

Tangents Wacky World News

90-FOOT TALL DOUBLE DOOR INN BUILDING DESTROYS CPCC

By ANNA GRAHAM

Correspondent

CHARLOTTE, NC — Moments away from destruction, the former home of the Double Door Inn turned the tables on Central Piedmont Community College as it turned into a giant house monster, destroying the college in a matter of minutes.

"Our entire campus is now gone," said facilities manager Michael Hoss. "The Double Door destroyed it all, without a thought to the fabric of the community, and our history. We don't know why it would do such a thing."

The morning had begun as college workers prepared to demolish the structure, which was built in 1937. "Our workers swung a wrecking ball against the building to start

the demolition. And to our amazement, the ball broke and bounced off the building. The building then suddenly began to grow, and began to sprout giant arms and legs. At that point, our workers all went on lunch break, and haven't been back since."

After growing to 90 feet tall, the now-enlarged Double Door building began to demolish the college, building by building. Low moans of "revenge" and "happy hour" could be heard from the Double Door as it leveled the campus in a matter of minutes, sending students scurrying for cover. "Wow, Charlotte has a number of ways to clear spaces," said one confused student. "Is this where the new soccer stadium is going to be?"

One by one, the Double Door

smashed all of CPCC's buildings. "Georgian brick is boring," said the Double Door as it demolished a series of buildings. The Double Door only stopped when it came to the old Central High building, allowing the old high school to be the only building to survive the melee. "History is important," the Double Door was heard to say. "Even a 90-foot tall building monster understands that. They should teach that here, sometime."

"The Double Door monster has every right to lash out at its enemy," said Gamera, member and spokesperson for the International Association Of Monsters Destroying Cities (IAMDC), headquartered in Tokyo, Japan. "For years, its fear and hatred of the college has been

building up, ready to explode. Just like a nuclear mushroom cloud. We at IAMDC are proud of the Double Door for striking a blow for history and monster equality."

The Double Door thanked Gamera and IAMDC for their support. "Gamera is really neat. He is made of turtle meat."

After reducing CPCC to nothing but smoke and rubble, the giant Double Door building headed towards Washington, DC, where it apparently intends to visit former CPCC president Tony Zeiss, who now is president of the Museum Of The Bible. While in town, the building will also go to see the Night-hawks play, but promised to return to Charlotte in time for its 44th anniversary in December.

ALL OF CHARLOTTE BULLDOZED FOR A NEW PUBLIX, TOLL ROAD AND COMMUNITY COLLEGE



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By PHIL PHREE

Correspondent

CHARLOTTE, NC — The look of the city of Charlotte underwent a huge change when it was all bulldozed to make way for a Publix, new toll road, and expanded CPCC campus.

The South End, West side and Ballantyne areas are now combined into a giant Publix. Developers announced that this will give people easier access to the store, and will eliminate congestion throughout the former neighborhoods, due to all of the roads now being replaced.

Much of the former Mecklenburg County is now taken up by a NC-DOT-approved toll road. The 16,348 lane road (NCDOT promises that

two of the lanes will be free roads) will provide greater access to the county, and also eliminate traffic, especially since nobody lives in the county anymore.

Not to be outdone, Central Piedmont Community College announced that they have taken over the land formally used by UNC-Charlotte, as well as anything else that they could get their hands on. "It's ours! UNC Charlotte is no more! Victory is ours!" said a college spokesperson. The college also stated that its core goal of providing as little as possible while wiping as many neighborhoods off of the map as it can will remain unchanged.

Tangents Wacky World News



"Give Me New Light" by Maria Eliana Vasquez Savo
mevs-art.wixsite.com/arts
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McCrory enjoys having his head up his own ass since 2012

By STAN STIHL
Correspondent

CHARLOTTE, NC — Pat McCrory is sitting on a rocking chair outside his Myers Park home. "What a beautiful day," he says. "It's a great day to be in North Carolina."

In truth, it's raining horribly, as it has for days. But McCrory has no idea. That is because for the last five years, the former governor has accomplished the nearly-impossible feat of living each waking moment of his life with his head up his ass.

"What's that smell?" Says McCrory, his feet high in the air, so that his head never has to leave his butt cheeks. "That must be my lunch. North Carolina barbecue is the best in the world."

"It goes back to when I was a referee for high school basketball games. Fans always said that I refereed like I had my head up my ass, and after a while, I thought, 'Hey, that's a good idea.' One day, I decided to see if I could do just that, and I could. Running down the court with my head between my cheeks was a little difficult, but I got used to it."

McCrory only occasionally put his head up his rear during his time as Mayor of Charlotte, but after losing the Governor's race in 2008, McCrory began to consider living a conjoined head/ass life full-time. "It was obvious that I needed to change my perspective. I talked to the General Assembly, and I came to realize that doing that was really the right choice. So, as soon as I was elected Governor, I rammed my head up my backside, and it hasn't come out since. And I haven't regretted a moment of it."

Living with his head up his ass has provided its own set of challenges. Friends and assistants have had to let him know when it's time to wake up, when to eat, and when to sign another bill that would hurt the state's economy. "But I was like that even before I became Gover-

nor," he adds. "Head in the clouds, or head up my ass. There's really not much of a difference."

When asked why he chooses to do that, McCrory says, "There are many advantages to living like this. There's always sunshine coming out of here, at least in my mind. I feel like a baby again, so I never have to grow up. It's done wonders for my hair. That's why it never moves! And I felt like I could lead this state better if my head is always up my rear. And I think that the voters agreed with me. Just look at how much I won my re-election by!"

When asked about his critics, McCrory responds, "I don't know why people and the media feel that way. There's no way that HB2 set this state back, financially or culturally. It's not possible that the toll roads only benefited my rich white friends. I can't imagine that I did the kind of damage to Charlotte that General Tecumseh Sherman only dreamed about. I don't know why they don't see eye to eye with me about these things. I mean, that's not possible, because my eyes are covered by my ass, but they should understand that."

"It's all perspective," adds McCrory. "Politics is a dirty business. You can't make everyone happy. Even my wife never wanted me to run for Governor. She doesn't even like politics. I would have noticed all of this sooner, but I've had my head up my ass."

While McCrory is no longer, governor much of the North Carolina General Assembly has continued to take McCrory's lead. "It's really to best way to look at this state, says Phil Berger. "There's a lot of problems, but I just don't see them. I'm proud to lead North Carolina, and proud to say that I will always lead by having my head up my ass."

"Mur mumph murph mur mur," concurred Senate leader Tim Moore.

Grand Old Politics (GOP)

I love Donald Trump
He has shown me
That greatness lays between
Facist thinking
And racist dreams

The villainous ways
Of the people who praised
And hang on his every word
And want to make America racist
Excuse me great again

I love Donald Trump
He is empowering
The KKK
The sexist and the xenophobic
The uneducated

I love Donald Trump
He uses fear, ignorance
Sexism, racism
To push his message
He wants to ID American Muslims
Sound familiar?

I love Donald Trump
He has shown me that
America has a long way to go
Until we are truly equal
And accepting

I guess we are some proud of our
oppression
Guess we still haven't learned
from Hitler

— Gus McWiness

Trump presidency ends as Bob Newhart wakes from dream

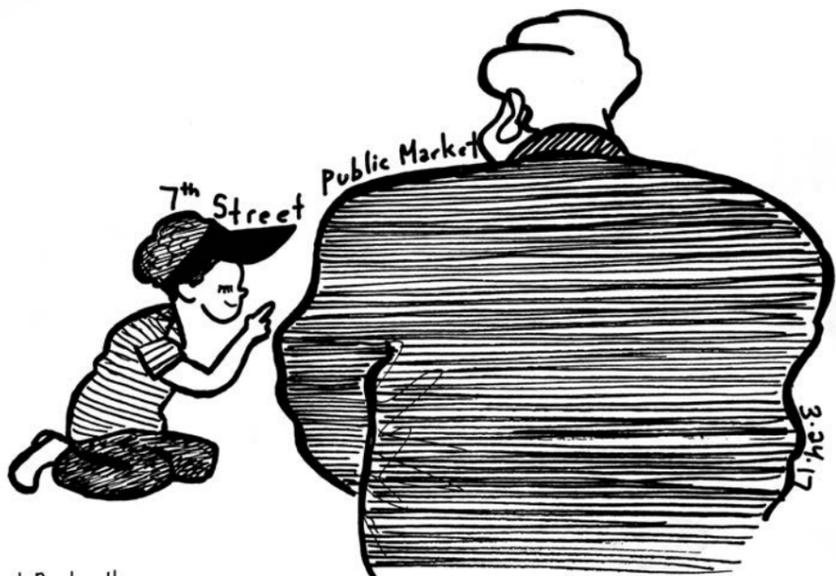
By EMMA GRATE
Correspondent

CHICAGO, IL — The turbulent era of a Donald Trump presidency came to an abrupt end yesterday as Chicago psychiatrist Bob Newhart awoke for what he later described as "a really strange dream."

"It was really weird," said Newhart. "I dreamed that I was living in New England. Then I dreamed that this rich bully that nobody liked, but everybody liked to talk about got elected. People seemed to vote for

him without thinking about what they were doing. Daryl, Larry and Daryl? They voted for him, because they somehow thought that voting for a rich white egotist was bucking the system. And then they all ended up working for this guy. And then, the dream got really weird."

"You know, you really should watch what you eat before you go to bed," said his wife, Suzanne Plechette, as she fell back to sleep.



Hannah Barnhardt

"7th Street" by Hannah Rochester Barnhardt
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Tangents Wacky World News

Charlotte Uprising leader told to stop shouting, clean room

By **JIM SHORTS**

Correspondent

CHARLOTTE, NC — The Charlotte Uprising movement was dealt a serious blow yesterday when prominent leader Bradley “B-Rad” Johnson was not allowed to attend a rally, and was instead ordered by his mom to stay home and clean his room.

