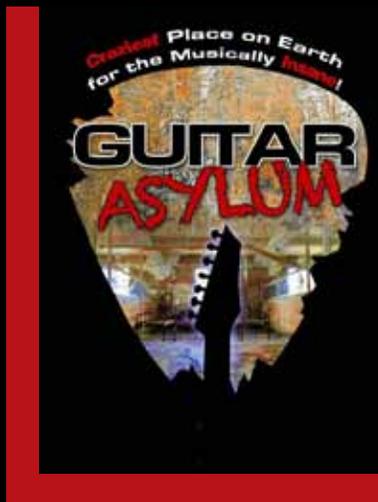
I never really did that except for learning my Rhoads and Van Halen solos in the beginning. I did dabble with some Yngwie licks and maybe some rhythms. I've always learned bit of pieces here and there, but I never spent time learning songs all the way through. For me, I always just wanted to do my own thing. I needed to let my inspiration from other artists drive my creativity. That's been the kind of path that I've gone with. I've talked to other guitar players that completely come from the other school where they learned songwriting from learning a million songs, and I see the value of that, but I think, for me, I was able to do that by listening and not having to spend hours learning other people's songs. If you're talking about song arrangement, you don't have

to learn that song to understand the formula behind that arrangement. My creativity is fueled by inspiration from other artists. When my students ask me how to get out of a rut I tell them to buy a new CD or buy a new instructional book or DVD. Sometimes all it takes is to hear a new CD by a new band; learning one new chord, one new scale, one lick. Sometimes that's all it takes just to start a whole new deal going for you.

Concerning the whole nature verses nurture question, the idea that some are born with a natural talent, do you think that, at least on some level, some people have an easier time or an inherit natural ability to play guitar?

I don't think so and here's why: I think some people are more naturally driven and just have the passion for it. I think the people that really aspire, and do well, are those that love it so much that practicing is just fun and exciting. People that struggle and fight with practicing are the people that don't progress as quickly and don't seem as much like naturals. For me, I love to practice and play. Practicing is, sometimes, more fun to me than playing because of what I'm getting from the practice and what I'm being able to now do from practicing.

"For me, I always just wanted to do my own thing. I needed to let my inspiration from other artists drive my creativity. That's been the kind of path that I've gone with."



Rusty Cooley will be hosting a TV show in Houston on Channel 55 called Guitar Asylum TV featuring uber shredding guitar lessons and interviews with today's hottest guitarists. Guests already lined up include Jeff Loomis, Oli Herbert, Nile, Periphery, John Petrucci, Mark Tremonti, and Gus G. The guests will also be showing off their riffs and licks as well as the gear they use. The show will begin airing in February 2011 on Saturday nights at 12:30 and will be available for rebroadcast via the internet.

www.guitarasylumtv.com

www.twitter.com/guitarasylumtv

in this moment



Review and photos by
Rose riot
photography



I saw In This Moment for the first time this past summer at Mayhem Fest. Discovering a new group to add to the roster of bands I like is always exciting. At Mayhem, In This Moment made it clear to me that they needed to be on my list. I was psyched to see that that they were coming back through Atlanta.

The band is currently on tour with Nonpoint supporting their latest album, *Star Crossed Wasteland*,



establishing themselves as a metal **force** to be reckoned with.

I waited

anxiously, crouched in the photo pit the night of Dec. 11, excited to see what In This Moment would do this second time around for me. Jeff Fabb, drummer extraordinary, started the show off by standing behind his kit, giving a battle cry with his drum stick raised in the air.

The rest of the band followed his cry and Maria Brink stood above all of us, dominating with her "badassness." She started the show with the song "Just Drive." It is hard to ignore or deny that Maria is the total package. Her vocals are a mix of sexy rock goddess that reminds me of Cherie Currie with the fierceness of a pissed pterodactyl. One look and you can see why she earned the "hottest chick in metal" award. She shows us that girls can do it better, prettier and harder.

Maria and does an exceptional job of getting the crowd into the

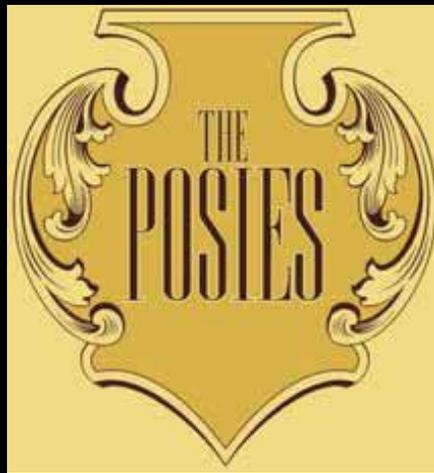
palm of her tattooed hand, telling them how and when to tear it up in the mosh pit. Directing them to circle pit around her while she stands in the middle of the room on a table. This woman has earned my mad respect, as has the rest of the band.

It's hard to say which musical element I like best about In This Moment. Chris Hosworth and Blake Bunzell provide the rock-your-face-off guitars, Travis Johnson keeps us in rhythm with his bass, Jeff Fabb drums his way into my brain and Maria just dazzles. When I see them all together, I feel that they are lucky to have found one another. I felt certain after the show that they had not just solidified a place for themselves on my roster, but they made their way onto the lists of most people in the room.

The Posies recently released a new record, *Blood/Candy*, which makes it their first record in five years and seventh studio album. Since their last release, band leaders, Ken Stringfellow and Jon Auer have been working on separate projects to allow the strained relationship to cool. But, 2010 finds the Seattle band back together and on the road to promote their newest mutual effort, which Stringfellow referred to as "the best album we've ever made and one of the best albums ever," during their performance in Atlanta at The Loft.

It's true that *Blood/Candy* is a great record! The power-pop and complex arrangements are intoxicating and the gorgeous vocal harmonies between Auer and Stringfellow are as impressive as ever. During their Atlanta set, The Posies featured a handful of songs from *Blood/Candy*, opening up with the playful "Plastic Paperbags." Before blasting full force into their set, Stringfellow had a bit of conversation with the audience, which occurred at several instances between songs, as he let loose his wit and humor. He spoke about having been in Atlanta all day and asked, "Where is everything? Where's the stuff in Atlanta? There's a building here and then nothing but gravel or crack houses, before you see another building miles away. Atlanta, have you ever heard of urban planning, where they put buildings close together in the city?"

The second song was also a newbie, "So Caroline," which found Auer in the vocal spotlight. Auer is able to rip a guitar to pieces and make it look like it's a piece of cake, as he holds it vertically in front of him and away from his body, so that the audience can catch all the movement across the fret board, while he just stares off into the distance! Auer's vocals are sweeter than those of Stringfellow's, who has more of an edge to his tone. The interchange between the two is magical. While Auer puts his guitar in the spotlight, Stringfellow is the showman. He loves the spotlight and owns the stage as he flails his hair and body, jumping around, kicking and plain old rockin' out behind the mic, moving between guitar and keyboard.



The highlight of the evening was when Stringfellow introduced the best song on *Blood/Candy*, which features guest vocalist Lisa Lobsinger from Broken Social Scene. He explained that because she has her own band and can't be on the road with them, The Posies make an effort to recreate the song with a local musician in each town on their tour. On this night,

Atlanta band Magnapop's Linda Hopper stepped on stage with her notes (lest she forget the lyrics) and supplied Lobsinger's parts to the fantastic, harmonic and powerful "Licenses to Hide."



There were several more stories about past tours in Atlanta and Stringfellow even singled out an audience member from stage that was singing along to every song, exclaiming, "This is what I want from everyone at our shows!" The set was uniformly inclusive of old and new material, and with a music career that spans nearly two decades, The Posies delivered a dynamic and sweeping performance.

Review by Nadia Lelutiu

Photo by Rose Riot Photography

**9 MUSCLES OPEN
THE HAND**

**9 MUSCLES CLOSE
THE HAND**



How can a squishy ball help guitar players build muscle tone where they need it most?



Target Audience Magazine Interviews 'Dr. Zac'

Inventor Discusses Why Musicians Should Use His Unique Exercise Device

Handmaster Plus is a unique exercise device, designed by a health care professional, that addresses muscle imbalance that develops from repetitive gripping activities, such as those common in nearly all musical pursuits.

The device is based on five years of hand muscle study that clearly show the strong contribution of both a) finger grip muscles (finger flexor muscles) and b) finger opening muscles (the finger extensor muscles).

Handmaster Plus strengthens both finger flexor AND finger extensor muscles for all-in-one continuous exercise.

The result is proper training and convenient warm up and cool down.

Finger extensor muscles AND finger extensor muscles must both be strong and healthy for the musician to perform maximally and prevent injuries.

What type of hand injuries will the Handmaster Plus help prevent and how does it work?

1) Muscle imbalance – poor muscle imbalance between the 9 muscles that close the hand and the 9 muscles that open the hand may lead to carpal tunnel syndrome and other nerve entrapment syndromes. Handmaster Plus allows the musician to easily re-balance the supportive muscles of the hand, wrist and forearm, greatly reducing the risk of repetitive injury.

2) Weak stabilization – the finger extensor muscles have been proven to be strong stabilizing muscles in any flexion or gripping activity. Traditional hand exercise (spring loaded & coiled devices) only address finger GRIPPING muscles. Thus, musicians commonly encounter extensor muscle tendinitis in the thumb, wrist, and forearm. Handmaster Plus easily strengthens all finger extensor muscles properly, greatly reducing the musician's risk of developing extensor tendinitis or tennis elbow. Strong stabilizer muscles means the musician will experience less fatigue and maximize performance!

3) Limited Blood Flow – In order to properly strengthen any area of the body, we must exercise that area through a full range of motion (ROM). Full ROM exercises maximize blood flow. Better blood flow means healthier tissues and better performance (i.e. use it or lose it!). Handmaster Plus gives the musician an easy exercise to warm up and cool down, thus reducing muscle, tendon and joint breakdown.

OK, next question:

Why three different tensions?

Is there a certain tension you should use for a particular pain or symptom?

The 3 tensions are generally available to address the individual strength of the user. Most musicians use our medium strength to address healthy strength, balance and blood flow. In fact, our music brand partner (GHS Strings www.ghsstrings.com) carries medium strength only.

The soft and medium strength are also used in therapy for rehabilitation. We do not encourage the product to be used in rehabilitation without the direction of a health care professional.

For my guitar students, I tell them to stay with a lighter tension for spring loaded hand equipment because they're not trying to build super strength, but just make their hand muscles stronger.

Would you disagree?

No, I would agree with that. First of all, as you can probably tell, I'm not a huge fan of spring loaded hand exercisers. The reason is two-fold. Firstly, they can and will strengthen in only one plane making the muscles very selective about which plane they are strong in. Very non-diverse as an exercise. Rarely do guitarists use one plane for very long. Secondly, of course, spring loaded hand exercisers only strengthen the finger flexor muscles (the finger extensor muscles are static). This leads to imbalance, the same imbalance that is already inherent in most musical pursuits (flexors stronger than extensors).

The basic Handmaster Plus exercise (hand open/hand closed) keeps finger muscle balance in check as it strengthens the hand muscles. Remember from yesterday that the finger extensor (opening) muscles are stabilizer muscles. This is a very important point – and an issue that traditional hand exercise ignores. In other words finger EXTENSOR muscles must be strong and supple in order to support the action of finger flexion which is obviously so important in music (and especially guitar). In kinesiology, this is referred to as a kinetic chain. Finger extensor muscles must be strong, making the flexor muscles stronger and less likely to fatigue.

Should someone work their way slowly to the highest tension with the Handmaster?

This gets back to question # 1 above. For some stronger musicians, yes, there will be a desire to progress to the stronger version of HM+ (Handmaster Plus). For most, the medium strength will maintain balance, strength and healthy maximum circulation. BTW, blood flow (circulation) is vital as this is how the muscles, tendons and joint surfaces stay healthy (nutrients and oxygen are supplied by the blood). It is also very important to perform a mild full ROM exercise after a long playing session to remove toxins (end products of muscle contractions) from the tissue, the same as athletes do post-performance. This habit reduces tissue wear and tear in the long term. HM+ is perfect and convenient for this function. In short, there is no need to over strengthen. The goal is to develop strong, supple, balanced muscles and to maintain efficient blood flow to all tissues.

Does the elasticity of the bands wear down after a while and need to be replaced? If so, how long do they last and how much is it to replace?

In most individual cases the finger elastics will last and maintain their strength (soft strength does have some memory loss). In heavy use environments (clinics, etc.), the bands may need to be replaced. Replacement bands are available at www.handmasterplus.com for \$9.95 for a package of 4.

Interview

Oblivious Signal



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In this time of super select music genres, it can be a challenge to find straight up rock. The band Oblivious Signal keeps that genre alive with the latest album release, *Into The Night*. All the elements are there: clean, hard drums, screamy



guitar and impassioned, to-the-point vocals. The band is fronted by Cristina Feliciano, who is a paradox in every way: young but wise, pretty but tough and artistic yet business-minded. I spoke with Cristina just days prior to the band's performance at the Miami Music Festival.

TAM: Hi Cristina. You have The Miami Music Festival coming up, are you totally excited about that?

C.F. Yes! Actually it's two shows, Friday is a showcase and Saturday is a show for Atlantic Records.

Are you doing anything special to prepare?

Well, the band has all been sick, so lots and lots of practice. I'm going shopping for more clothes to wear for it.

What would you like to see come from your performance this Friday?

Notoriety! Some industry reps are gonna be there making collaborations with other bands. We'd love to 'colab' to finally get that big record deal someday so we didn't have to have day jobs.

Speaking of festivals, you just got back from "Slave to The Metal." How was that?

That was...interesting (laugh). It was an OK show. It could have been a lot better. It was nothing like we thought it was going to be; it wasn't promoted very well. One of the problems for us was that it was a very hardcore-oriented show and we're just not a hardcore band. It added to the weirdness. We are a hard rock band, borderline metal. It was all hardcore screamo.

How many dates did you guys play?

Just the one local show.

Any bands that you saw that really inspired you?

Fall of Olympus.

If you weren't a musician what other job or career would you like to have?

I want to work for Sony as an AR Rep!



I've heard that you are an equipment expert; how did that happen?

Ha ha. The guitar player always asks me about tech stuff. I love to read gear mags. I work a tech job for my day job. I take stuff home with me. My dad is an engineer; we work on fixing stuff together. I've been around electronics my whole life. He used to open up TVs and fix them and I would just sort of watch. We would put guitar pedals together when I first started playing guitar. My dad and I looked up how to make them, and then we went and bought all the stuff we needed, and we made pedals.

So let's go way back to the beginning, how and when did your passion for music begin?



The name Oblivious Signal, from what I understand, means the subconscious impression that you give off. This definition reminds me of a saying that goes basically like this: There are 3 personalities in all of this: 1) the person people see, 2) the person we think we are, 3) the person we really are. Do you agree?

I totally agree with that! Everyday we do things. We're not aware of how what we do affects others. The name of the band is supposed to make people think and maybe be more aware of what they are doing. I met a girl who was having a lot of problems. She was very dramatic. She didn't understand why all of this stuff was happening to her and I said, "Maybe you're giving off oblivious signals."

"All of the events that have led up to today have inspired me"

My mom will tell you that I've been singing my head off since I was 3. I started playing guitar at 13, but I didn't get serious about singing until I was 16. I went to Europe with "Projects." It was like a missions humanitarian kind of thing. I had written some music while I was there, but I wanted someone else to sing it. Everyone was like, "No, you sing it." Then I started performing for special events at a skate park that I used to work at.

You seem to have very diverse musical tastes — any guilty pleasures if that's even possible?

There is one person I don't care how much it costs to see. Last I saw her I spent \$300 and that is Britney Spears.

She thought I was making fun of her, but I really meant it.

What impression do you think people get from you?

That I'm tough, but I hurt too — just like everybody else.

What else inspires you to create music?

Everything from everyday life. I grew up pretty quick. A lot of my experiences haven't all been positive. I haven't always made the right decisions. All of the events that have led up to today have inspired me.

NOFX

Live at the Masquerade 2-1-2011

A downpour of cold, heavy rain washed away the fine line between punk rock and stupidity for fans who braved the Atlanta weather to make the soul doubt show at The Masquerade with NOFX and The Bouncing Souls on February 1, 2011. Upon entering the upstairs room, Heaven, each soggy fan seemed to have a beer in hand, eagerly awaiting the start of the Bouncing Souls' set.

When they lazily took the stage, looking incredibly relaxed, the quiet voice of Greg Attonito thanked everyone for coming out in the bad weather. The irony of playing "Say Anything" with its chorus, "I wish I could say that I have no regrets today" struck me as I contemplated whether braving the rain was going to get me killed on the way home. I conceded to hope the rain would let up and the show would be worthwhile. Actually, I had been a Bouncing Souls fan way back growing up in N.J. enjoying punk shows at Asbury Park's Stone Pony. After a few songs, I realized I still knew all the words to several classics like "East Coast Fuck You," and "Lamar Vanoy" and "I Like Your Mom" which were played by the request of someone in the audience.

Attonito exhibited a true punk-community camaraderie with his fans as he shook hands and fist-bumped just about everyone in the front row as I stood just stage right, next to a homeless-looking guy who shined a light on my notepad and asked what I was writing. Gotta love those sociable punks!

The sway of surfers in the crowd and the fast-paced but light-hearted music reminded me of being a kid again. Perhaps that makes me old, but even the band had tinges of gray in their hair. I looked around at those feverishly trying to record



every stage move with camcorders and iphones thinking they were missing the spirit of the moment; that which can not be hosted by YouTube.

"Kids and Heroes" and "True Believers" added a sad sentiment to the peacefully swaying crowd. Maybe that was just in my sappy, sentimental mind because

all the happy bouncing ended with "Here We Go" as the Bouncing Souls bowed its 20-year history and gave the stage to NOFX.

During the intermission, the punks starting getting restless, native though they weren't (all). Some antipathetic fan from Alabama decided to push the little girls in the front out of his way, me included only I refused to let someone push me down or back. By the time NOFX started to rock, it felt great to be around fans who seemed to be at their favorite band's show. One girl brazenly told me and my photographer, Rose Riot, to stay out of her way because at some point during the show she intended on getting onstage.



Greg Attonito- Bouncing Souls

Rose Riot Photography

NOFX

I'm proud to announce that she followed through during, "Leave It Alone" (again, the irony was not lost on me), as she put her head on Fat Mike's shoulder as he sang, holding his bass and looking sideways at her like she was crazy.

The whole show included telling jokes with the crowd who continually threw everything from damp hoodies to crushed beer cans at the stage. An amusing instance occurred when Fat Mike introduced "Arming the Proletariat With Potato Guns" and took a poll of people who knew what "proletariat" meant. Always trying to educate, those punk rockers are.

Looking into the audience, I saw someone waving a shoe as if intending to throw it in some sort of tribute to the album So Long and Thanks For All the Shoes shortly before hearing "Eat

the Meek" from that album. The bass pulsed through the speakers and I decided, though NOFX put on a triumphant set, it was time for me to go so as not to fight the same drunken assholes on the drive out of Atlanta. The rain had let up and I had let off steam, proud of my punk rock roots.

Review by Ellen Eldridge



All Photos by Rose Riot Photography

If you haven't by now, it's not too late to get into NOFX. Start here:

www.nofxofficialwebsite.com



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Please contact Ellen for detail

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POWERMAN 5000

NOV. 3, 2010

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Where will inspiration
find you?

MGMT

Photos by Rose Riot Photography



Insane Clown Posse

Review and photos by Rose Riot Photography



I've never been one to back down from a challenge. When I discovered that Insane Clown Posse was set to play in Atlanta at The Masquerade, I saw a challenge. Anytime I hear rumors that other photographers won't shoot someone, immediately my interest is piqued. I had heard tales of various food items being thrown into the crowd and aggressive fans. I thought, "Hell, I shot GWAR, how could this be worse?" All these rumors did was fuel me to pursue some unique images. I was going to be "Down with The Clowns."

I arrived to the venue about one song into ICP's set. I assessed the scene: stage covered in plastic, lots of lights, guys wearing clown make-up and various zombie-clown creatures taunting the crowd. The crowd: hundreds of bobbing and swaying fans wearing clown make-up and really big sports jerseys. So far, it was nothing I couldn't handle. Time to make my way to the photo pit. I started shouldering my way through juggalos like levels on a video game. I made it to where



the opening for the photo pit normally is. It was blocked. Damn! I decided to try the other side, so I continued the zigzag pattern of shouldering and made it to the opposite end. Same thing: blocked.

It looked like I was going to have to shoot from the crowd. I got as close to the stage as I could, about three layers of body away from the front. Good enough, I had brought a protective cover for my camera, but I hadn't seen any reason to use it...yet. I pulled my Canon 50D out and went to work.

First challenge, I'm short. It seemed that I was surrounded by the tallest guys in the room. It



was not the kind of show where I could say, "Excuse me sir, would you mind terribly if I stepped in front of you for a moment to take a few pictures?" So, I did what us shorties do, I held the camera over my head and snapped. It was like Violent J was waiting for my lens. The second I popped my arm up over the crowd periscope style, a wave of Faygo root bear about knocked me and my camera down, and I didn't see it coming. From that moment on, it was like a broken fire hydrant of soda.

Within minutes I had sticky liquid inside my boots and clothes.

Still not backing down, I guarded my camera with my body and put the waterproof cover over my gear. I wasn't going to let some cheap beverage stop me!

So, with camera condom in place, I attempted to shoot again. I then realized my lens was fogging up from the heat and moisture. I took about 10 more pictures before I came to the reality that maybe this really was a bad idea, even with protection. The Clowns had won, they were more than I could handle.

I took my "white flag of surrender" and wiped the sweet liquid off my face. The crowd released me from my position and I walked to the back of the room and did more over-the-head blind shooting, at least capturing a wide view of the stage. I shot about 15 pictures total that night as opposed to my 200 that I might shoot on a normal night.

ICP has dialed it in; they knew exactly what the juggalos wanted and gave it to them (with Faygo to wash it down). I learned later that they went through 16 pallets of Faygo that night. Despite almost destroying my beloved camera, I'm glad I went.



“Kubrilesque

or a Musical Parody with a Tease”



The Evolution of “Kubrilesque” as told by producer Crystal Swarovski

“Kubrilesque: Or a Musical Parody with a Tease” is a parody of the films of Stanley Kubrick, executed chronologically and set to music. The Girls of Cherry Kiss Burlesque are the dancers and actresses that show off a multitude of eccentric talents. As the creator of the show, my infatuation with Stanley Kubrick and his films borders on obsession, making “Kubrilesque” a labor of love. Cherry Kiss Burlesque started performing 6 years ago with small burlesque theme shows, including “Chicks in Space” and “Jungle Exotica.”

Fellow performer, Polly Peabody, and I knew we wanted to work on something bigger. Together, we came up with the idea of a Stanley Kubrick themed show, and decided we would use our already exist-

The first attempts at creating pieces for the new show were a combination of smashing success and total disaster

ing shows to workshop some of the pieces that would ultimately be included in “Kubrilesque.”

The first attempts at creating pieces for the new show were a combination of a smashing success and a total disaster. First, we put together a parody of Clockwork Orange, one that is no longer in “Kubrilesque.” It involved tap dancing statues and Droogies acting out a rape. After the performance, I remember being very

proud when a fellow producer told me, “You are taking it to the next level.” Unfortunately, the following piece, a “Full Metal Jacket” parody was to be performed, and all the work was left up to me with a week until the show. It was overwhelming. Our cheap-looking props and costumes cost me more money than we made at our shows. The performance ended up consisting of me being half naked tied to a giant bulls-eye while cast members pretended to shoot at me and the dancers put on a bad cheerleading routine in army attire. Needless to say, it failed royally.

Despite being advised against it, I decided to push forward and “Kubrilesque” went up in spring of 2008 as a burlesque review, for a two night run. The Poubelle Twins joined the cast as sexy Grady Twins; Scarlett Letter performed a show stopping fan dance in the “Eye’s Wide Shut” parody, and the ballerinas stripping out of monkey suits and performing a mock water ballet made the show a success. Some of the other pieces were hit or miss and the “Clockwork Orange” parody was a mish mash of umbrellas spinning, pantomime, and tango gone wrong. At a photo shoot a week later, a photographer spoke frankly to me about the show, not knowing that I was involved. While she said that she admired that we attempted to take a show to the next level, she felt it wasn’t quite there yet. Her comment inspired me.

In the summer of 2008 we did our first “Kubrilesque” European tour. I had been on so many tours that I thought I could handle tour managing. What was I thinking? The trouble started on the plane overseas

where one of the very attractive dancers was bought numerous drinks from a questionable man. He also may or may not have drugged her. By the time she got to the passport check, she no longer had her passport. Long story short, we wound up needing to rent a car and drive six hours on the wrong side of the road to perform a show in 5 hours – and one performer short. That was day one of our ten-day tour.

“Kubrilesque” has become a tribute, a parody, a musical, a showgirl show, a fetish event, a burlesque show, and a cohesive piece of art.

Luckily, the tour did get better: the shows went well and we made some amazing friends along the way, including FoxTrot India, a performer from Australia who replaced our missing dancer on the tour.