“I don’t care if all of your friends are going to be there,” said Johnson’s mother, Beverly Johnson. “I’m sure that if all of your friends were going to jump off a cliff, you’d do that, too. You’re staying home and cleaning your room. It looks like an anarchist lives in there!”

“B-Rad’s mom is totally violating his civil rights,” commented a fellow Uprising member. “We’re going to the next City Council meeting and demanding that they do something about it.”

Mrs. Johnson was reportedly not moved by the criticism of other Uprising activists. “All of your so-called activist friends need to stop marching up and down my hallways with your dirty shoes at all hours. And keep your voice down, and stop playing in traffic. People are going to think that you don’t know how to act in public.”



Bradley Johnson, who reportedly gets angry at local media if they refer to him as Bradley, was in a snit for much of the day. Bradley then later presented a list of demands to his mom, beginning with the request that she step down from her duties as house leader. “Or, at least after she pays for the pizza this evening,” added Bradley. “Then, I will assume command of this house.” Mrs. Johnson then ordered Bradley to his room, and is not allowing him to organize marches on Facebook for the next two weeks.



Self Destruct

I douse myself
In geranium oil
To keep
The wolves
At bay
I curse
The number 3
Which used
To Symbolize
Magic to me
My heart
Is a flash flood

Warning zone
I can’t control
The water
That overflows
From my eyes
This love I give
Without restraint
In the end
Will either
Save
Or
Destroy Me.

— Amber Comber, December 2016

Trump to grace cover of Sports Illustrated swimsuit issue

By **TIM BURR**

Correspondent

WASHINGTON, DC — President Donald Trump surprised even his own staff today by signing an executive order declaring himself the cover model for this year’s Sports Illustrated swimsuit issue.

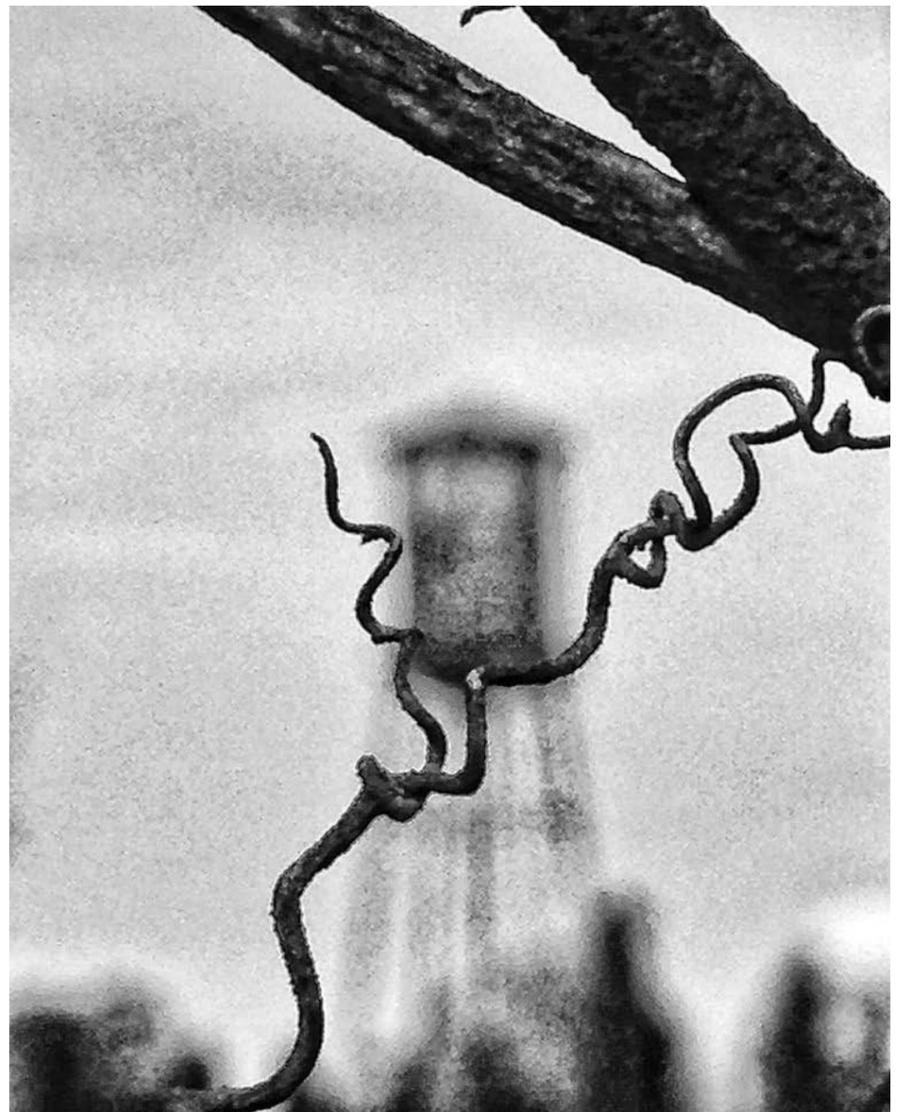
“It makes absolute sense to me,” said Trump. “I’ve had an incredible year. I’ve been on the cover of every other important magazine in the world. Time, Newsweek, Der Spiegel. There’s only one other magazine that matters in reaching the American people, so that is why today, I am signing this order, declaring myself the 2017 Sports Illustrated cover model. And besides, I used to run the Miss USA pageant, so I know my way around a bathing suit.”

“Well, this is not the cover story that we’d planned on,” said Sports Illustrated president Walter Ioss later. “But, we do sell magazines to a lot of red states, so if this is really what they want, then we will give it to them. Whether they’re prepared for it, or not.”

Ioss and his team have already

prepared a mock-up of what Trump’s photo shoot and description will look like. Running down the beach of Maui in slow motion, with his hair and gut flapping in the breeze, SI describes Trump this way.

“Donald Trump is a Gemini, and likes long rants on the beach, on Twitter, and anywhere his paranoia begins to strike. When he isn’t lashing out at Democrats, immigrants and whoever walks in front of him on the sidewalk, Trump likes to relax in the tanning bed, until his body and brain are a crispy orange. Trump playfully suggests that you can take long looks at him in his swimsuit, don’t linger too long at his nether regions. There’s really nothing to see there. Really.” The rest of the article will feature Trump in various states of undress, and hotline numbers for anyone that needs help with the trauma of seeing this article. Special DVDs of the photo shoot will be sold through Breitbart, Fox News and any other site that already has their standards lowered.



“Heard It Through the Grapevine ... Never Gonna Be Mine” by Susan Bolash
susanyarb@icloud.com

Roots of Emotions

I am loved
 Appreciated
 Tied to your heart and joy
 I'm used during dances
 I am given to show affection
 I'm am held close
 With plastic wrap
 I will stab you if I'm not
 handled
 With the love in which I was
 given

Ironically, I am also tied to pain
 and, sorrow
 Gently laid on your final bed
 As your tears hydrate me
 The eulogy given
 As you hold me wishing
 Things could be different
 The pain I represent is
 also tied to the love and
 appreciation I'm given with

I am love
 Affection
 Congratulations, innocence
 Anger, sadness.
 You would believe me to be
 a human, being
 But I am still living
 I am adored by you but not
 appreciated by, you
 Because I am always severed
 from my roots.

— Gus McWiness



"Faries" by Greg Russell
GregRussell.us

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City Council launches "Please don't riot before December" initiative

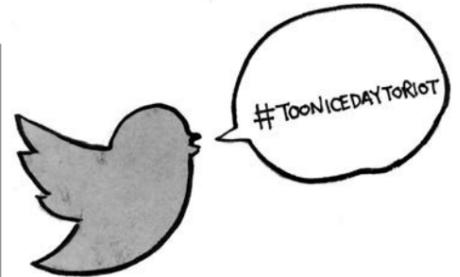
By ANN TENNA
Correspondent

CHARLOTTE, NC — The Charlotte Uprising movement was dealt a serious blow yesterday when prominent leader Bradley "B-Rad" Johnson was not allowed to attend a rally, and was instead ordered by his mom to stay home and clean his room.

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hours. And keep your voice down, and stop playing in traffic. People are going to think that you don't know how to act in public."

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Emperor Bannon pledges 'Strength, power' with The Dark Side

By RAY STRACK
Correspondent

WASHINGTON, DC — Speaking to reporters for the first time, Galaxy Emperor Lord Steve Bannon stressed that the Dark Side is the only option in 2017. "The Rebellion has been defeated," he said, speaking in a low, throaty rasp. "There is so much to be gained from embracing the Dark Side. Let your anger flow, and come to the Dark Side. And we have cookies when you get here."

When asked about progress with their agenda, Emperor Bannon replied, "Bah! Progress! All you media care about is progress. Regression is the way of the Dark Side. But we will make the Galaxy great again. Just look at what we did for Alder-

aan. Before we took over, it was even worse than Chicago. Now, it is a quiet, peaceful place. We just signed a new contract with Cintra to build an intergalactic toll road there."

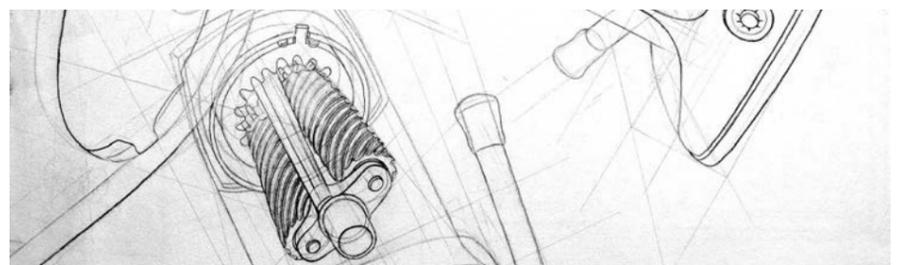
When the Emperor was reminded that Alderaan had recently been destroyed by a death ray that came from the White House, the Emperor exclaimed, "That's fake news! Everyone on Alderaan is happy and healthy. You can ask them. Just don't expect an answer anytime soon. Their internet is down. Yeah, that's it."