Everything was great until we arrived in Amsterdam, where we started a bar fight when some guys stole Dolly Danger’s passport. Also in Holland, I almost lost a dancer and my shirt when the train doors shut with dancer, Nancy, on the other side. We were both banging on either side of the doors screaming when a homeless man pressed a button and the doors opened. Well, how was I to know how train doors work in the Netherlands? After two passport dramas but only one lost performer, the tour ended in Estonia, where we were the first burlesque show to ever perform in the country; they called us a sex parody show, which isn’t too far from the truth, I suppose. After another year of rehearsing, we toured Europe again, this time with a larger cast and a full “Kubrilesque” show. This bump and grind show had

some bumps along the way, but finally went off with a bang! We had amazing reviews and sold the most tickets at the Prague Fringe festival. Needless to say, we were in a much better position in 09’ than in 08’, and I had learned from my previous experiences, such as how to keep track of passports and avoid bar fights and drugged performers. Olivia Bellafontaine was great in the role of a clown robber (a parody of *The Killing*), I performed a Gothic ballet number, while pulling stream-

ers out of my vagina, Honey Holiday took on the role of Alex in the *Clockwork Orange* parody, and we finally had a *Clockwork Orange* number that rocked! In addition, I choreographed a number to Polly Peabody’s brilliant conception of *Barry Lyndon*, which will forever be a memorable part of the show and a moment that never fails to get stunned laughs; a Victorian number with hoops skirts and all the trimmings, and dangling beneath each girl’s dress a hairy pair of balls. I left Europe, this time feeling even more obsessed with Stanley Kubrick and my show. I began heavily researching Kubrick’s films, interpretations of his films, other parodies of his films, even conspiracies surrounding Stanley Kubrick. I had found my inspiration in my performers, women who became my muses and my best friends. I put the show on one final time in Hollywood, with a cast of 25 and a large Hollywood audience. This time I added many hints of Kubrickisms, not to mention more bells and whistles. The show now brags some original music and I am working on an



Crystal Swarovski (above)

Crystal has performed in 16 different countries including: Off-Broadway show *Bombshell* the musical, New York Fringe show *Porn Rock the Musical*, Nat’l Tour of *A Christmas Carol*, European Tours: *Kubrilesque* and *Erocktica*. Regionally she has played the lead role in numerous theater productions including: *Romeo and Juliet* (OFT), *Midsummer Nights Dream* (Long Island Shakespeare Company), *Angels in America* (OFT), and *Rocky Horror Picture Show* (Center Stage Productions.) Burlesque and performance art has taken her to many venues and festivals including CBGB’s, *Miss Exotic World* competition 06’ (Las Vegas), *Boudoir Bizarre* 08’ (Amsterdam), *Eros Festival* 07’ (Latvia), *Barcelona Erotic Festival* 08’, *Amsterdam Clinic Weekend* 09’, *Praha Fringe* 09’. In 09’ Crystal was featured in the music video *Congo Lisa* on Mtv’s *Jackass* and has two horror films to be released in 2010: *Burlesque Massacre* and *Eyes of the Woods*. Her first directing project was a 45 person cast of *The Music Man*. *Kubrilesque*, her second directing credit, is her baby and she is very excited to see it grow with each time it is kissed by it’s amazing performers.

entire score with Shelly Lynn of the band Erocktica. The show has become a tribute, a parody, a musical, a showgirl show, a fetish event, a burlesque show, and a cohesive piece of art. For me it has been a pocket-draining, tiring, obsessive work in progress. "Kubrilesque" has also given me everlasting friendships and never-to-be-forgotten experiences. I feel blessed to be humored by the coolest chicks in the world. Truth be told, they're still humoring me... and asking when and where the next show will be. I hope to present the show in other parts of the USA. I am in the process of writing more music, sewing more costumes, organizing more promotions, and casting more performers. You can count on one thing: "Kubrilesque" will always be getting bigger and better. If you are interested in keeping up with Kubri-news, you can check it out at <http://www.kubrilesque.com/>, as well as on Facebook, Myspace, and Youtube pages that can all be found on the website. I hope that you see "Kubrilesque" and that when you do, it inspires you, makes you laugh, and disturbingly turns you on -because then I know I've done my job.



www.kubrilesque.com

MADBALL: Live at the Masquerade



Review and photos by Rose Riot

I had the pleasure of visiting Hell (the bottom level of the tri-level music venue The Masquerade in Atlanta) to see Freddy, Mitts on guitar, Igor Watson on drums, and Hoya Roc on bass this past December 11.

The band delivered reliability with a very simple stage decorated only with attitude. The energy

in the room was angry but happy about being angry. The zealous crowd filled the pit and screamed and yelled in unity. Madball did some singles off the new album like "Danger Zone," but for me the highlights were "Down By Law" and the classic "It's My Life." As much as I get the feeling that Madball backs down to no one,

the band displayed a healthy fear of fire but cutting its set short when the fire alarms went off in the club.

The show was a healthy shot of adrenaline into the heart that pumped life and productive anger back into all in the room.

Now, let's go start a revolution!



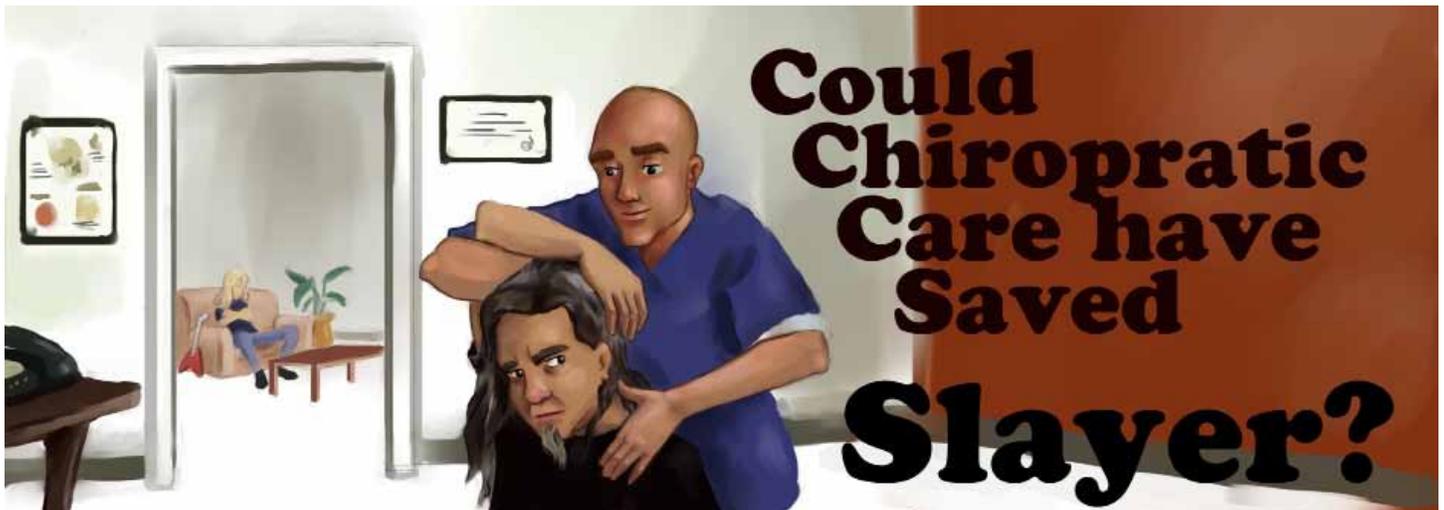
It's nice to know that there are some things in life that you can count on. New York Hard Core band Madball's latest release *Empire* is one of those things that could easily be used as a motivational tool for current and former disenfranchised youth. It yells mantras designed to get us off our asses and do something. In the song "All or Nothing" we are told to, "leave our mark," and the song "In the End" warns of self destruction.

A few favorites that stand out include the song "Shatterproof," in which the singer, Freddy Circien, is joined by his brother Roger Miret from Agnostic Front. The voices of these two strong, hardcore men work well together. The songs "Con Fuerenza" and "Spiderweb," are sung entirely in Spanish. I don't

know why, but stuff always sounds cool to me when sung in Spanish.

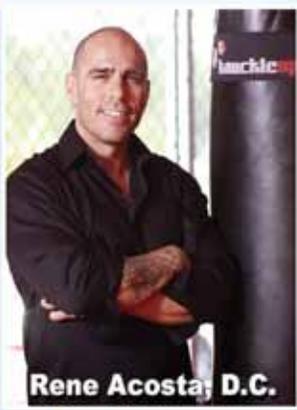
Another great track, "R.A.H.C. (Real American Hardcore), is a sarcastic jab at all the haters that claim that Hardcore is dead. Finally, the 44-second version of the song "Tough Guy" features voice clips of Joe Pesci. "Tough Guy" is like a piece of performance art only unlike performance art, it's bad ass.

Empire minces no words. It is direct and to the point the way Hard Core should be. It is reliable and it is here to stay. Everything I have said about the album could also be said about the live performance that supports *Empire*.



Alright, Slayer is not out of commission, the band is currently on tour in Australia and has been playing alongside Megadeth, Anthrax and Metallica as part of "the Big 4," but singer Tom Araya did undergo back surgery which forced the band to halt its scheduled tour with Megadeth on the American and Canadian Carnage Tour dates that were set to kick off on January 18, 2010, as well as the band's UK/European headline tour scheduled for March and April. While we wish Tom well, we can't help but wonder if his head-banging years had included chiropractic maintenance would he have been able to prevent his back surgery altogether?

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Rules of the Game

Rules of the Game

By Julie Innis

Suzie makes me do terrible things with my microphone.

"Do you have any idea how much this equipment costs the station? They'd kill me if they ever found out," I say. "If you don't do what we tell you, old man, they'll be finding out much sooner than you think," Suzie says as she reaches for my belt.

Suzie is my head intern. I hired her five years ago. At the end of our first summer, she told me she was staying, despite the fact that the internships were meant to run for one summer only. HR had long ago determined that the best way to quell sexual harassment lawsuits was to limit any one intern's exposure to me. But Suzie had other plans. "Get used to me, old man," she said. Then she told me who her mother was. "Sally LaRue, ring any bells?"

"Christ on a cracker, are you my daughter?" I asked, clutching at my throat. The network had long encouraged such theatrics from me during my talk-show interviews with the rich and fallen. The throatclutch was my trademark move. My memory of her mother was hazy, but I remembered enough to know it ended badly.

I remembered too that bodily fluids had been involved.

"Christ on a cracker? How old are you anyway?"

And please, my father? Don't flatter yourself," Suzie said. "My father was a rock star, so no, this isn't some gothic novel of incest and intrigue.

This is Hollywood, old man, and the name of my game is revenge. You left my mother hanging and now I'm going to hang you."

Suzie was an English major from some all-girl's college back East, so though at times she seemed hyperbolic, perhaps even a tad melodramatic, I didn't question her base of knowledge on the Gothic nor did I question her base of knowledge on revenge. Suzie did revenge better than any intern I'd ever known.

She was also quite adept at knot-tying, soft bondage holds, voice-overs, and video splicing. She was easily the best intern I'd ever had. Had I not been having her on a regular basis, I'd have been very proud to claim her as my daughter that first summer.

But by the second, third, and fourth year, it became clear to me that Suzie's need for revenge was boundless. As was her taste for the good life. New clothes, leased cars, spa treatments and fancy restaurants, all of Suzie's bills paid in full by me. One word of protest and she'd waggle a DVD in my face. "Think of your fans. Think of your ratings. Think of your wives. Think of your sons and your daughters," she'd count off.

I thought and I thought and I talked to my lawyers and I signed all the checks. It was exhausting, but as they say, karma's a bitch.

"You played with fire, old man," Suzie reminds me often. Now into our fifth year together, I'm not sure

how much more of this I can take. I am, after all, an old man despite the Botox and pancake makeup and the triple by-pass and turkey wobble chin tuck.

Darla holds the camera while Suzie undoes my belt.

She's grown a lot rougher over the years and yanks the belt tight around my paunch before pushing it backwards through the buckle. The network gave me this belt seven years ago for the show's 25th anniversary. More a gag-gift than anything else, I suspect, the show's logo chrome-plated and studded with rhinestones, but I've always worn it with pride.

Suzie whips the belt through my pant loops and tosses it over her shoulder. I wince to hear the buckle clank against the metal radiator.

"Hey, careful," I say.

"Shut up, old man and smile for the camera," Suzie says as she takes my face into her hands and smashes her lips against mine. Ours is more martial art than sexy seduction and I've learned to let my mind wander while Suzie films her latest round of blackmail footage. I think about baseball. I think of the crack of the ball against the bat.

I think about cracking a bat into Suzie's skull. But murder isn't an option.

Suzie's already made this clear.

She has all her bases covered. "Play ball, old man," she tells me and I do as I'm told.

When not working as a houseplant, Julie Innis can be found eating soup at various lunch counters throughout the Metro region. If you 'Google' her, some stories might pop up. These stories may or may not be true.



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Featured Artist



Stephanie Cabral discusses her passion for the fine art of photography with Target Audience Magazine and provides helpful information on the nature of the business now as opposed to when print magazines flourished, gear she prefers, and what keeps her going.

TAM: How did you get your start in photography?

I took a high school photography class as one of the art requirements and I instantly fell in love with it because I always thought of myself as an artistic person, but I was an average drawer, an average painter. I wasn't really great in any sort of artistic outlet. Once I started photography, I could capture exactly what I wanted to.

I was a huge fan in high school and I decided, at 16, I was going to move to L.A. and work for *RIP Magazine*. So, out of high school, I got my Associates of Art degree in Art Photography from a junior college, then I transferred and starting taking bachelor courses for my degree in Communications with a minor in photography.

How did you get your start with RIP Magazine?

I interned at *RIP Magazine*. I actually went to the NAMM show one year and I saw Lonn Friend, the Editor of *RIP Magazine*, walking through the hall. I pretty much hunted him down. I had my portfolio in hand and asked him if he would hire me as an intern so that I could work for his magazine. He gave me his card told me to call the office and they hired me as an intern pretty much right away. After interning for them for a little under a year, I finished school and they hired me... I graduated on Friday they hired me that following Monday.

What kind of gear do you use?

My very first camera was a Pentax, but I got a Nikon N-90. I have pretty small hands, even for a woman, so I got the middle of the range type camera. Even now I shoot with a Nikon D300 or a D700 and I love it. You know, I would love to have D3X, but it's just so big and it's hard for me to maneuver. So, I'm still a Nikon girl.



What settings do you usually use when you shoot live concerts?

I've always shot at shutter priority. I would shoot as fast as I possibly could with the available light that I had at the wide-open aperture. I would try to get the fastest lens - if that was a 1.4 or a 2.8 aperture lens then, minimum, I'd try to stay at 1/25 of a second at shutter priority.

What are some of the trickier aspects of rock photography?

Just because you can see something that looks amazing, trying to capture that on film is really hard. Stage smoke and fog look really cool when the light hits it, but it is a pain in the ass to shoot through because that light will glare off of it. The flash will bounce off of it like a foggy day with your high beams on. The hardest part of being in the photo pit as live photographer is trying to make your photos look different than everyone else that's standing two feet away from you. So, I'll try to do stuff using a super-wide, almost fish angle, lens - getting really close to the subject, or popping that little flash close up and blurring the background lights. I definitely love the color and even having a strobe light on stage. You can do a one-second exposure and get

five strobe images with artists like Marilyn Manson without using your flash; basically using the stage lighting.