"These are dark times for the Rebellion," said Senator Obi Wan Sanders from his office cave on Tattooine. "I've got a bad feeling about this."



"The City" by Jerry Kirk

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"Pencil Sharpener" by Greg Russell

GregRussell.us

Tangents Wacky World News



Hipsters now outnumber parking spaces in Plaza-Midwood

By **HARRY CANE**
Correspondent

CHARLOTTE, NC — After months of research, scientists have now concluded that hipsters now officially outnumber available parking spaces in the Plaza-Midwood neighborhood, and that the disparity is only getting worse.

"Years ago, Plaza Midwood was a lot of fun," says Harvard senior researcher Kevin McCarthy. "Now, there's nowhere to park, and it's full of twenty-somethings that look at you like you're the problem. I mean, what the heck?"

Research teams made several explorations into the Common Market, and found it to be "overrun with people with too many beards, wearing clothes that really didn't look good on them." Researchers noted

that conversations among the hipsters seem to always revolve around getting tattoos, the tattoos they just got, and where they can get the tattoos removed." Scientists also noted that patrons are also somehow able to converse with multiple people on their phone at the same time, all without making eye contact with anyone.

Further research into the hipster species will be featured in an upcoming episode of Mutual Of Omaha's Wild Kingdom, where host Marlin Perkins will send Jim into Whiskey Warehouse to find out how the hipsters interact with each other, if any of their favorite craft beers actually taste good, and what kind of music they like to listen to.

Local band kills 38 by playing same song for freaking ever

By **JACK GOFF**
Correspondent

CHARLOTTE, NC — Reports from the Tabloids Bar & Grill are that at least 38 patrons have died, or want to die after this evening's entertainment has been playing the same freaking song for way too freaking long.

Local jam band Jerry's Kids started to play a song for what feels like freaking hours ago, and just keeps freaking going. Eyewitness accounts suggest that the band doesn't know a good melody from a hole in the ground, and has been slowly killing the audience by playing the same three chords for longer

than any human can stand. One by one, Tabloids patrons have died, or wish that they could die. Other reports suggest that some would have left this bloodbath a long time ago, except that his friend that drove him here is trying to put a move on a hippy chick at the end of the bar, completely oblivious to the fact that others in the room are freaking dying over here, with each slow, painful moment even more painful than the minute before.

The band is now reportedly, oh my freaking God, now starting to play "Wagon Wheel."

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Defiance

You think that because you
broke me
you made me.
Let there be no mistake:
the truth is you did neither
and you never will.
You will never lay claim
to the person I became
when I summoned my bones
to rise
and lift myself beyond your
reach,
out of your short sight,
too strong for your muscular
will at last.
Better to stand late
Than play dead under the
boot.

— Cindy Sites-Wooley



"The Warning"
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Tangents Wacky World News

If the bomb gets dropped, Charlotte doesn't want to miss out

By **CURTIS SEE**
Correspondent

CHARLOTTE, NC — With fears of a nuclear winter on the rise, the city of Charlotte wants to make sure that it doesn't get left out in the cold. "Yes, we know that a nuclear war would be bad," says a Charlotte Chamber spokesperson. "But if the rest of the world experiences total annihilation, we want to be a part of that. We're a world class city. We shouldn't be left behind because of HB2, or some silly nuclear treaty. The Queen City would be the best place for urban professionals to experience a nuclear holocaust. Even better than Raleigh, or Atlanta. "With that in mind, Charlotte Center City Partners and Charlotte Chamber today unveiled their new marketing campaign, Charlotte Is The Bomb. Social media users are encouraged to use the hashtags #blowCharlotteup, #blowCharlotteupgood, and #QueenCityIsOnFire, to let others know that when the Big One is dropped, and you bend over to kiss your ass goodbye, there's nowhere better to do that than in Charlotte, NC."



Kellyanne Conway completes transformation into Crypt Keeper

By **TIM FOIL**
Correspondent

WASHINGTON, DC — Sitting creepily and vaguely suggestively on the Oval Office coach, White House spokesperson Kellyanne Conway gleefully announced that she had completed her procedure that had transformed her into the Crypt Keeper, which hosted the "Tales From the Crypt" TV series for many years. "It's true, my pretties," Conway cackled at reporters. "This is what I always wanted. I have worked hard at starving myself and allowing the evil in this administration to tear my body down. Being evil has its privileges, hahahaha!!!" When asked why she would allow herself to be turn into a literal

caricature, she responded, "Transparency. I mean, literally. I'm so thin and pale, you can see right through me if I'm standing in front of a window. Now I never have to put up a facade to deal with the media. My facade is all eaten away, and you have to face this for the next four years! You're doomed!!! Hahahahaha!!!!!" Along with Conway's announcement, Sean Spicer announced that he was completed his surgery to transform himself into Melissa McCarthy, and Donald Trump has received tail extensions, so that he can fully look like Jabba The Hutt with an orange combover.



"Night Keeper" by Maria Eliana Vasquez Savo
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"Abandoned" by Greg Russell

GregRussell.us

JOINTS, DIVES & HANGOUTS

Halloween is all year round at the Creature's Crypt



by MICKI KNOP

Greg Duffy fell in love with horror and sci-fi at a young age. The many creatures and monsters of Ray Harryhausen became an inspiration in the years to come. Hammer Films still feeds the need for unknown things that go bump in the night. "Dark Shadows," Barnabus and "The Munsters" model kits honed his skills as a future artist. And when he found his partner in crime, Jennifer, they combined their talents and started Creature Revenge Studios, specializing in high quality masks, costumes and props, supplying individuals, haunted attractions and even big name retailers like Spencer's Gifts with their ghoulish creations. They started working out of a 4,000 square foot unairconditioned warehouse, but, between the space being way more than they needed and the summer heat, they decided it was time for a change. That was when a close friend suggested they open up a retail space. Greg and Jennifer took their love of all things scary, kitschy and downright silly and turned it into a magical shop of horrors and delights with a studio next door. Thus was born The Creature's Crypt.

The minute you walk in the store, you know you are not in Kansas anymore. Frightening masks adorn the walls. Xenomorphs and the stuff of nightmares wait for the perfect person to take them home. Greg

Decorating the walls, shelves and the nooks and crannies are an assortment of props, some bought and some made by [the owners'] own hands.

has several of his own designs artfully decorating the wall on the left as you walk in. And to the right, behind the counter, are expertly crafted masks from some of the best in the business: classic monsters, teeth gnashing aliens and fantastical works of pure imagination adorn the shelves. This is just the beginning of your experience in The Creature's Crypt.

Decorating the walls, shelves and the nooks and crannies are an assortment of props, some bought and some made by their own hands. Full size zombies stare down on unsuspecting shoppers. The Phantom of the Opera hangs from a wall waiting to wreak havoc. Sam from "Trick 'r Treat" sits on a display waiting for Halloween to come around again. Many of these props come from the Duffys' own collection. Some are even for sale. So, if you want to create your own house of horrors check them out.

Toys and collectibles are everywhere. "Twilight Zone" fans can find figures from some of the more iconic episodes like Talky Tina ("Living Doll") and the Gremlin ("Nightmare at 20,000 Feet"). Hardcore horror aficionados can find high end collector's busts of Lon Cheney. Fans of the Alien franchise can find facehuggers and xenomorphs to scare their friends. It doesn't matter what you love in the horror/sci-fi genre, they have it. Need a cuddly Freddy Kruger? They have a plushie for you. Or maybe you have always admired Negan's bat, Lucille. There is so much more, including mugs, Christmas ornaments, clothing, purses, zombie kits and classic model kits. If they don't have it, they know where to look. The Creature's Crypt also has a few collectible vinyl records from some of the scariest movies.

When the Halloween season comes around again, this is going to be the place to shop for those who are looking for a little something more, costume wise, than what the pop-up Halloween stores provide. Look no further than here. Scary clowns are a staple, but an evil Santa can be just as frightening. Krampus can come out early hunting for those who have been naughty.

If you are lucky enough to be there at the right time, you might also score a tour of the small working studio next door where the sculpting, casting, molding, and painting take place. Casting molds are everywhere

waiting to be used again, some even without paint just as frightening in their raw form. Inspiration can be found on shelves containing DVDs. The sculpting area is right across from it. All the way in the back is where the casting and mold making take place. When asked about future plans for the space, they include classes and workshops on sculpting masks and prop making, but no dates have been set up yet.

The store may be small, but the Duffys and their team have effectively packed a lot of great stuff into a small space. Halloween is not just one day out of the year for many people, but a lifestyle embracing the strange, the frightening, and the fantastical all year round. Unique gifts for them are easy to find. There is nothing to be scared of in this new and wonderful little shop of horrors. Fans of Halloween, horror and sci-fi have reason to celebrate with the opening of The Creature's Crypt.

THE CREATURE'S CRYPT

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Fort Mill, SC 29715
TheCreaturesCrypt.com
info@creaturerevenge.com
(803) 396-7979
Tuesday-Saturday 11 a.m. - 9 p.m.
Sunday 12-6 p.m.

JOINTS, DIVES & HANGOUTS

Have you tasted My Buddy's Nuts?

by MICKI KNOP

No, seriously. Have you tasted My Buddy's Nuts? Have you ever seen My Buddy's Nuts in stores all around town, put on display for your pleasure and approval? If not you are missing out because this Charlotte original is a big hit coming in a variety of flavors, that will put a smile on your face.

Bonnie Jones and her husband Executive Chef Phil Anderson, former executive producers and stars of "The Chef's Wife" series on PBS, and partners in life for 30+ years, decided in 2015 to expand on their already impressive collaborative efforts and give snackers and party goers a new tasty treat. For years, Phil (a.k.a. Buddy) had been making delicious and addicting nutty treats for the holidays. The two of them shared his nuts with family and friends. When Phil decided to retire from the life of a corporate chef and start his own business, sharing his delicious nuts to a broader audience was the obvious choice. Together they have grown a company that makes many people gastronomically happy.

The name of the product is intentional on a few levels. First, there is the obvious naughty connotation, giggling about it is highly encouraged, as are the jokes about it. Second, Phil (a.k.a. Buddy) has always been an independent soul, creating his own art through food. When he left his old job to venture out on his own many people called

him nuts. Finally, with Bonnie handling the business end, the name came to her quickly, her Buddy's nuts became — My Buddy's Nuts. Who would forget a name like that, let alone pass by it in a store, perusing the shelves, without doing a double take?

These aren't just any old nuts, either. They are premium quality pecans out of Georgia, big and flavorful. The nuts are

When Phil decided to retire from the life of a corporate chef and start his own business, sharing his delicious nuts to a broader audience was the obvious choice.

seasoned in small batches with non-GMO maple powders and non-GMO canola oil, organic spices and seasonings, and sea salt. This means that for those who are concerned about genetically modified foods you have nothing to worry about. The products are also gluten free and a few are vegan. Each batch is tossed by hand, guaranteeing coverage of the chosen flavor, but not so much that you don't taste the nut. Their signature flavors are Maple Mustard, Spicy Hot, and Sweet & Super Crunchy. A true delight to the taste buds. The flavors change

throughout the year, according to Bonnie. "We try to roll out new flavors periodically. For instance, during the summer we'll have our Bodacious BBQ. In November we'll have Pumpkin Spice (a huge hit last year), and during the holidays we have Christmas Cookie and Pecan Brittle."

Not a pecan lover? That's okay. My Buddy's Nuts also have a small but growing line of peanut treats, made with the same high quality standards in small batches to ensure the perfect taste experience. Flavors currently include Salt & Vinegar and Pepper Lime, and each makes a good nosh to go along with a cold beer or a tangy margarita. More flavors are planned, but where can you get what is available?

If you need to have them right away, there are 14 different stores in the Charlotte region that carry their signature flavors and seasonal products. They include Whole Foods, Total Wine & More, Paper Skyscraper, The Common Markets and Providence Produce Market, just to name a few. A full list of stores can be found at the bottom of the home page on the website. The list also includes the stores where they can be found across the nation.

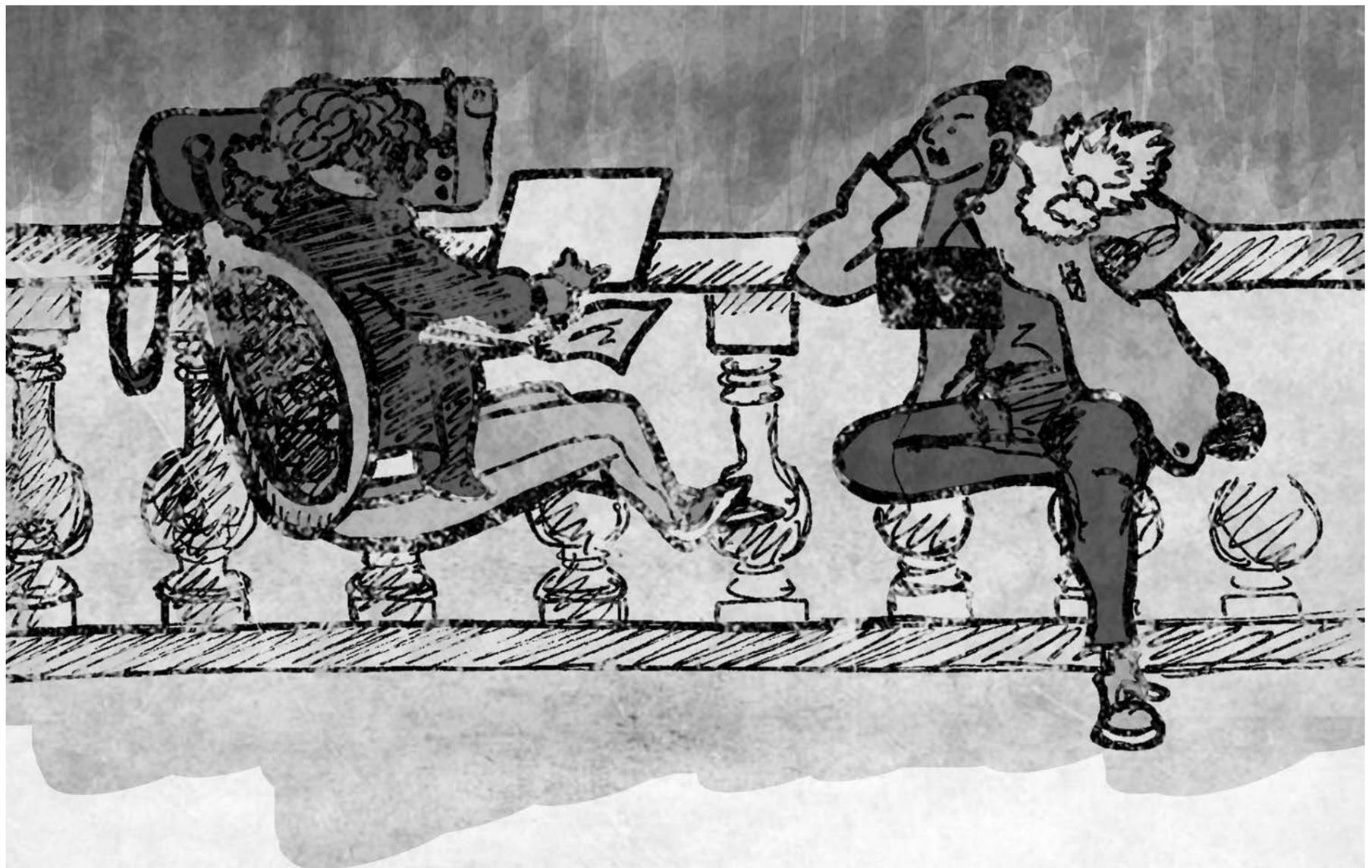
You can also order online from their website MyBuddysNuts.com, possibly even ordering something new and scrumptious from them. Don't see a flavor that catches your eye, just ask. "We love to hear from our customers in regards to new flavors! Pumpkin Spice was actually born out of a

conversation I had with the manager at the Produce on Providence stand," according to Bonnie. Ask and you just might receive your wish. How about a Taste of Tuscany, with Italian herbs and spices from the region?

I asked what the future held for My Buddy's Nuts expanding their line of products and here is what Bonnie had to say: "Yes, we want to begin offering cashews and almonds in the near future! We've also been doing some interesting things with chocolate. Dark chocolate and pecans to be exact. It was a big hit during Valentine's day." Sign me up!

Bonnie and Phil have a great product that you can find in numerous stores in the Charlotte area and online. Spice up your next party or get together with their nuts. They make a great addition to picnic baskets, as well as gift baskets. Throw them in a salad or bake them in bread. My Buddy's Nuts are a mouthwatering treat. You can pop them in your mouth for a sweet or savory treat, or maybe one of each at the same time. Just be prepared for a mouthorgasm.

MY BUDDY'S NUTS
 10612-D Providence Rd.
 Suite #567
 Charlotte, NC 28277
 MyBuddysNuts.com
 info@mybuddysnuts.com
 Monday-Friday 9 a.m.-5 p.m.



"Mom! Mom! Mom!"

Amelie's French Bakery

March 21, 2017

ADVICE

Hatefulness arises when we forget our own history

Shakti, why is there so much hatred amongst people?

There is much hatred in the U.S. because certain people know little of their own nation's history or the historical past of the religion they follow. For example, the State of Rhode Island was founded by Baptists and those Baptist settlers let it be known that all people were free to worship as they desired. The reason the early Baptists were so keen on making certain everyone had the right to religious freedom was because the Baptists had to flee persecution by the Church of England. And when Baptists were being persecuted in the early days of this nation, Thomas Jefferson, who was a "Unitarian," fought for the rights of the Baptists.

Hatred is brushed across our nation's canvas with broad brush strokes. You name the ethnicity or religion, and you will find discrimination against every group at one point in this nation's history. Irish immigrants, German immigrants, Chinese immigrants, Catholics, Jews, etc., etc., and the reason for this discrimination, this prejudice, comes down to one basic factor: people forget about their own group's past experiences.

After the attacks on September 11, 2001, some Americans who were filled with hate assaulted and in some cases killed anyone who was perceived to be an Arab Muslim. Innocent Hindus, Sikhs and Coptic Christians were among the people targeted. And to this day we still have attacks taking place in our nation on innocent people just because of the way these people look due to the color of their skin or the texture of their hair.

I wish I had more than 900 words to address the issue of hatred because 900 words just won't do. So allow me to detail



ask Shakti

my own experiences in life with hatred. I was born and raised Jewish, and after experiencing anti-Semitism in my youth I associated with a group known as the JDL. In today's terminology the JDL would be given the label of a "Terror Organization." Then one day I pondered why I had developed a hatred of people who were not the same as me. I walked away from hatred and became a "Bridge-builder." Instead of looking at what makes people different from one another, I started looking at what we all have in common and work from that point forward.

When I was in my 20s and working in Manhattan, I saw a Muslim gentleman who was selling incense and oils on the street, and noticed the gentleman had his head shaved. I walked up to the Muslim gentleman and asked this question of him: "Sir ... I know why some Buddhists and some Hindus shave their heads but would like to know why some Muslim men shave their heads. I ask this so I can have a better

Hatred is brushed across our nation's canvas with broad brush strokes. You name the ethnicity or religion, and you will find discrimination against every group at one point in this nation's history.

understanding of your beliefs." That man smiled and then explained he had to face East to Mecca five times a day and worship, and that by having a clean shaven head he just had to run some water over his head and he was all set for when he bowed east and his head touched the fabric upon which he worshipped.