What would you say are the trickiest parts about doing gear shoots?

Number one is making sure all the equipment is cleaner than you'll ever see it, because when you light something you don't necessarily see like when you fire something off and later realize there was a piece of dust on a pickup. Number two is reflection of the light, like shooting a really high gloss guitar. It's like a mirror; anything you bounce off a mirror comes straight back into the lens. If you get it off to one side or the other it bounces away instead of back at you.





What tricks to you use to counteract glare?

The hardest part is pointing and shooting with a flash right next to the lens, so use a tilted head on your flash, a bounce card, or try to put in one of those soft boxes. Anything you can do to soften up that light would help. Getting farther away. When I shoot guitars what I'll usually try to do is set the soft boxes off to the side, but then I'll also try to back up use an 80 Millimeter lens. So, I am definitely way farther away, but it kind of blurs out the background. You get a shallow depth of field and focus in on just the guitar itself.

What advice would you give to people who are just now starting out, getting their internships, and trying to build a name for themselves as freelance photographers?

I tell everybody practice makes perfect. When I was 17 I was sneaking cameras into concerts. Once I was 18 and could go to local clubs, I would shoot friend's bands or any local club style band as much as I could because you learn from your own mistakes. You know something that works one time doesn't necessarily work the next time and it might just be because the stage lighting's different.

When I started I was primarily marketing myself towards magazines. I shot for *RIP Magazine*, *Metal Edge*, and *Metal Maniacs* for a long time, but those magazines are all gone now. I would say to anyone starting out don't expect to become a millionaire being a live photographer that's for sure. You have

to do more sessions. Learn as much as you can about lighting and session photography because that's really the only place that you can earn a respectable living, by doing publicity photos.

Do you ever like to get outside the rock photography scene and shoot landscapes, wildlife or even things like weddings or holidays?

That is definitely a way, when I retire, I can supplement my income; by shooting kids and stuff like that. Fortunately, I haven't had to do that and, unfortunately, I hate it. I shot three or four wedding in my life and I hated every single one of them. It feels yucky, like a chore. I enjoy shooting music and I really love working with musicians. Across the board I primarily like the heavy metal bands, but I've shot a lot of pop artists too. Artists like Ashanti; she was easy to work with.

In college I had a lot of assignments to shoot including a trip to Yosemite to shoot all Ansel Adams type photos.

When I went back to the lab and developed my film, I saw the boring photos that looked like every other student's. So, I lit my negative on fire and kind of made it all bubbly and then I printed a print from that. So, it made it this kind of warped, melted waterfall and I called it my Anti-Ansel.

I had to be the sarcastic smart ass because I never really wanted to be the pretty anything. I don't want to be the pretty girl. I don't want make pretty pictures. I like crazy or evil or fun, just different. I ended up entering into a local photog-



"Across the board I primarily like the heavy

metal bands, but I've shot a lot of pop artists too. Artists like Ashanti; she was easy to work with. It was a simple shoot, I had the light below her with the yellow filter on it. It looks so warm and inviting. It was really simple and quick, but she's so beautiful and it was a beautiful angle that just worked really well."

- Stephanie Cabral



raphy contest and got first place for my Anti-Ansel and it was really because I did not want to take photographs in Yosemite. I literally took five photographs the whole time I was there on this photo field trip and I ended up lighting my negative on fire and everyone thought it was so artistic and great when really I was just being a 19-year-old brat.

Have you made a successful enough career to sustain yourself as a freelance photographer where this is your main source of income?

This is my only means of living. When I first started I was always a coward about being full freelance. So, I worked for RIP Magazine and I was their in-house photo editor, but I also was a photographer. Then, I went and worked for Metal Blade Records for a while and I worked for Epic Records for while and I was a photographer at night and on weekends. It's really been only the last three years where I had no other means of living other than photography, which in a down economy you'd think it would be really bad, but it's actually come out really good. I get a lot of those middle-of-the-road type offers for photo sessions. I'm not getting the 20,000 dollar photo shoot call, but getting enough good offers three times a week where it's been amazing. It's been really good actually.

Do you have anything else to add that you think would be beneficial advice or inspiration for our readers?

I would say follow your passion, practice makes perfect, and make friends with everyone that you can. Don't burn any bridges; a lot of my shoots have come because they're friends who feel comfortable working with me. If

“Make friends with as many people as you can in this business. For me, since I primarily enjoy shooting the hard rock metal bands, it is a total community. Knowing all the bands, it's like a total high school metal scene.”

you're going to pose nude for a painter, you want to feel comfortable with that person. The same goes if you're some cranky rock star that has to get his photo taken. He'd rather do it with somebody he likes. So, the last few photo shoots I have had have all been with friendly bands. I mean, I just did Armored Saint's new album. I've known those guys for 15 years. I just did Death Angel's new publicity shoot. I've always been a huge fan of Death Angel. I've done Nevermore's photos in the past and I just did their new record. All these guys I've known forever; they were concert buddies, drinking buddies. When they'd come to town, I'd take photos, but now it's become, "Okay, well

we need somebody to do our photos - can you do it?" and it's actually been really great. They trust me.

Whether it's somebody who has a receding hair line and he trusts that I am not going to show it, or somebody's gained 10 or 15 pounds that they want to hide. I am open with saying I want you to look the best that you can look. I want the artist to always be happy. I could never be a paparazzi that wants to take a picture of some girl who looks fat on the beach or some guy who has man boobs. That's just not cool, that's not the way you earn friends, and that's not the way you get future jobs. I want to be friends with everybody. I want everybody to like and appreciate what I do. And that just it.

For me, since I primarily enjoy shooting the hard rock metal bands it is a total community. Knowing all the bands, it's like a total high school metal scene. When Pete Steele of Type-O-Negative died I hadn't seen the guy in three or four years, but every time I saw him he said, "Good to see you again, how've you been?" I honestly had the hugest lump in my stomach for about three days after I heard that he died and I had only spent a few hours with him over the last 15 years, but I did a photo shoot with them when were out on the beach at midnight in Venice and it was awesome. Pete was always a courteous and great guy.

Even Dimebag, I really only shot him live a few times and hung out a few times after shows, but still it's like AWE it's shame he's gone too.

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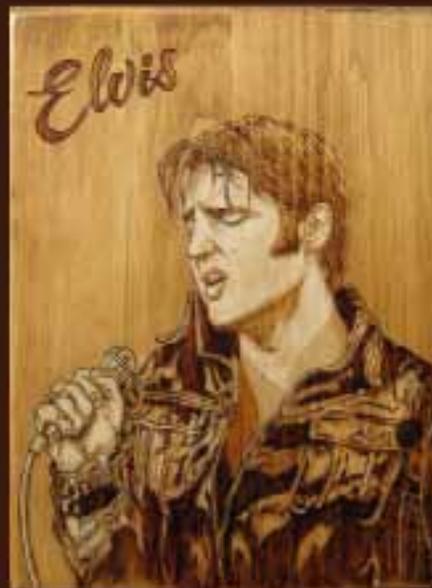
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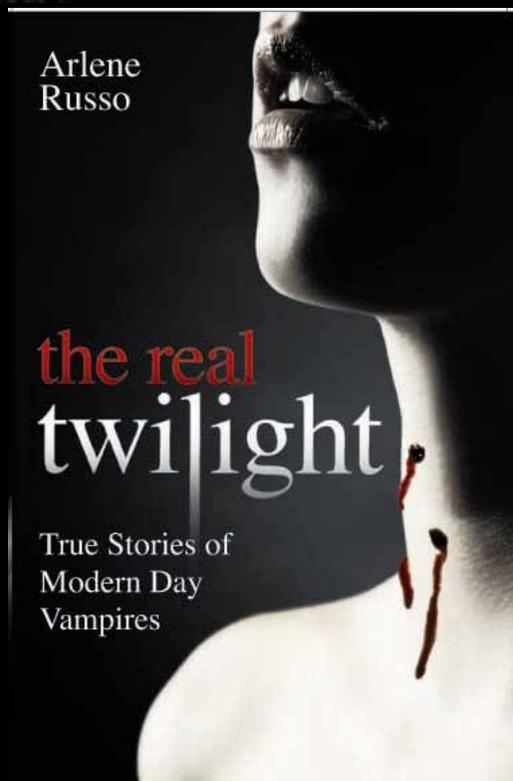
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Interview with an Author



G.L. Giles, an author of several vampire and vampire books, took the time to interview Arlene Russo about her book, *The Real Twilight*

Your book, *THE REAL TWILIGHT---TRUE STORIES OF MODERN DAY VAMPIRES*, was recently released. Did you feel compelled to write it because of all of the Stephenie Meyer's *Twilight* Series hype? Or were you planning on writing a similar book anyway, with a different title perhaps?

Absolutely not! I have been writing about vampires from the mid nineties- well before Miss Meyer probably started even dreaming up the *Twilight* saga! I have already written a book on the vampire phenomenon called *Vampire Nation* which was published in the UK in 2005 and in 2008 in the USA by Llewellyn. And it was the publishers who chose the title, not me. Good title though!

You point out that real (the non-supernatural sort)

vampires do exist, and they are known as sanguine vamps (the kind that actually drink blood from donors without killing them) and psychic vamps (the energy-draining sort). How long have real vamps existed? Which early literature, etc. points to their existence?

Indeed the type of vampires mentioned in *The Real Twilight* have made themselves known in the past couple of decades. But vampires have been reported from the earliest civilizations. Ancient Greeks and Egyptians have recorded accounts and beliefs of vampires thousands of years ago. Ancient Greece in particular had the legend of the lamia, a spirit of the underworld that would drink the blood of children. Although these ancient reports of vampires were recorded, it was really in medieval times that reports of vampires in Eastern Europe really took off following numerous recordings of bodies dug up that appeared to have been alive, or rather undead. Hence, the mythology grew and as a result Transylvania is so engrained in vampire mythology- and no wonder I have been there 4 times! And no wonder Bram Stoker based his book in this land.

Why do you believe that real vampires are growing in number in this day and age?

By the early 1990s vampires started to appear on the internet as the first web sites began catering for people who liked vampires - and those who were vampires. The internet has become a significant focus for bringing together fringe groups, such as those interested in vampirism, into virtual 'communities'. This new breed of online vampires seek solace and advice on the world wide web, as well as gather information. They find each other through message boards, chat rooms and 'personals' on web sites. The online vampire community is huge and crosses continents, ages and creeds. Never before have vampires had so much freedom of information and support to furnish their lives.

Also the increasing emergence of psychic vampires has fueled this growth as people are realizing that there are other breeds of vampires.

Do you think that the number of Solitary Vampyres is growing or just the number of vamps belonging to Houses, etc.? And why?

I would say that the number of Solitary Vampyres is growing as people feel less the need to join Houses, as the internet is a meeting place of sorts.

You interviewed some proudly out-of-the-coffin vamps for your book. Which interviews stand out in your mind the most? And why?

It would be hard to choose one- each has their own fascinating story to tell. I have lots of favourites! I enjoyed researching how psychic vampires draw their energy from everyday life and how they can draw energy on a regular basis without anyone suspecting.

You began *Bite Me* magazine by yourself over a decade ago. What prompted such a big undertaking? What do you attribute the magazine's amazing success to?

It all started with a chance visit to the 'world's biggest Dracula party' in Los Angeles in August 1997 for a convention to celebrate the centenary of Bram Stoker's immortal novel *Dracula*. I had travelled over 5000 miles for this special event and over 4 days I met a host of interesting characters, from Hammer Horror legend Countess Dracula Ingrid Pitt & other Hammer stars to the son of Bela Lugosi. I also met my first real vampire there. The whole experience sparked the idea for

Bite Me and as soon I arrived back in Scotland, I was on a mission: to produce a publication that would unite vampire fans from all around the world. From an initial plan to produce a small fanzine, I decided I wanted to produce a 'proper' mag. One that could sit amongst shelves in stores across the world. So big, glossy, and colourful it had to be! I therefore undertook a self-taught crash course in publishing. Issue 1 of *Bite Me* was published in 2000.

Please tell us in detail about the "Special Commendation Award" you received in 2008.

I received a 'Special Commendation' for Services to Publishing from the Periodical Publishers Association. For the first time in the six years of the Scottish Magazine Awards, the judging panel decided that a special commendation should be awarded to one publisher only. The judging panel, led by Helen Alexander CBE, former CEO of The Economist Group, said: "*Bite Me* is an original and exciting product. If ever there was a great example of never-say-die, then this is the person. She has single-handedly edited, published and distributed a magazine against all the odds for the past ten years."

It was an amazing feeling- as most of the magazines nominated for the awards are corporate magazines and those with fairly large editorial and production teams, unlike me and my one man band!

Will you be going out on a book tour? If so, then where are some of the places you'll be signing?

Sadly I do not believe there is a tour but never say never...

Where can readers go to subscribe to *Bite Me* magazine?

www.bitememagazine.com

Also the Bite me Facebook page

<http://www.facebook.com/home.php#!/pages/Bite-me-magazine/167322597053?ref=ts>

Where can copies of your book, *THE REAL TWILIGHT*, be purchased?