In 1999 I was chosen by my late Satguru to become the next "teacher." As I like to say: "I am a tad controversial for my kind." I can get fired up in the pulpit. Where there is gross injustice I will speak against said injustice. I will bare my Soul for all to see in the hopes that their Soul will cause them to also question why they hold certain opinions against others.

Finally, I ask this of the reader. Go to YouTube and find these three songs and read the lyrics:

- Ray Stevens's song "Everything Is Beautiful"
- Joe South's song "Walk a Mile in My Shoes"
- Harold Melvin and the Blue Notes' song "Wake Up Everybody"

The fact is that after almost half a century,

every word in those songs still rings true today. And if you are not angry or saddened by that fact, then I pity you. The human heart is a strange organ. For where there is hatred in the heart there cannot be room for compassion, for respect and for love of all others. Where there is hatred, the future generation does not inherit what is really beneficial and noble for their future.

And until I take my last breath, I will share my view and speak at various houses of worship and schools on this topic. And for those in the music scene who have known me over the years, please listen to the songs I listed above and if you feel as I do about improving our future, get in touch with me, no matter where you live, and I would be more than happy to help you plan your own "Day of Awakening" event.

Eggshells

In the mirror: pain,
An echo
that has resonated
through blood and bone.
I keep your secret
within my own
(the one I told you,
the one you brushed aside).
Your life still wounds me,
still feels unlike
the version of you
that they all knew.

— Cindy Sites-Wooley



"Like a Dream" by Susan Bolash

susanyarb@icloud.com

Carolina
Global News
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EXT

Unknown Hinson:

I'm saving
it all for
IVANKA

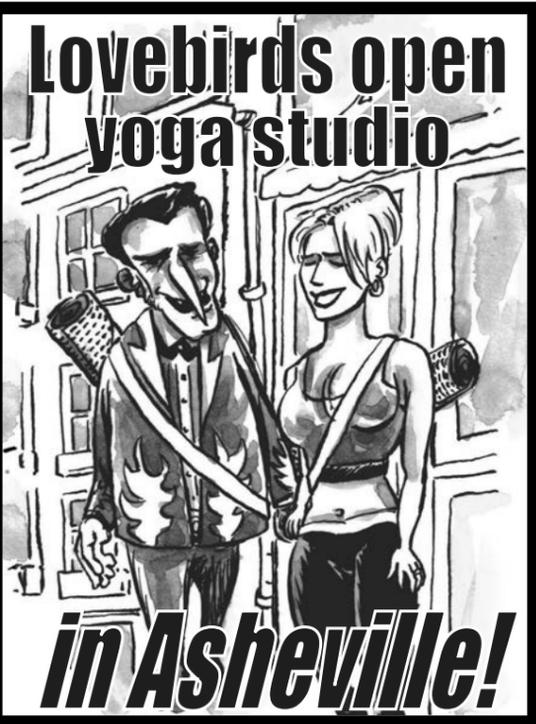


**Country-Western
troubadour tells all in
SHOCKING CONFESSION!**

TRRA

Carolina
Global News
Your weekly source since 2016!

**Lovebirds open
yoga studio
in Asheville!**



**Hinson leaves
Taylor Swift &
lizard boy son
in sudden,
swift move!**



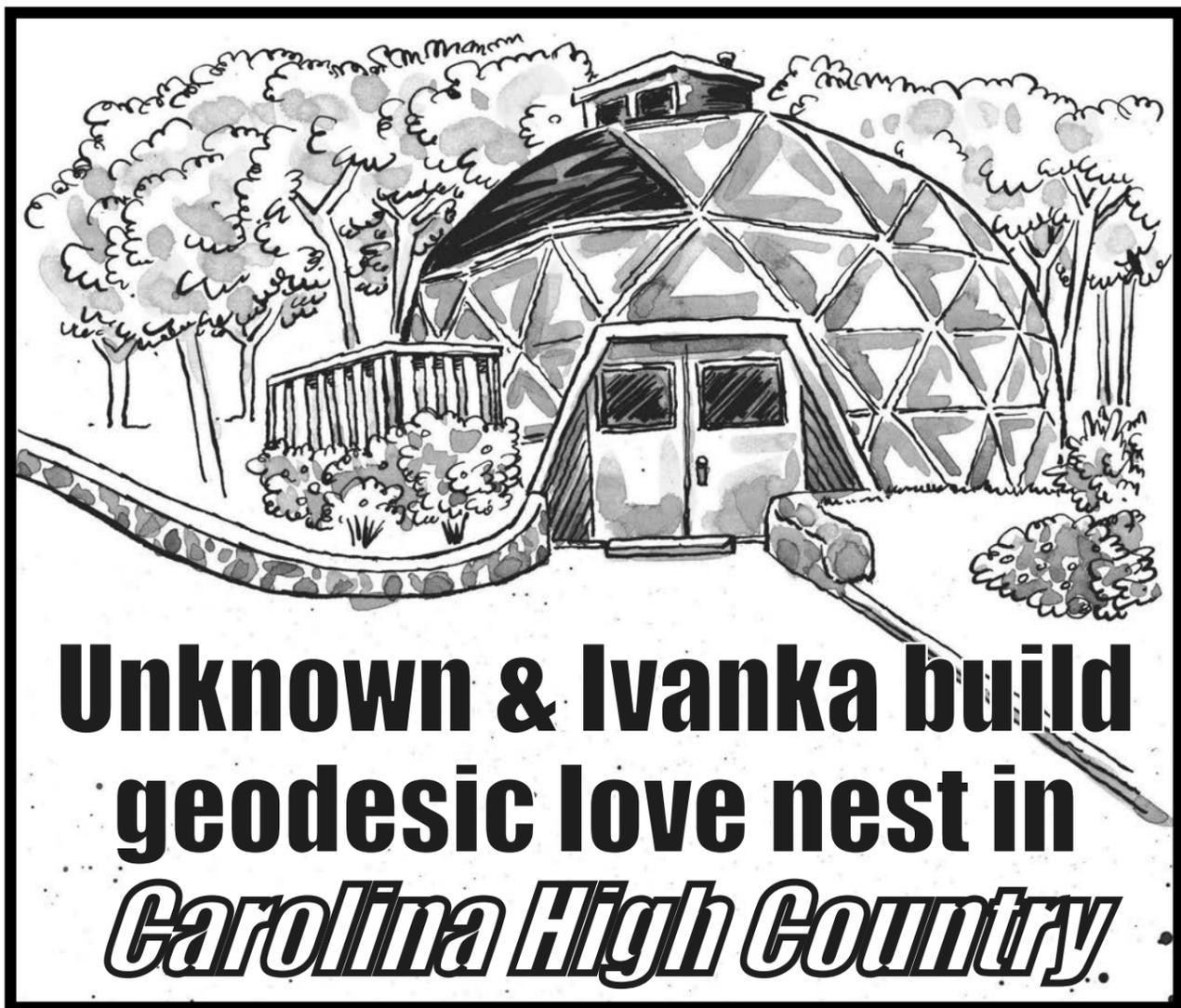
*"All he left us
were our broken
hearts," says
penniless mom*

©2017 Tom Davidson

**New hit single
released:
Heartbreak
&
Hari Om'**



**Unknown & Ivanka build
geodesic love nest in
Carolina High Country.**



**Will boy become
the Lizard Man
of Gaston County?**



NONFICTION

SOUTHERN GIRL
IN A STRANGE LAND, PART 2

by Michelle Kirk

This is the second installment of a recurring column about a young Charlotte writer's move to California. All names hereinafter have been changed to protect the anonymity of the individuals.

Carol, the shop's head floral designer, carries the hallmark traits of a middle-aged Californian woman: sundried hair sprouting with grays she tries her best to cover up, tan, leathery skin and hot pink nails she swears are her own. She often asked me questions such as, "What's North Carolina like?" and "What do you do at night?" I didn't always have satisfactory answers for her, but she kept trying to figure out my strangely nomadic lifestyle. She told me she'd never have had the guts to do what I was doing. I replied with my now well-recited philosophy on fear, which is that I'm more afraid of regretting the chances I failed to take than of anything that could happen to me now. Carol nodded and said she understood that regret because she was "swimming in it." If she could do it all over again, she said, she'd have gone to college, started her own business and taken more trips because she "doesn't travel anymore." I later learned that fear also prevented her from driving the freeways (unheard of in California), eating sushi and leaving Newport where she was born over 50 years earlier. "I was already born in paradise. Why go anywhere else?"

Seeing no more than one familiar face in several weeks left me feeling terribly isolated, an affliction I kept at bay by communicating with friends and family back home via texts and social media. At times, I wondered whether my constant monitoring of the activity in the city from which I'd just fled was a healthy way to maintain my established connections or a refusal to accept the drastic life change I'd just made. Was my inability to stay rooted in the present merely a symptom of the same waning attention span from which all contemporary people suffered, or was it a sign that I'd made the wrong choice?

A STRAINED VIRTUAL ROMANCE

To simulate companionship, I allowed myself to entertain a casual cyber romance with a musician back in Charlotte with whom I'd spent a passionate few days before I made my escape. We both wished we'd met each other sooner, but the stars weren't aligned for us. This man was infatuated with the growing amalgamation of Facebook messages, fantasies and faint memories that comprised his idea of who I was. (And vice versa.) We had not spent enough time together in person to witness a single flaw that could mar the ideal images we had of each other. His virtual attention held me over during a time of no affection IRL whatsoever. After a month, the spaces between my former lover's messages grew increasingly wider, and by mid-November, he stopped answering my texts altogether. I debated whether he was dating someone new or had simply lost interest. (The former turned out to be correct.) Either way, I couldn't blame him. Not only was it a challenge to hold someone's attention from 3,000 miles away, but I constantly worried it was morally wrong. Surely it wasn't right of me to allow a good, decent person to pine

after someone who wasn't physically there. He deserved someone who was there. He deserved to focus on his own goals at home. I didn't want to be a distraction, and I couldn't let myself indulge in one anymore either. I committed to using cyberspace as a means of planning where I was going, not reminiscing about where I'd been.

CALIFORNIA VS. NORTH CAROLINA

A few general observations on California from an outsider: For starters, the state has suffered from severe drought for the last six months, so Californians have no idea how to be human when it rains. It's kind of hilarious to watch. All three times it rained during my first three months there, people advised me to "be careful out there!" I even had to teach my 21-year-old roommate how to avoid hydroplaning. Second, yes, the traffic can be as nightmare-ish as you've heard. But in Orange County, the streets are specifically designed for high volumes of cars. The major freeways have six or eight lanes in each direction, and although they stay busy, they only get stopped up during rush hour. In town, each intersection has two or three right-turn lanes and two or three left-turn lanes, so cars are constantly being funneled out of the way. When driving is your full-time job like it was mine, the traffic is just your constant landscape, and so you settle in and get used to it.

Speaking of the flower delivery job, I'd scarcely encountered a more hard-earned lesson to "be careful what you wish for." All the times I thought it would be nice to stay on the road and make a living driving came back to bite me in the you-know-what. I'd foolishly accepted the job without considering that it would pay enough to cover my rent and nothing else. I also didn't predict that driving for myself, stopping and going where I pleased, would be wildly different from adhering to a strict schedule of required destinations over which I had no control. Eight or ten hours each day of sitting alone in that car, which came to feel more like a cell, worked a number on my back, legs and sanity. Music was my only companion. When I wasn't working, the last thing I wanted to was drive more, so I hardly went anywhere. I didn't have the money to do much of anything anyway. I felt so trapped, way more so than I had back in Charlotte. This was exactly the opposite of what I'd hoped for.

VS. NEWPORT

Newport is a place where wasteful material consumption and environmental destruction hide behind a palm tree-lined paradise. BMWs and Ferraris shine in storefronts along the Pacific Coast Highway scot-free from blame for the glistening smog that hangs overhead. A temporary Trump campaign headquarters sat next-door to a yacht marina. It was a highly informative setting to watch America make its own worst nightmare come true. Had I still been in Charlotte in the early days of November 2016, I almost certainly would not have been surrounded by the rhetoric of Trump's supporters like I was in Newport.

"If she wins, we might as well call this place Mexico because she's going to give everything we have to the Mexicans." That was Carol, the aging floral designer who doesn't travel anymore. She said this in the presence of Alejandro, whose family

immigrated to the U.S. from Colombia in 1962 and started the florist business that now employs her. Too accustomed to her diatribe to get offended by this, Alejandro just smiled and said he doesn't know many Mexicans, but he does know a lot of Colombians who will be "voting for Trump," winking at me behind her back.

Speaking of the flower delivery job, I'd scarcely encountered a more hard-earned lesson to "be careful what you wish for."

Carol has lived in Newport her entire life. She won't watch movies with any cussing or nudity; she prefers animated films with animals that talk. She does, however, enjoy watching what Trey Parker and Matt Stone humorously dubbed "informative murder porn" — cable TV specials on murders, kidnappings, rapes, robberies, internal parasites, anything scary to reinforce the protective bubble in which she lived.

Carol was once "violently attacked" in broad daylight by a serial assailant who later served jail time. To this day, you won't find her in public alone. In terms of hypervigilance left behind by trauma, Carol and I shared a common thread; I've been known to lash out at people who touch me from behind because of my own scary experiences. Believe me, I get it. But Carol's fear has not wavered in decades despite living in one of the safest areas of California. Then again, didn't she have every right to be afraid? Her husband did, after all, have to protect her from a separate potential attacker years after the first incident. And, per the *Orange County Register*, crime in Costa Mesa-Newport Beach rose 33% in 2015, a spike Carol attributes to the growing immigrant population. The nightly horrors she watches on TV confirm her beliefs that the outside world is full of dangerous, godless sinners (Did I mention that Carol's vanity license plate translates to "Love the Holy One"?) and that those dangers are encroaching on her. America is going to hell in a handbasket. We need someone to make it great again. Carols far and wide were prime target constituents for an insatiably power-hungry megalomaniac not above using fear and exploitation as chess moves. I'd mistakenly conceptualized Carol as someone disconnected from the rest of the nation, but in fact, she reflected the mood of just under half the American voting public. I wasn't the informed one here; I understood nothing of her kind. If I had, I might have been prepared for the announcement made November 8, 2016. But no one was.

SANCTUARY!

For someone who hates being told what to do, I sure did wish someone would tell me what to do. Having rejected every pre-suggested life path and insisted upon making my own way, perhaps I'd left myself without direction or guidance at a time when I needed it most. I was growing more depressed by the day, and at one point, I even considered throwing in the towel and returning to the comfort and familiarity of home. I needed something to remind me what I was enduring this misery for. On a



GregRussell.us

Saturday afternoon when I got off work early, I decided to go up to LA and get a glimpse of the prize. Having lived in the arts districts of Charlotte for several years, I never thought I'd make an hour-long journey to see a \$5 show of local artists in a small venue, but on this night, I would have driven anywhere for it. The minute I stepped inside The Lexington on 3rd Street in downtown LA, I felt right at home — it was like Snug Harbor and The Milestone rolled into one. A young stoner-rock band blew up the tiny stage, the bar sold PBR and local craft beers for cheap, and spray-paint murals adorned the patio out back. I was in heaven. I struck up a conversation with some guys outside, told them my story and watched their mouths drop with disbelief that I was living in Orange County. "Well, no wonder you're miserable," they proclaimed, "Why the fuck are you in OC?!" "I didn't know!" I replied, laughing. I asked them where I might find my niche in the big city, and they informed me that North Hollywood was the up-and-coming arts district (apparently, NoHo is the much-larger NoDa of LA.) When the show ended, I thanked them and made my way back down to "the Orange Curtain" (a hilariously fitting term I'd never heard before that night).

Re-inspired with an escape route in mind, I committed to keeping my eye on the prize no matter what it took. Ultimately, it didn't matter that I didn't fit into Orange County because that was never the destination anyway — LA was. Since reggae and ska were the only types of music that made any sense to me in the beachy context of SoCal, I thought of Eric Rachmany from Rebelution singing "It's you why you're suffering / I found my reasons to live / You're why you're suffering." And I thought of Jacob Hemphill from SOJA singing "You better get out / You better get up and turn your life around / You only live once." If three days of driving across Texas couldn't break me, I most certainly wouldn't let SoCal break me. No turning back now. I'd plot my escape to the city of angels and soak up the beauty behind the curtain in the meantime.

MUSIC

Chócala brings effusive, Latin-inspired energy to the Charlotte music scene

For many years, Charlotte has been home to a popular Latin and international music scene. Musically and culturally diverse, the music plays throughout the area in any venue that holds listeners and dancers. New to this scene is Chócala, made up of four veterans of the local music scene. Daniel Coston ventured via email to find out more about the group, and the city and scene that they call home.

TANGENTS: How did the band come together?

DAVEY BLACKBURN: After Patabamba, Liza, Claudio and myself wanted to continue making music together. We had developed a strong relationship, and the music and magic was still there for us. I have known Michael Anderson for many years and have seen him play many times in Snagglepuss and other lineups. We ran into each other at a coffee shop and talked, one thing led to another and bam!

MICHAEL ANDERSON: Magic.

TANGENTS: How would you describe the band's music?

ANDERSON: Intuitive.

BLACKBURN: A culmination of cultures, scenes, experiences and meaningful adjacencies that are shared through sounds that we naturally feel to create.

L. ORTIZ: Best I can come up with is Latin Psychedelic Fusion.

C. ORTIZ: I'm going to try *really* hard not to use the word fusion to describe our sound even though that's technically what it is. Psychedelic, multi-cultural polyrhythmic. Never mind, that's worse. I'll just say fusion.

TANGENTS: What does Chócala mean?

L. ORTIZ: Chócala means high five in Spanish.

C. ORTIZ: Chócala literally means "crash it" but is slang for "high-five" through most of Latin America.

TANGENTS: What's the plan for the band? Shows? Recording?

BLACKBURN: To make music, to record the music, to play shows and events, to me Chócala is a cultural bridge to connect.

L. ORTIZ: Our plan is definitely more shows and collaborative cultural events. We have also set the goal to record by the end of the year, so if not a full album, at the very least an EP.

C. ORTIZ: There is a growing interconnectedness of genres, artists, and ultimately, cultures in Charlotte's music scene. Being a part of that growth is really special. I'd like to play venues, events, and bills that are out of our comfort zone, in and out of town. Given our combined schedules I think having an EP recorded in time to put out by late fall is totally attainable.

TANGENTS: Where does an inspiration for a song come from?

BLACKBURN: Between the four of us for sure, and the world.

L. ORTIZ: The initial inspiration for a song usually comes from the vibes we get from each other. With a few exceptions, most of our songs have come from between song jamming. We will be going through a set list, and while we set up for another song, Davey will create a beat that we all start jamming to, or Claudio will start a bass line that we all come in on, and instances like that turn into full songs. Lyrically, my inspiration has come from my personal growth in furthering my consciousness.

"There is a growing interconnectedness of genres, artists, and ultimately, cultures in Charlotte's music scene."

C. ORTIZ: It's hard to come up with a simple answer for what inspires my ideas for my input to our songs. Obviously, memories, feelings, and travels. I'd have to say that my biggest inspiration when we're to date has been everyone else in the band. Our songwriting process has been very collaborative and open ended, which has made us read each other and play off of each other's ideas in the moment.

ANDERSON: 50% my emotions. 50% the ether. 50% other Chócala band mates.

TANGENTS: What is more important to a song, the drum beat or the melody line?

L. ORTIZ: Both have the capacity to change a song's feel and emotion in such drastic ways. You can play the same melody and have different drum lines, and it will never get old because the beats continue to give it interest and life. On the other hand, there can't be a maintained interest in a beat if there isn't a melody to make it into a full song.