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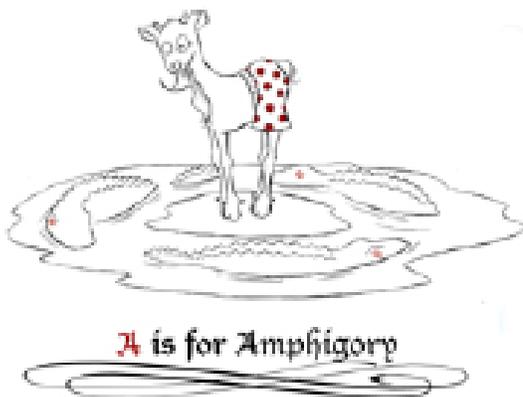
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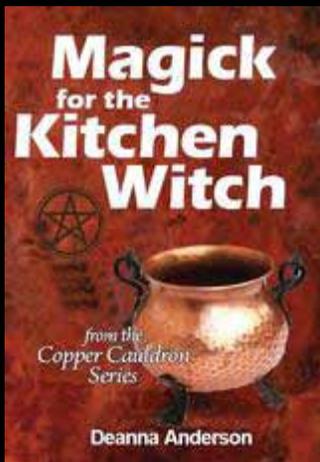


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Book Reviews



Unlike a novel, that might very well be read once then discarded, this is a great reference book that you'll want to keep on your bookshelf to be read time and time again.

As the title suggests, it's the perfect read for those who already know they're kitchen witches, those who think they might be or those who just want to know more about being one. However, it also covers a lot more than kitchen witchery as there are some really cool bonus chapters (Chapters Fifteen and Sixteen, respectively) added at the end that cover "Gods & Goddesses" and "Folklore Witches."

In Chapter Sixteen entitled "Folklore Witches," Anderson even includes The Boo Hag of the Gullah tradition whose "closest cousins would be of the Vampire and Succubus/Incubus variety" (p. 113).

Well, you probably won't read many books mentioning her at this point, as she's not really that well-known yet! That was a treat, after reading much of the same rehashed material in many pagan books out there.

As Anderson explains, "Gullah is a culture unique to coastal South Carolina and a small part of coastal Georgia that stems from the culture, beliefs and traditions brought over by the slaves.

Gullah is not a pagan belief, but rather it is the

eastern shore version of Voo Doo, or Voodoo" (p. 113). Anderson also makes mention of the lesser known Witches' Burrs, pods from the Sweet Gum tree, "which add power to any magick or mojo" (p. 7).

Again, you don't hear of Witches' Burrs in many books. It's probably because Anderson has obviously taken the time to learn the native tales and indigenous items of the areas she's lived in. When she "lived in New Mexico the museum there sold 'rain sticks' which "are used to cleanse an area or person or [used] as a weather spell to call the rains down" (p. 6).

I bring up these state-specific examples to show that Anderson clearly believes in the fact that a "good Kitchen Witch is open to her environment and can turn the mundane into magick" (p. 7).

Which brings me to how Anderson defines a kitchen witch. Though she clearly points out that "a general knowledge and love of cooking is essential," that's not what really makes one a kitchen witch (p. 4). Rather, she illuminates "that [all] a Kitchen Witch needs in order to consider themselves one is to believe that the kitchen is the heart of the home" (p. 3).

Magick for the Kitchen Witch is the first book in Anderson's Copper Cauldron Series. Also check out her second book in the series, *Magick for the Elemental Witch*, which was recently released. To stay updated on Anderson's book signing events, etc. visit <http://seakla.tripod.com>.

Review by Lucas McPherson

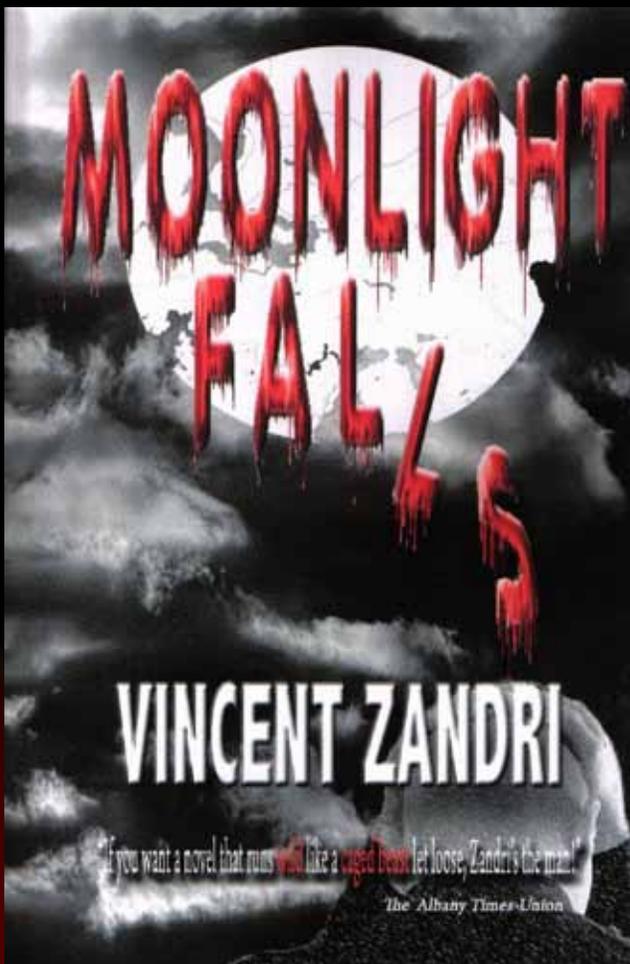
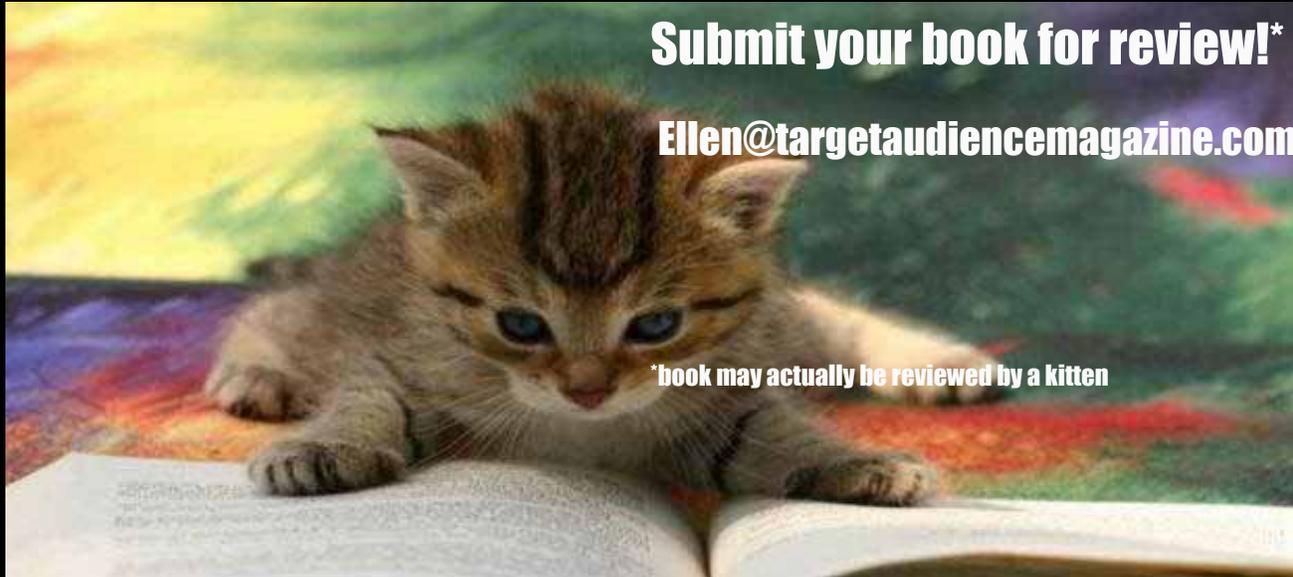
Lucas McPherson is an author, reviewer, and interviewer. Her book, with illustrator Cyan Jenkins, titled POETRY, SONGS AND STYGIAN STORIES was released earlier this year and is available as an e-book or paperback at <http://www.iuniverse.com/Bookstore/BookDetail.aspx?Book=170123>

Book Reviews

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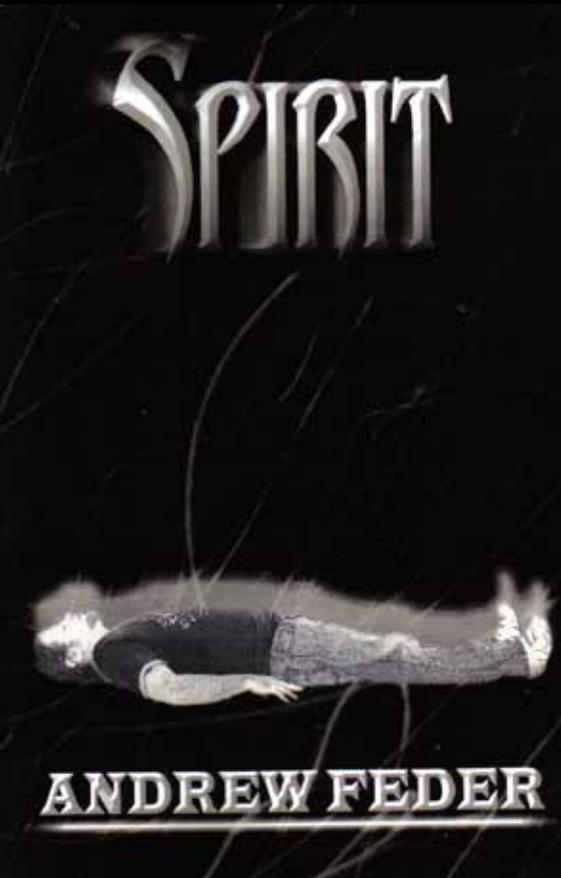
This thriller, jam-packed with lots of action and a plot filled with twists and turns galore, is sure to satisfy. Plus, it has its share of gruesome death scenes described in mesmerizing detail, so horror-

📖 MUST FOR GOREHOUNDS

genre gorehounds might very well find it a tasty treat, too. It tells the story of private investigator Richard Moonlight (hence the title) who believes he may have murdered his secret lover, Scarlet Montana. Having lodged a bullet in his brain after an unsuccessful suicide attempt, Moonlight's mind doesn't always function correctly, so he's not sure of what really transpired till the satisfyingly lengthy and shocking denouement towards the end of the novel. Though there's certainly enough action to keep your interest throughout, it's actually a character-driven book, too, with characters that are frequently dead-on real. Besides "Dick" Moonlight and Scarlet Montana, Moonlight's ex-wife, Lynn, and his ex-APD partner, Mitch, etc. were extremely well-drawn characters. All loose-ends are tied up by the last page with many of the bad guys getting their just deserts, but thankfully at the same time, the ending leaves it open for a sequel.

Review by Lucas Mcpherson

Book Reviews



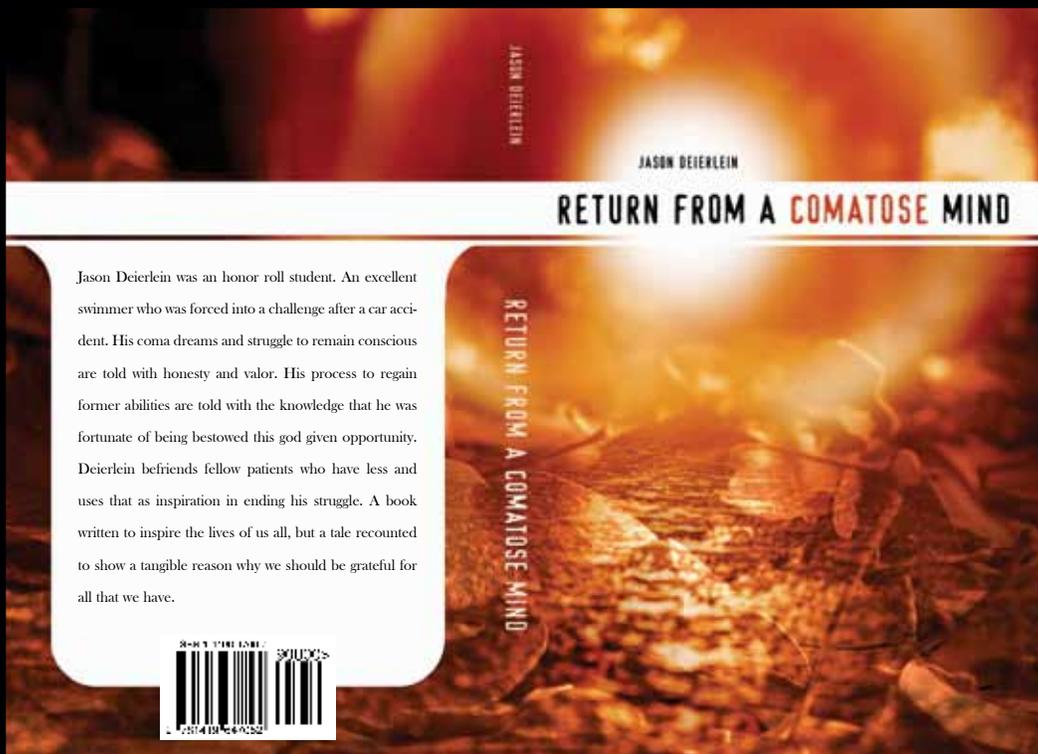
One part *Fringe* (if it were in book

form) and one part *The Celestine Prophecy*, this book both entertains and teaches. As the title suggests, this novel takes you on a spiritual journey. Make that a spirited spiritual journey where you meet the main character, Randall Lender, a spiritual guru of sorts, who has mastered astral projection. Well, almost...turns out, he gets in a bit of a bind as an evil spirit tricks him, unbeknownst to him at first, into another man's body after he left his own body in a state of what could be perhaps best de-

scribed as conscious dreaming involving an out-of-body experience. And, maybe that wouldn't have been so bad, but he's duped by a man, or the man's evil doppelganger-like spirit more correctly, who is working for some evil forces, into the body of a hit man who has just murdered a woman. That in and of itself would have been bad enough, but Lender thought this evil one to be a *friend* and mentor, so insult was most assuredly added to injury. Talk about an interdimensional dilemma! Fortunately for Lender, who most people think is the heinous murderer named Johnny McKenzie after Randall Lender *accidentally* astrally projects into the murderer's body, he wins the support of his attorney, Sandy. Sandy is aided through most of the book by Lender's daughter, too. Lender is definitely taken on a spiritual journey/battle to be able to combat combined evil forces that could be the New World Order, Clergy of the Major Organized Religions, definitely a backstabbing friend, etc. However, he's not the only one who is spiritually gifted. Before Sandy met Lender she

wasn't much into spirituality, as she was pretty much literally a letter of the law type person, but after meeting her client, she changes. Before all is said and done, she not only believes, but she becomes able to move things with telekinetic energy, etc. In closing, this book manages to present spiritual insights in a way that's not pedantic or pathetically dull. Rather, the plot is action-packed and entertaining while, at the same time, the characters are emotionally-complex and dynamic. Definitely worth picking up a copy!

Review by G.L. Giles



Jason Deierlein was an honor roll student. An excellent swimmer who was forced into a challenge after a car accident. His coma dreams and struggle to remain conscious are told with honesty and valor. His process to regain former abilities are told with the knowledge that he was fortunate of being bestowed this god given opportunity. Deierlein befriends fellow patients who have less and uses that as inspiration in ending his struggle. A book written to inspire the lives of us all, but a tale recounted to show a tangible reason why we should be grateful for all that we have.



A true story filled with brutally honest recollections

This book is the true story of Jason Deierlein; and, for all Ernest Hemingway lovers out there, like me, it's written in Hemingway style prose.

It's a relatively short read of 138 pages, and one thankfully not filled with many redundancies, and, perhaps most importantly, it's filled with brutally honest recollections.

When just a teenager, Deierlein was in a terrible accident when the van he and three friends were in was hit by an eighteen-wheeler. Deierlein's best friend, Hays, died from the impact, but Deierlein was left in a seven-week-long coma as the result of being flung a great distance from the van and landing on a barbed-wire fence. It's no wonder that Deierlein suffered brain trauma, etc. from the ordeal, but it is incredible that he managed to regain consciousness, after seven weeks, after all that his body and mind had been through.

Deierlein shows that his being in great shape as a competitive swimmer before the car accident on June 21, 1995 and his "Will to Live" from his own inner strength aided him greatly in his recovery.

In addition, he gives more clarity into the still somewhat lingering mystery of what being in a

coma is like, by recounting what he endured, nightmares-wise, etc. Reading what his comatose mind went through was both fascinating and terrifying at the same time. I had the good fortune of meeting Deierlein in person this year, and I was immediately struck by how he had no kind of "poor me" attitude about what he'd been through whatsoever, even though there are a few minimal long-term effects of the accident still remaining.

In fact, he embodies just the opposite attitude: one of gratitude. And, this undying spirit he projects is readily apparent to all who have the opportunity of meeting him, watching him on YouTube, etc.

To reach Jason regarding questions about his books, etc., visit his website at www.jasondeierlein.com and/or e-mail him at jasondeierlein@hotmail.com.

Review by Lucas Mcpherson

CD Reviews



For a boy seemingly born a bit late, Jesse Kinch carries quite a classical sound. His guitar tone and choice of covers, including "All Along the Watchtower" by Jimi Hendrix, brings about an atmosphere many older fans will enjoy. Amazingly, this young artist shines with a perfect storm of marketable qualities from his charming looks to his command of the elements of songwriting. Originals like "Timeless Rider" remind of influences from Kurt Cobain's mournful "Something In The Way" to the Grateful Dead's "I Know You Rider." The inclusion of samples add a more modern effect like what one would expect from electronic music circa Nine Inch Nails. Indeed, Kinch may well have an almost perfect blend of attributes that are all worth checking out.

www.jessekinch.com

Review by Ellen Eldridge



If Bob Seger, Tom Petty, and David Bowie were to jam around a campfire

you would get an idea of Ric Zweig's music. Each song changes its sound from verse to chorus to solo and back again. Sometimes subtly and other times in your face.

"Running Out Of Time" starts with that classic single sound chug on guitar. Then the lyrics paint a portrait of somebody who lives the lifestyle of a rock star, but at the same time sees the end of the road and has nothing to show for it. You can hear the turmoil within the pentatonic speech of the solo.

"Out With The Tide" starts with drums that are reminiscent of "Hey Pachuco!" from the Royal Crown Revue. Once the organ starts, the song switches to the feel of "Black Magic Woman" from Carlos Santana. This is carried throughout the song with smooth and melodic guitar lines.

"I'd Like To Do It Again" sounds like a Tom Petty song tune without his typical 8th note strum.

"This Song" brings the coffee house environment to mind. You can taste the Java on each note. The caffeinated chorus could be a little loud for some sipping on their espresso or a tall half-skinny half-1 percent extra hot split quad shot latte with whip, but most musicians would prefer to be listened to and not just be a musical tree in the corner. When it's loud enough people can't talk, they have to listen.

Ric Zweig is a vocalist and guitarist out of Hollywood Florida. You can find him online at

<http://www.riczweig.com>

Review by Russell Eldridge



Twenty7

Every once in a while, when I feel I can get away with it, I let symbolism and the essence of strange overtake me as I did with Twenty7. The band's name instantly drew

my attention because of my fascination with the number 27 and its serendipitous appearances in my life.

Furthermore, "Papatya" translates to "daisy" which I've considered an all-too-often underrated flower. As for the song, it opens with a mournfully drawn out cry which does strike as humorous when considering the lyrics speaks to a "daisy on your soul." Symbolically, one could get down-right metaphorical with this idea and the instrumentation allows for a building of meaning and soulful searching. Get inspired and dance around the apartment as Turkish voices entice you to to "run barefoot and naked with beautiful pain."

This is good stuff! "No Chemical Love" adds more of the gritty rock that one would expect from Western influence and makes for an easy to sing along to track great for nights out.

Aside from the facets which drew my attention, this collection of musicians formed in Los Angeles when bass guitarist and vocalist Okan Sarli left his hometown Istanbul, Turkey, with a vision to introduce his music style to a greater international audience. Auspicious beginnings including playing as the house band for the Whiskey a Go Go in the fall of 2009 led to a featured performance in front of 35,000 people at the Foca Outdoor Rock Festival in Izmir, Turkey, and playing the famous Viper Room this past Thanksgiving. A tour is scheduled to begin in San Diego in February 2011. With the newest tracks available for free on the band's website, it is amazingly simple to take a listen and decide to invest in the Papatya EP.

Visit: <http://bandtwenty7.com>.

Review by Ellen Eldridge



EFREN

Emerging from the acid soaked backwoods of Athens, GA, Efren returns with an EP follow up to their debut release. Always Been A Bleeder keeps it simple on its brief five-track disc and that proves to be a wise move for the alt-country rockers. The EP proves a perfect

showcase for the band's newcomers and a fine companion piece to their full-length album, Thunder and Moan.

The EP oscillates constantly from high to low, capturing the peppy finger-picking boot-tappers and slow and gloomy ballads that mark the band's repertoire. The album opens with the jangly, otherworldly folk of "Stay High". The track maintains an energetic rhythm supported by a strong melodic base of slide-guitar. "Next Tuesday" follows by dropping the tempo to a standstill and hushes the vocals to a raspy moan only to rev back up with "Potholes".

"Potholes" and "Rapids" are easily the best tracks on display here and the cornerstones for the EP. "Potholes" is a bouncy ditty that wanders around, building upon itself. The vocals

and the structure of the song convey a sense of restlessness and yearning that makes it perfect driving music. "Rapids" closes the album and, unlike any other track here, plunges unexpectedly into a plunking wave of guitar noodling before queuing up the vocals and slowly working into a more traditional country ballad. It's a peculiar and quiet arrangement that recalls Yankee Hotel Foxtrot-era Wilco and they couldn't have picked a better way to end the disc.

Everything you need to know about Efren is perfectly encapsulated on this release:

Smokey vocals with eerie falsetto harmonies? Check.

Early Beck-styled psychedelic country? Check.

Arrangements that morph from a full band to a one man show? Check.

Alternating spacey atmosphere and dirt-under-your-nails folk? Check.

If you're a fan of the genre, if any of this sounds remotely interesting to you, then Always Been A Bleeder is one to check out. This is a perfect introduction to a promising band.

Review By David Feltman

CD Reviews

MONGREL

The New Breed of Old School is a re-recording of 6 songs from the first full length CD *Fear, Lies, & Propaganda* with the new lineup featuring Jessica Sierra on vocals, Dave K on drums, Adam Savage on guitar, and Rev on bass. It was recorded September 6th and 7th 2010 at White Sight and Sound Studios in Framingham MA by Jim Foster.

The first track off Mongrel's EP *The New Breed of Old School*, "West Memphis Hell," starts with an eager heaviness and sophomoric lyrics, but the addition of female vocals pick the song up and carry it to an anthemic high school rally. The second song, "I Refuse," feels only slightly less sophomoric, but much more energetic with a good, old-fashioned punk backing harmony reminiscent of early Bad Religion. An added guitar solo gives the track more credit as a rock song while maintaining its overall punk character.

"Shut Up, Get Dead" seals the deal as perfect music for angry teens, but even older music fans will feel lured in by the tone and supreme quality of Jessica Sierra's vocals singing "shut up, get dead cus I fucking hate you...cus you suck at life" in the chorus. Sierra truly solidifies the band with her



pitch and grit. She adds the quality that separates Mongrel from just another basement punk band.

Check them out at:

www.MongrelBand.com

Review by Ellen Eldridge

CAKE

Every once in a while an album comes along and slaps you in the face. It says, "Hey, my band has been around a while and released five studio albums before this, but Now you pay attention???" Cake's *Showroom Of Compassion* is just such an album- you've heard them on the radio, now go out and listen to an entire album.

Cake's 6th studio album *Showroom Of Compassion* picks up right where the band left us six years ago with their last release. This time, though, they are on their own label, Upbeat Records, and handled the recording, producing and engineering themselves. The result is genius.

Showroom Of Compassion is still rich with the signature Cake sound: sing-speak lyrics, powerful horn sections, poppy guitar riffs, solid beats and of course, front man John McRae's classic call-outs.

The first single, "Sick Of You," has reached #4 on the Billboard Alternative chart, and for good reason. The catchy guitar riff and straightforward beat reminds the listener of its first big hit, "The Distance," off the 1996 debut album *Fashion Nugget*.

The opening track, "Federal Funding," is filled with political commentary over a tight, rhythmic pulse. It's a great start for the album that reintroduces the listener to the Cake sound and gets the blood pumping right out of the gate. Other tracks like "The Winter" and "Got To Move" stand out as Cake pushes its sound beyond its typical comfort zone, striving to take the music in a new direction. The band pulls this off

without leaving behind its signature sound or alienating long-time fans.

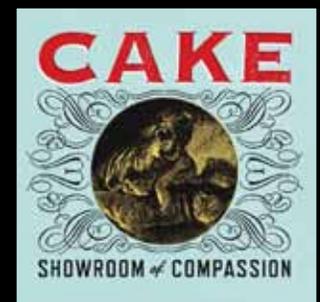
"Teenage Pregnancy" is an interesting, instrumental piece that starts out with only a piano playing a haunting melody and builds into a massive movement of trumpets and synths backed by a tight beat. This mix up adds a nice change of pace to the album.

Overall, *Showroom Of Compassion* is a strong follow-up for the band and should make any Cake fan happy to have such solid new material from a group that has been around for so long.

4 out of 5 stars.

Check it out here: www.cakemusic.com/

Review By Alex Aaron





Recs Of The Flesh

It would be unfair to simply shoehorn Recs of the Flesh into a category as simple as "noise rock." Their sophomore effort, *The Threat Remains and is Very Real* reveals an eclectic range of influences that includes dance punk, math rock, shoegaze, new wave, etc. This is a band that has no fear of trying something new.

The experimentation pays off with some really bat-shit crazy music. And I mean "bat-shit crazy" with all of the love and affection I can muster. "Subliminal/Delusional" establishes a mid-tempo dancepunk groove that abruptly drops into a halting sludge before firing back up. It's one of many quirky math rock touches that make for some interesting moments.

The CD is full of the sort of dissonant buzzing and popping that calls to mind bands like My Bloody Valentine. Songs like "Midnite Rush" and "No Big Deal" stand out as examples of a hip, nightmare vibe derivative of Rob Zombie, jerking the album out of an iffy slow patch.

The Threat Remains loses its way around "Pictures," which starts out slow but never warms up. If the tempo was a little slower and the song a little shorter it might have worked, but the trudging pace and

length causes the song to wear thin. "Save Your Selves" commits the same sin immediately afterward.

Not all of the experiments pan out. "Acts of Reparation" is a baffling track that sounds like a parody of The Cure. I couldn't tell if the song was serious or not. Even if it's meant to be funny, the song runs well aground of the other material on the CD which makes it stick out in a bad way.