BLACKBURN: It's all inclusive to me.

C. ORTIZ: I think dividing songs into melody and drum beat tends to limit them, dimensionally. We might all feel that way to a certain extent. Davey plays his drums, keeping the tones of all of his percussion in mind and how it can affect the melody of the song. Liza's meter and cadence while singing is very intentional. When I'm playing bass, I think I play it rhythmically more than I do melodically. I think Michael does a stellar job of deciphering all of our crazy ideas and tying them together with his sax playing, highlighting the rhythm or the melody depending on what is lacking.

TANGENTS: How has the Charlotte music scene changed over the last 15 years?

BLACKBURN: I feel that it is more diverse and friendly to some extent. I'm very proud of Charlotte and our music scene, I have been playing in bands since I was 16 and going to shows in and around Charlotte even before that. I'm 40 now and over that time I have seen a lot of immensely important shows here. Not just important for our city, our scene but for the world. That energy that is created here or that has traveled here and then released here doesn't only remain here. I feel we are a more of a global city and have a growing global scene.

L. ORTIZ: Considering that I am only 28, I can only speak for the last 13 years and specifically the bubbles of music I was interested in those times. When I first started going to shows, I was really only going to Tremont and The Milestone. I was listening to a lot of ska, punk and hardcore. So while there is a high possibility that there was a variety of music happening at the time, I unfortunately wasn't aware of it. Eventually, I feel like everyone started shifting towards the indie folk scene, and that's what got me going to places like The Evening Muse and Neighborhood Theater and exploring other and bands. I know there have been several shifts in the Charlotte music scene, but it wasn't until the past five or so years that I have noticed a rise in the diversity of music.

C. ORTIZ: I'd say that because of social media (the Internet at large) there is a interconnectedness and an increased potential to communicate that hasn't been seen in the past. It's exciting because I'm seeing bands in our community build bills and relationships that would've been a lot more difficult in the past.

TANGENTS: There's a much more diverse music scene in Charlotte in 2017. Talk about the community of Charlotte musicians and the community of international music.

"I think there are plenty of venues that are welcoming international artists, so my suggestion is doing a quick search on cultural events in Charlotte rather than sticking to one venue."

BLACKBURN: There are pockets of international and multicultural scenes here in Charlotte, but overall, it has grown into something that the entire city and the surrounding areas can enjoy and experience. With the help, guidance and passion of people like Tony Arreaza and with organizations like the Latin American Coalition, we have a strong foundation to become an even more global presence.

TANGENTS: Where are the best places to hear Chócala and international music?

BLACKBURN: Snug Harbor and Petra's have been our main beat. Latin Night in Plaza Midwood has been an overwhelming success. All the international festivals that happen in different locations in and around Charlotte are great ways to experience multicultural celebrations. Another venue that we are in collaboration with is La Revolucion in the NC Music Factory. Through Calibre Rock, a local Hispanic music promotional outfit, we have set up two upcoming shows that are the beginnings of an ongoing relationship. Others are Ilois Noche, A Piece of Havana and Amor Brazil.

L. ORTIZ: Snug Harbor and Petra's definitely feel like home, and it is where we most frequently play. Both venues have done a really great job in featuring more musical diversity. With Su Casa at Petra's

and with Snug hosting things like Hip Hop night, Shiprocked, Latin Night, I think they have done really well in making a fun, unpredictable atmosphere. I think there are plenty of venues that are welcoming international artists, so my suggestion is doing a quick search on cultural events in Charlotte rather than sticking to one venue.

C. ORTIZ: Every venue I've played in Charlotte has its particular draws and reasons as to why people prefer one over the other. There is multicultural music happening all over the city all the time, and I'd say it's safe to assume that I don't know about a lot of them because I'm just as guilty as most about living in my bubble. There are a handful of productions around town that are really exciting. Afro-Pop at Morehead Tavern, Funk-Shun (rotating venues) Sessions at Petra's are a couple great events to go support. Leanna Eden is doing a spectacular job curating Sessions and getting artists around town to communicate with each other.

TANGENTS: What does music mean to you?

BLACKBURN: Music lives and is a part of everything in my life. It has been there in the most important times of my life. It has guided me through and been there for me always. I have to play.

L. ORTIZ: Music is home. My mom taught herself how to play guitar and mandolin and she has the most beautiful voice, so thankfully she has always stressed the importance of music to Claudio and me.

ANDERSON: A mixture of thoughts, emotions and observations expressed through mathematical relationships and contrast.

C. ORTIZ: Music is my preferred medium of non-verbal communication.

TANGENTS: Favorite shows you've played?

L. ORTIZ: My favorite shows have been our two Halloween shows at Snug Harbor. Claudio made these beautiful masks both times, and both shows had such an amazing energy and were unbelievably fun.

C. ORTIZ: The first Latin Night in Plaza Midwood was amazing. I think everyone involved with that event understood how meaningful it was to have a night like that.

ANDERSON: The next one

BLACKBURN: They are all my favorite as long as I get to play.

TANGENTS: Finish this sentence. At the end of the day, Chócala is ...

L. ORTIZ: At the end of the Day Chócala is joy.

C. ORTIZ: *Fun.* I mean, the term means high-five. We've set the intention with the name we decided on, that's for sure.

ANDERSON: Ready for the next.

BLACKBURN: El que anda en la miel algo se le pega ... He who walks through honey becomes quite sticky.

MUSIC

Kevin Marshall: From The Wax Gurus to J-Walkers

You may have seen it on the cover of the recent Double Door Inn documentary cover. The guitar with the Double Door Inn logo made from an original table at the legendary venue. The man who made that guitar knows more than a little about The Double Door and playing music in the Charlotte area. After establishing himself several years ago as part of the popular Charlotte band the Wax Gurus, Kevin Marshall now leads Kevin Marshall & The J-Walkers, a band that was very much at home at The Double Door Inn. Marshall discussed via email the Charlotte music scene, The Double Door Inn and what led him to become a respected guitar player, and maker.

TANGENTS: What first made you made to be involved with music?

KEVIN MARSHALL: I grew up in what I consider the best era of pop music. The late '60s and '70s. My cousins were older and they had a band. They would let us listen while they rehearsed. I was mesmerized and hooked. In that time period I knew I had to be a musician.

TANGENTS: Would you describe your sound as one genre, or a mixture of many?

MARSHALL: As a songwriter, I do not care for genres. I do know that in the bigger picture, it is a part of the business. I write what I feel and whatever that feels like at the moment is what it becomes.

TANGENTS: Talk about the Wax Gurus, and how that eventually led to your current band the J-Walkers.

MARSHALL: I was a founding member of The Wax Gurus and was there for 10 years. We were quite successful in this region. We jumped in on the '90s alternative rock music scene when it was just beginning, and it worked. We recorded a record titled "Burning Sky" which was also a success for us. I still have people tell me that they still have the whole record in their rotation. Jamie Hoover produced that record. I took a break from a big part of the music scene after the Gurus and concentrated on

writing. The current band The J-Walkers is a result of that break. A lot of original material to record and perform.

TANGENTS: Talk about the guys in your current band.

MARSHALL: I recorded and released a studio record titled "Am I Missing Something" in October 2015. Eric Lovell

"I was a founding member of The Wax Gurus and was there for 10 years. We were quite successful in this region. We jumped in on the '90s alternative rock music scene when it was just beginning, and it worked."

and I co-produced the record at The Blu Bubble Studio here in Charlotte. The band was put together to support the record.

The J-Walkers current lineup consist of Eric Lovell, who is a master musician and producer. His wife Gigi Dover also sings backup vocals when we play the bigger stages. Eric and Gigi are dear friends and I would not be where I am musically without them. Gigi Dover And The Big Love are at the top of list.

Mike Bader whom we call "Mike Bad Ass Bader" is just that. I needed a slide player to support the record and he is without a doubt one of the best. Great person, friend and a talented guitar player.

Tim McDonnell is our bass player. Eric and Tim played together in Color Blind. That was the same time I was in The Wax Gurus. Now we are all playing together which is way cool. Tim has become a great friend and I have the upmost respect for his talents. A great bass player and a key part of our sound.

Matthew Carter is our drummer. He has been around the longest. He is my go-to guy. He is a very talented and versatile drummer. He helped coproduce quite a bit on the record.

TANGENTS: How would you describe the current scene in Charlotte?

MARSHALL: I was lucky to have been a part in a heyday so to speak during the '90s and early 2000s. I have witnessed the ups and downs in the scene. What I am seeing now is a result of persistence on behalf of all the working musicians and support. The crowds are coming back and supporting. The talent is phenomenal. The original music coming out of N.C. is at a premium right now. We have lost some key venues as of late, but that is inevitable. We just have to work a little harder and seek out new places to play. What I would like to see is more of the business in N.C. We need label support, management, publishers, publicist, booking and so on. You know. The Bizz. The current original music scene in N.C. would support that.

TANGENTS: What themes would you say pop up most often in your songs?

MARSHALL: I call it the light bulb. I see something or hear something that someone said or think of something off the bat and the light bulb pops up above my head and then the words start to flow. Somehow in that process the theme finds itself.

TANGENTS: Tell me some about some of the most memorable or favorite shows that you have played?

MARSHALL: We did some really cool stuff in The Wax Gurus. One that stands out is when we opened up for Seven Mary Three at Speed Street here in Charlotte. That was a big show. The crowd was incredible. Since the release of The J-Walkers record, we have had a big year. Of course, all of our Double Door Inn shows were at the top of the list. We played the Tosco Music Party at the Knight Theater in April 2016. We played a request from John Tosco titled The Way It Is. We released a video of that performance and in less than a week it had over 13,000 views. That was a great night. Since the record release we have been fortunate to play some big stages in the region like The Neighborhood Theater, Clear Mountain View and Festival In The Park.

TANGENTS: When did you first play the Double Door, and how many times do you think that you played there?