Thankfully, there are far more hits than misses to be found here. Recs of the Flesh is a band that's evolving into a strange and fascinating creature. There's definitely some tightening and honing needed, but this is obviously a band that doesn't mind constantly pushing to become better.

Review by David Feltman

Anyone interested in winning a free copy of the album should simply LIKE the RECS OF THE FLESH Facebook (www.facebook.com/recsoftheflesh). After that, just need leave a message on the page saying you LIKED it and on MARCH 1, 2011 Max will pick the contestants' names out of a hat*, select a winner., and contact the winner via Facebook to mail the CD.

*hat may be a top hat or baseball cap



Merry Ellen Kirk

When I think of Nashville, Tennessee, I think of cookie cutter singer/songwriters using every available cliché in the book and country singers

who are about as country as New Kids on the Block. Imagine my surprise at first listen to Merry Ellen Kirk's "Firefly Jar."

Merry Ellen Kirk's gorgeous falsetto accompanied by her subtle piano playing was the perfect soundtrack to a cold, snowy day as it seemed to completely wrap me in warmth. "Blinding Me" was another gorgeous and subtle composition that I found to be both musically and lyrically engaging in its sparseness. The very light use of background instrumentation added an ambiance to this song that created a really great listening experience.

There is nothing over played or over polished on these songs and I honestly favored this route over the busier sounding "Let The Light Flow In." Unfortunately, I found the poor production quality of the

backing instruments to distract from the true underlying greatness of this song. I feel that too often singer/songwriters feel this need to add a band in the background in order to attract a more mainstream audience and as in this case, I feel that it takes away more than it adds. Kirk is a fantastic singer, pianist and lyricist and those are the things I think should be the concentration of focus. Don't get me wrong, the songs with the extra instrumentation aren't bad but I don't feel that they are nearly as strong as the more stripped down piano/vocal songs.

To compare the true "diamond in the rough" quality of Merry Ellen Kirk to any other songwriter would do her a serious injustice. She possesses a voice and a style all her own that is a hodgepodge of many influences.

Check it out at:

<http://merryellenkirk.bandcamp.com/>

Review by Don de Leumont, the editor of The Great Southern Brainfart

Not Them



Hip-hop is constantly reinventing itself. Florida's Not Them continue to plot the course of hip-hop's interesting voyage with their debut *Blame it on the Blackout*.

The so-nerdy-it's cool track "So Dope" is a catchy dance track that is probably being played in the club at the time of this writing. "Drink Tonight" has that 90s g-funk vibe that would make Snoop tip his glass.

The laid back beat, pro alcohol lyrics and accentuating keyboard makes for a hypnotic song that will bring a few bodies to the dance floor...or the liquor store.

"Troubles" has a Kanye-esque quiriness, and a dark aura. The dissonant piano only adds to the creepiness of this track as it deals with a man's struggles with fame. Not Them may not revolutionize the rap world, but they will definitely carve a niche in a crowded genre.

Their biggest advantage is that they hail from Florida. Currently, Florida is trying to position itself as the hot spot for hip hop artists.

While Atlanta is in no way relinquishing its throne as the city of hip-hop, Florida has been pushing its own diverse brand of rap artists, that serve as an alternative to the generic "dirty south" rap of Atlanta.

Not Them's fun but serious at times approach is a welcome breath of fresh air, not to mention its music can get the club jumping. *Blame it on the Blackout* is a strong record that deserves attention amidst being against the releases of more established artists. Do not blackout on this record.

Check it out: www.notthemmusic.com/

Review by Jerel Johnson

The Wallburds

Wading through piles of mediocre music will eventually burn out even the most bright-eyed and bushy-tailed music enthusiast, so it quickly becomes a rare treat to find a band that really grabs you and reminds you why you wanted to write about music to begin with. The Wallburds gave me such an album with its debut *With A U*. And at the risk of sounding like a gushing fanboy, I'll say that I love The Wallburds in spite of the fact that this album is plenty flawed. Sure, there are some pacing issues and some of the songs don't entirely work, but, when they do work, when everything comes together, The Wallburds is rock magic.

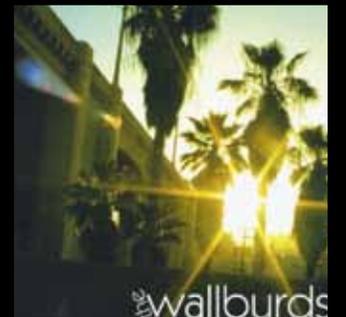
I can't overemphasize the pure feel good rock 'n roll infectiousness that spreads from this EP. Theirs is the stuff of "Risky Business" caliber, socks and underwear, singing into a hairbrush indulgence. The Wallburds combine all of the energy and swaggering enthusiasm of bands like Velvet Underground with the ultra hip rock crooning of Elvis Costello. Following in the steps of other "The" bands (The Strokes, The Hives, et. al), The Wallburds hit all of the right retro rock notes. If they can maintain the momentum this EP provides it could take them a long way. However, *With A U* has trouble maintaining its own momentum.

The softer songs don't hold the same charm as the raucous ones. Songs like "The Very First Time" play like a slow dance at a 50s prom. Clocking in at a 4:16 run-time, the track wears thin in short order. The folksy ballad "Kindergarten Crush" comes across like an Elliott Smith b-side: not a bad song, but not terribly exciting either. Anytime the tempo drops the band loses far too much steam.

The Wallburds is easily one of the more promising bands I've heard in a long time, needing a bit more polish and room for compositional development.

Check them out here: <http://www.thewallburds.com>

Review By David Feltman



Nate Currin

Atlanta's own Nate Currin has the West Coast on his mind with his debut album *Goodnight California*.



The title track's upbeat melody contrasts with the words of a man saying goodbye to his West Coast girl. The song's slow build-up explodes with an audio texture of pounding drums, acoustics, keyboards and distant electric guitars.

"Gypsy Girl" instantly recalls vintage Sugar Ray with its hip-hop beat, rap vocals and easy going guitar back-drop. While it may have been done a decade ago, Nate keeps the track fresh by adding a country western vibe to the song. This is definitely a song that would be played at any beach party during spring break.

"Dance the Night Away" once again shows Nate's eclectic tastes, mixing 80s new wave with rock. Listening to this song brings an image of a couple dancing in their living

room all night long. The droning guitar solo and pumping bass only add to the charm of this track.

The U2 influence comes out strong on "Lucid Dream". The opening guitar line and techno beat fall like rain drops, awakening the listener. The song lyrics "I can spend all eternity missing you" complement the dreamy atmosphere of this track. This is easily one of the best tracks on this album and would definitely be a hit song on adult contemporary radio.

Atlanta has given the country another breakout act with Nate Currin. *Goodnight California* is a must buy for fans of rock, acoustic or alternative. It is a strong debut album.

Check it out at: <http://www.natecurrin.com/>

Review by Jerel Johnson



Verlee For Ransom

Seventeen-year-old Keira Verlee isn't waiting to grow up to get started in life. And why should she? Her voice, well-suited for jazz, soul, and blues,

is mature, and she's forging ahead with her new band, which consists of cellist-guitarist Kyle Morrison, keyboardist Rio Chanae, bassist Kaye Gill, and drummer Tyler Dobson. It wouldn't be surprising to find out the young band went to performing arts school because, judging by their live videos, they appear to be well-behaved and seasoned performers.

That's likely why they recently charted #12 on ReverbNation's Alternative Music Chart.

"More of a Mess" is an excellent showcase of Verlee's vocals and the band's eclectic style, which is jazz that's accessible enough to pass as pop. Vocals call to mind Bjork because of the bite and release style mixed with smoothness. Meanwhile, drums splash with cymbals and piano features while cello and bass drive the rhythm. "So Says the Doctor" finds Verlee's vocals going for sultry and pushing her natural range, but then pulling back for the catchy, smooth chorus, while the band takes the song in a direction that involves soaring electric guitar solos and crunch throughout. Other songs take the band to soulful melodies with harmonious singing, which it executes with flair.

<http://www.verlee4ransom.com/>

Review by Gail Fountain

CD Reviews

Motu



When people hear the word "Blues," Chicago, Mississippi, and Texas usually come to mind. New York blues performer MOTU shows that Yankees get the blues every now and then with his upcoming, eleventh, self-produced album.

The boogie comes out in tracks like "Stumble and Fall" with its jazzy, soulful piano and bar room harmonica. The highlight is the sweet guitar leads peppered in the middle of the track.

The hangover continues on "Drowning in Whiskey". That hazy, smoky groove is in full effect on this song, with MOTU's raspy vocals adding to the funky stupor. "I'm Just a Poor Boy" delivers no-frills blues, coming out solid with a clean guitar lead. The track's tough, dynamic

beat serves the as the musical landscape to this tale of a poor boy who has faced hard times all his life. Stevie Ray Vaughn's presence is in full effect here.

"Time Runs Faster" is a melancholy highlight. The simple, but downbeat riff keeps the listener's attention for the tracks three minute duration. Once again MOTU's guitar work tug at the heart and on this track, the lead aims straight for the soul.

MOTU has already garnered attention in blues circles, playing at the 2009 International Blues Challenge, and winning two BILLBOARD World Music Awards. While the blues enjoys cyclical popularity with mainstream American audiences, artists such as MOTU keep the blues alive with a devote following and consistent album releases. The Delta may have the blues on lock, but MOTU proves that even New Yorkers get and can play the BLUES.

Check it out at: <http://www.motu.net/>

Review by Jerel Johnson

The Sun Travellers

Two Italians, a Swede and a Scot walk into a bar in Amsterdam...and decide to form a band named the Sun Travellers. Though their story has the makings of a classic joke, this eclectic collection of musical journey-men, and their unique approach to groove oriented modern rock deserve to be taken seriously.

Delving into unexpected harmonic and melodic areas, the chord progression and melodic material from "Skywalker" are great examples of this approach, the band mixes in electronica and dance beats to their old-school approach to songwriter. The term old-school in this instance is a positive thing, and only comes to mind because of the band's strong focus on melody, poignant lyrics, such as those on "A Thousand Stars," and hard-driving drum beats.

When they get together, these four musicians sound as if they have cherry picked the best musical elements from the '70s, '80s and '90s, leaving out all the fluff, which allows them to cut to the chase and write great music.

Though Amsterdam is known for many things, its Cafes and Red Light District usually come to mind when the city is mentioned in conversation, it can now add birthplace of one of Europe's strongest up and coming bands to its list of accomplishments.

We often think of the U.K. as being the hotbed for new music across the pond, but with bands like the Sun Travellers rising to prominence, the Continent's music scene is starting to give the Brits a run for their money.

www.suntravellers.com

Review by Matt Warnock



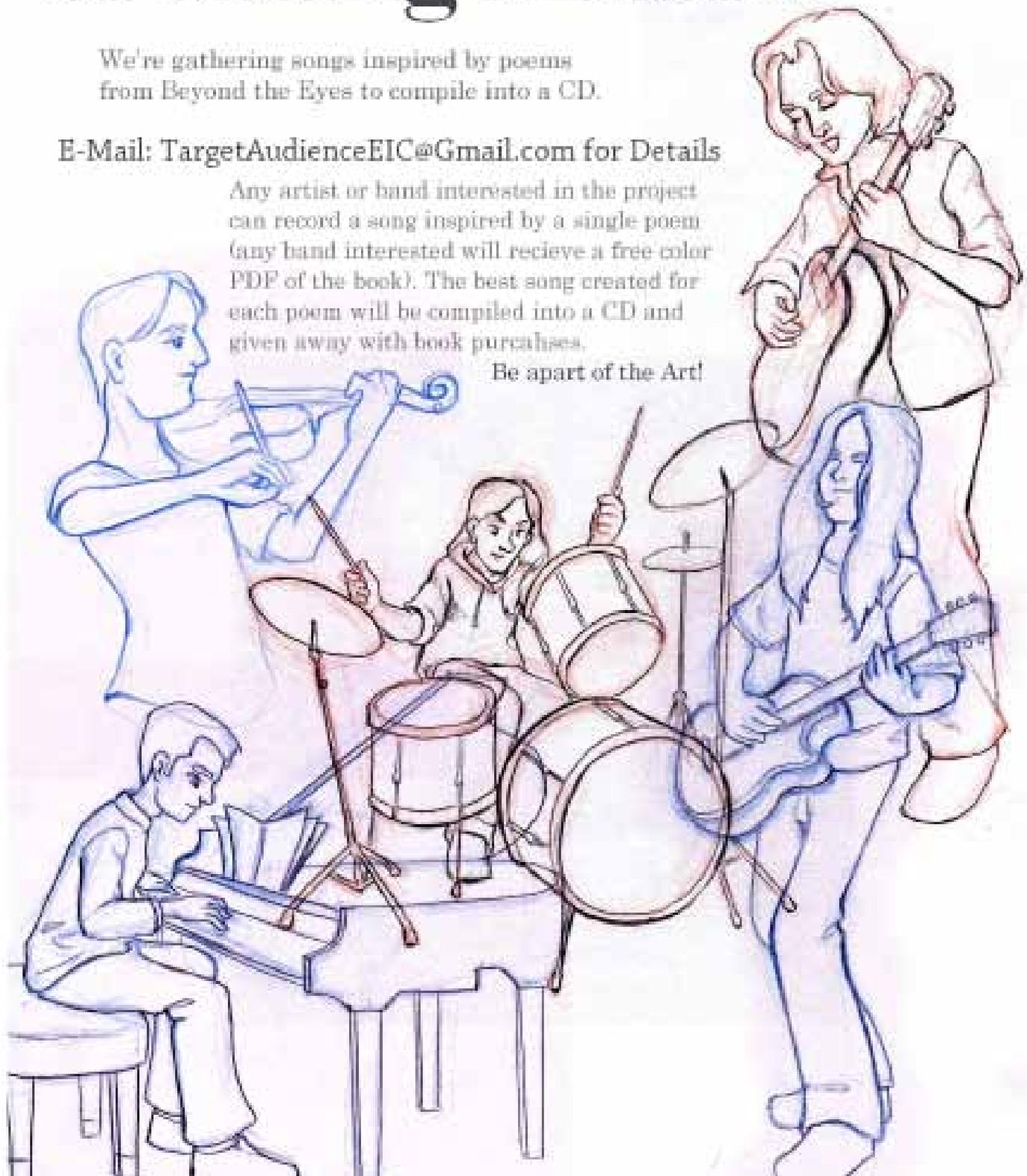
Do you love creating Music?

We're gathering songs inspired by poems
from *Beyond the Eyes* to compile into a CD.

E-Mail: TargetAudienceEIC@Gmail.com for Details

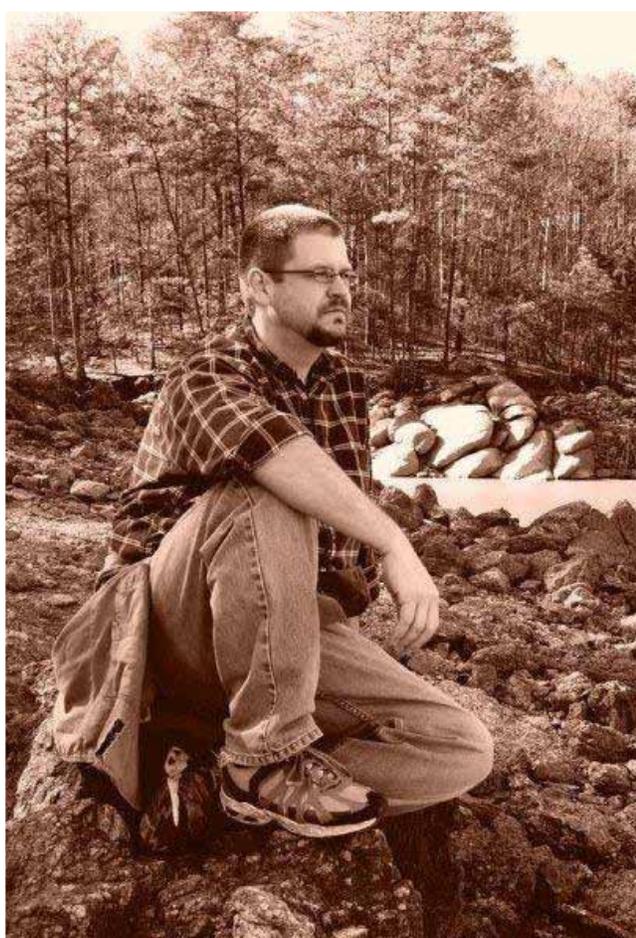
Any artist or band interested in the project
can record a song inspired by a single poem
(any band interested will receive a free color
PDF of the book). The best song created for
each poem will be compiled into a CD and
given away with book purchases.

Be apart of the Art!



Featured Poet:

Tim Morris



Tim Morris is a true Southerner, an aspect that can be seen in the imagery and metaphors of his poetry: crows, crooked preachers, and muscadine wine. Born in Mobile, AL, Tim graduated from the University of South Alabama with a B.A. in English/ Creative Writing and a minor in Philosophy.

After getting married in 1996, he and his wife moved to North Georgia, where they currently reside with their two daughters on their modest estate, Withering Cedars. A high school literature teacher by day, Tim has been honing his poetic voice for nearly two decades. His influences are numerous, but he counts Walt Whitman, Charles Bukowski, Jack Kerouac, and the Chinese poets Li Po and Han Shan among the top.

When he's not behind the pen, Tim likes to hike the North Georgia Mountains with his family, play drums, and dabble in photography.

He is the author of ten chapbooks and has been published in a variety of print and electronic literary/ arts journals.

<http://thejunkyardpoet.blogspot.com/>

Be The Next Featured Poet!

Submit up to three poems and a bio to
ellen@targetaudiencemagazine.com

Featured POET

“a brother’s love”

when the phone rang at 3:17am
i was, needless to say, alarmed.
the voice on the other side
introduced itself as my brother.
in an exaggerated,
almost belligerent tone,
he mimbled something about
cruelty, taxes, and, i think,
mahogany.
i could hear car horns
and excited voices beyond his.
i asked where he was.

on the wind, he whispered.
on the wind,
and then nothing but screams.

paul! i shouted, hold on!
i’m calling mom!
but at that, the phone died.

who was it? asked my wife.
my brother. he’s in some kind
of trouble.

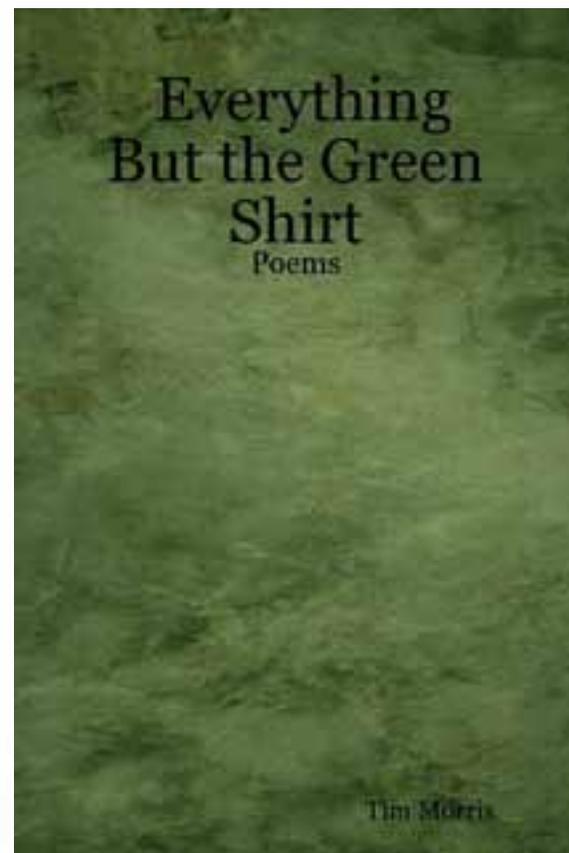
but, she continued hesitantly,
you don’t have a brother.

i know, that’s what makes this
so hard to do, i replied,
and dialed my mother’s number.

Tim’s work has the power to make you laugh and give you chills at the same time. His poem, “A Brother’s Love,” from *Everything But the Green Shirt*, elicits a familiar familial tone in a title which could introduce a cliché. The humor of a frantic phone call concerned with a brother’s safety comes from the fact that the man could have been crazy – or even a dream. Tim’s crafty quality of playing with humor inside more controversial topics has led those who’ve read it to love his work as well.

In addition to creating thought-provoking yet humorous poetry, Tim plays a multitude of instruments from djembe to didgeridoo. Entreat yourself to a free download of his work by clicking below:

<https://www.noisetrade.com/junkyardpoet>



“unconditional”

preparing to trade my skin
for propriety (jeans and a flannel shirt)
i stand naked at the window
and listen to birds
singing in wet trees,
rejoicing (i imagine)
a break between rains,
and must smile
at the simplicity of the moment.

*[how wonderful
to have no worries
of politics or pulpits;
how wonderful
to raise a heathen voice
and have no judging eyes.]*

a train howls toward the west -
a false beast with prophecy
on its lips.

still wrapped in elation,
i slip between prison walls
one limb at a time
as sunlight begins to split
the serenity.

i admire those birds,
especially their sporadic swarms
on bright spring days;
their drunken dance
across a fuck you sky.

does god still love his little children
even when they play in the mud
and leave tracks all over the carpet?

“upturned palm”

moon swings wearily
from a cloud...

wine bottles
lay empty in the grass...

coyotes tempt the darkness
with sweet laughter...

breath is an assassin

infinity rests
in an upturned palm -

now sleep
and know tomorrow's possibilities.

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Featured POET

"composition"

"I bequeath myself to the dirt to grow from the grass I love, If you want me again look for me under your boot-soles." -- Walt Whitman

this breath i draw...
whitman exhaled.

it,

along with legions,

has been floating
on the eddies,

longing for life.

this raindrop...
a tear from the christ.

this soil...
the bones of galileo.

this apple...
the blood from a bullet
gone bad.

death isn't still.

at dusk,
the trees tell their stories.

all you need to do
is sit back, listen,

and be amazed
at the music
made from six feet below.

"a capsized serenade"

this breath i draw...
whitman exhaled.

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Groundrules for Submitting

POETRY
AND
ART

Target Audience Magazine offers a unique opportunity for fine artists and poets to both promote work through exposure, but to also inspire and be inspired in the creative process. All artists, musicians, and writers understand inspiration comes from many and varied sources.

"I just hope that our fans are people who are inspired by music,
and just use our music as a background or inspiration for whatever it is they do."

- Maynard James Keenan

Taking this idea, we offer an Art & Poetry Project for each of our quarterly issues in which the best combination of art/poetry inspired work will be published.

Those artists and poets who draw inspiration from one another are encouraged to submit for publication. If you are a painter or illustrator, photographer, or otherwise inclined to create fine art and you do so from the inspiration garnered from an independently written poem, prose, or short story, please submit. We also accept poems/prose or short stories (under 500 words) inspired by fine art in all its mediums.

Submit your project with both artist and poet information, permission (both authors of the fine art as well as the written work **MUST** be copied on the email for authorization), and links to website of both artist and author to:

Ellen@targetaudiencemagazine.com

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Longevity

LONGEVITY

By Jeffrey S. Callico of www.negativesuck.com

I have been here for years. I have obeyed all the rules and followed all the policies and dotted all the eyes and crossed all the tees. Everything has gone well for me. I have not spilled coffee on my bosses' laps, I have not slapped a fellow employee for pissing me off in the breakroom, I have not cursed someone out (customer or otherwise) in person or over the phone, I have not done anything wrong since the very first day I arrived. My record here is spotless, as if the cleaning person cleaned it herself repeatedly for days on end. I have not stapled someone's hand in anger over a misplaced file, I have not toppled over a cabinet filled with archival records onto someone's head while they weren't looking, I have not spat in the face of someone who told me I should go fuck myself, I have not gone and fucked myself when I knew that someone was thinking I should.

I am blameless and everyone knows it.

Please close the door on the way out.

Art by William Brian Maclean <http://roostertree.com/lynchpin.html>

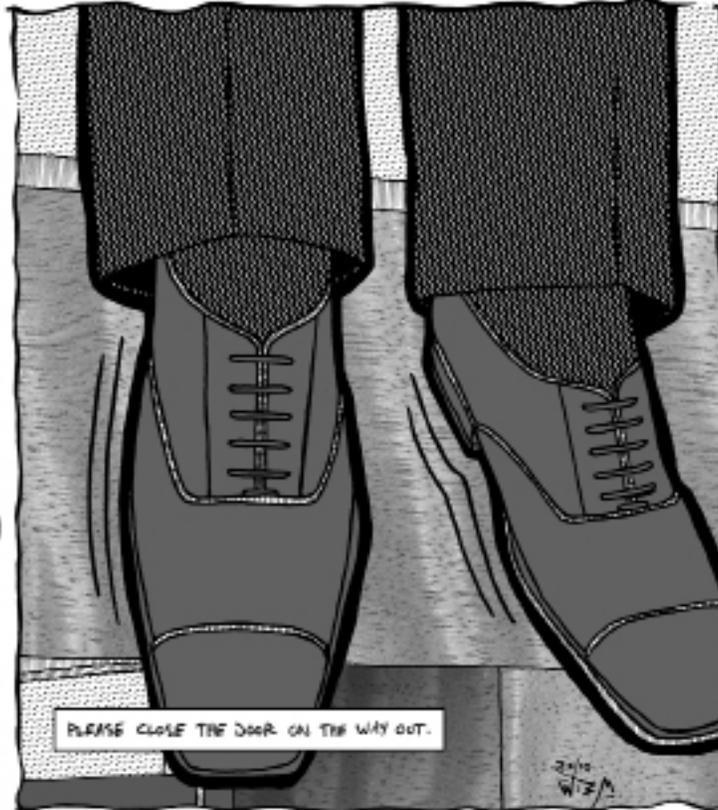
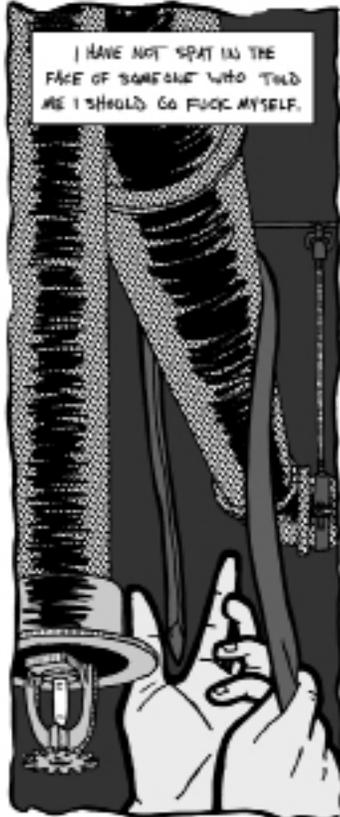


ART & POETRY



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Art by William Brian Maclean <http://roosterfree.com/lynchpin.html>



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#13 Summer: June 21, 2011	June 1, 2011
#14 Fall: September 22, 2011	September 1, 2011

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