MARSHALL: My first Double Door Inn performance was opening for Gigi Dover And The Big Love. I was terrified that night. That stage was very intimidating. After that, it became home. Unfortunately, I did not get to play there enough times, but the dozen or so times I did were always very inspirational. The musical spirits in that room are huge. I could play there and the next morning I would be up writing a song. To say you played there at all is big.

TANGENTS: How did you get into guitar making?

MARSHALL: My background is Tool & Die. I built high end tooling for many years. The thing that got me started was I would take an instrument to a shop for repair and when I would pick it up it was usually worse than when I took it in. I knew that if I could do Tool & Die that I could learn to be a Luthier. That was 20 years ago and now I have my own shop. Smiling Moon Guitars LLC.

TANGENTS: How did the chance to build a guitar out of a DDI table come about?

MARSHALL: I was in there one night and I told Gregg McCraw of MaxxMusic that I see a lot of guitars in this building. Gregg thought that was great idea. He passed that on to Nick Karres, the owner. I finally got to meet with Nick and he gave me a table from the early days of the venue. It is Pecan of all woods. The pecan tables in the venue were all built by the same wood shop here in Charlotte. I have some more of that wood now and the next phase of that project is going to very cool. That is another interview.

TANGENTS: Talk about the specifics and the significance of 1973 in the making of the guitar?

MARSHALL: I wanted to stay true to the era since the Double Door was established in 1973. The hardware, the pickups and the headstock are all early '70s Fender guitar specs. A mixture of sorts.

Fat Face Band creates its own version of chamber jazz

The Fat Face Band defies convention and an easy description. Formed in 2011, this 3-piece outfit can play everything from avant-garde jazz to New Orleans-influenced stompers and Radiohead covers. Whether they are playing at the Democratic National Convention, across the U.K. or at Snug Harbor, the Fat Face Band is a group that you will always give more than a glancing look and listen to. Trumpet and melodica player Matt Postle discussed all of this via email.

TANGENTS: How did the Fat Face Band come together?

MATTHEW POSTILE: Troy (guitar) and I began duo sessions in 2011. Mutual friends introduced us to Molly (tuba), and we decided to put it together for the first time at Common Market, then were asked to play a Fat Tuesday gig at Snug. They needed a name, Molly said Fat Face Band.

TANGENTS: How would you describe the Fat Face Band's sound?

POSTILE: Chamber Jazz, I guess would be fitting. It's not quite straight ahead jazz because, in any given set, we can play music spanning several decades, or centuries in some cases, and across several genres.

TANGENTS: Are audiences surprised to see an all-instrumental group dominated by horns?

POSTILE: I think we get a few double-takes from some folks, but that's about it. Some people seemed to be most surprised by a female tubist, which is sexist. Others can't understand where the bass line comes from. A little secret: it comes from our bassist Molly.

TANGENTS: Do your audiences come to listen or dance?

POSTILE: At certain gigs, there is some dancing, but Fat Face is pretty unique, so it intrigues people to sit and listen.

"Some people seemed to be most surprised by a female tubist, which is sexist."

TANGENTS: How do you choose songs?

POSTILE: We all bring stuff to the table. The three of us are arrangers (of sorts), so we can cook up just about any tune for the trio. We also have a tongue-in-cheek approach to pop tunes which is entertaining, to us, at least.

TANGENTS: How did your land the DNC gig in 2012? And what was that like?

POSTILE: Hope Nicholls asked us to play as part of an ASC venture (Random Acts of Culture), I believe. We approached it as a musical flash mob and were questioned by the police once. That aside, it was a positive experience.

TANGENTS: Any plans for recording?

POSTILE: Yes. But our plans are secret and cannot be disclosed at this time.

TANGENTS: Describe the Charlotte music scene in 2017.

POSTILE: The music scene seems to be evolving. With several music venues closed and others planning to close, musicians are having to find alternative places to perform. As long as people go out and support shows, wherever they may be, the scene will be alright.

TANGENTS: What has been some of your favorite gigs to date?

POSTILE: One of my favorite gigs was at a small pub called the Dolphin in the U.K. It was for a folk music festival, and people would sing old folk tunes unaccompanied. It was one of the most sincere musical performances that I have seen.

MUSIC

Bill Noonan takes his place in the rock 'n' roll universe

TANGENTS: Tell me about some of the early bands that led or played with?

NOONAN: Well, my first band after college that actually got off the ground was Radio Reach ... formed with my best buddies from UNCC ... that was 1980 ... our singer was known as Scott Savage, and he really had an authentic proto-punk persona...so our music was somewhat in that vein...a lot of original tunes and our own take on covers that we liked. We played a lot of gigs and developed a pretty good local following. After that I had a band called the Watchcats that went in more of a rootsy direction ... country rock and blues ... and still later the Emotives, which reunited me with my old friends from Radio Reach. All that time I also did solo gigs every chance I got — I was always interested in being a good singer/songwriter as well as an ensemble player.

TANGENTS: What would you say are your biggest influences as a songwriter, and guitar player?

NOONAN: Ha! Well, I would have to cite the Rolling Stones and Bob Dylan as my biggest initial influences. And since they were both very evangelical about their musical roots, that led me to look back and study the roots of rock and roll. Also, from the time I was little kid I was drawn to country music, and growing up in small-town N.C. one of my classmates was a great bluegrass player, so I was lucky to get exposed to that music as well. Keith Richards, Ronnie Wood and Mick Taylor were my most formative guitar influences... their styles are accessible for an aspiring player, and there is so much to learn musically all around from those records. The songwriter I love the best is Ian Tyson, the Canadian folk/cowboy artist, along with Texas songwriters like Guy Clark and Rodney Crowell.

TANGENTS: What are you working on these days? Talk about your current bands?

NOONAN: One of my recent bands is the Hey Joes, in which we were trying to play authentic old-school C&W a la Hank Williams Sr: stand-up bass, non-pedal steel, acoustic guitar, restrained drums. The "Joes" were Joe Williams on bass and Joe Turick on old-fashioned steel guitar, with Tim Belk on drums. We worked up all the Hank Sr. stuff, plus some Carl Smith, Ray Price, etc. It was really a great musical experience learning to play with the necessary restraint, versus the typical "crash bang boom" approach to rocking up country music. And it was a lot of fun learning to sing those songs. I feel like we got it down pretty well. But, the Joes are on hiatus at the moment, and on recent and upcoming gigs I am back to focusing more on my original material, with fave rock and roll and C&W covers thrown in... what I always say is, "so many tunes, so little time." And I also play guitar with the Loose Lugnuts, which is so much fun since I am "just the guitar player" — most band leaders would agree, it's great just being a sideman. And the Lugnuts are great guys to play and hang with. I also hope to do some more recording this year, with any/all of the cast of characters noted above.

TANGENTS: Do you write a song and say, "That sounds good for this band," or is it more spontaneous than that?

NOONAN: It can go a lot of ways. Mainly you are always hoping for inspiration to

strike, in any form, from any direction. You hit dry spells where you think you've written your last tune. But, it does help to have a band or an audience to write for. For example, "we need another good old rock and roll tune for the next gig, what can we come up with?" Or, other times, just driving along, or in conversation, a thought or concept or phrase might occur that triggers an idea for a song. Or maybe you are just banging around on guitar, mandolin, or fiddle, and you run across a musical idea that could be the basis for song.

"When we started out in the early Rank Outsiders days, there were a limited number of places in Charlotte to 'go out,' and the audience were smaller."

TANGENTS: When you're producing a record, does it help to be a musician? Or do you have to think about the music as a separate entity? Something that you're overseeing, rather than playing in?

NOONAN: Well, I think a producer needs to bring an overall "musicality" to a project. Typically a producer will have strong musical proficiency, even if not necessarily a virtuoso in any one area — but someone who brings good song sense, good rhythmic sense, good musical ideas. And, a producer also has to have some technical proficiency...an understanding of how records are made, often relying on the help of a good engineer...and the ability to communicate all of this. And, yeah, part of the job is project management: mapping out the game plan, budgets, schedules, herding cats, etc. So, there are a whole range of skills that a producer might bring to the table, and what you're looking for ideally is a positive creative atmosphere where the producer's skills and ideas match up in a good way with those of the artist.

TANGENTS: How would you describe the current scene in Charlotte, and the Southeast?

NOONAN: Generally, it seems to be thriving. I can only speak to the view from my small corner of it, but clearly there is a hell of a lot going on. So much has evolved over the past, say, 20 years. Many artists have "happened" from the region on a national or even global level, across genres. There are any number of happening local music scenes in cities from Atlanta, to Charleston, to Asheville, Knoxville, etc. And even Charlotte, which seems to have always had a sort of identity crisis or at least self-deprecating view of its own music scene, is actually very happening. You know, especially if you take that 20 year view ... it's come a long way. I think there is still the opportunity to do new things here, to create more of a music economy and take things to a "next level."

TANGENTS: How much the music scene changed from your days in the Rank Outsiders?

NOONAN: Well, as noted, things have changed a lot, and mostly, for the better. When we started out in the early Rank Outsiders days, there were a limited number of places in Charlotte to "go out," and the audiences were smaller ... for

example, all of the night life that you see now in Elizabeth, Plaza Midwood, Dilworth, South End — was not happening on that scale 20 years ago. It could just be me getting older, but it seems like there are a lot more young people now getting out and about, and a lot of them are going out to hear music. Yes, there could be more appreciation for local music as being a great thing for the city, but I think a lot of people are out there working on that, trying to make things happen. And there are certainly more touring artists coming through. Aside from the corporate venues, kudos to local promoters like Gregg McCraw of Maxx Music and venues like the Visulite Theater, Neighborhood Theater, Snug Harbor, etc. for taking risks bringing great music to town and giving local acts a shot as well.

TANGENTS: Tell me some about some of the most memorable, or favorite shows that you have played?

NOONAN: Well, playing out live is the most fun of all, and I am always appreciative to have the opportunity. Way back, Radio Reach played the annual Beaux Arts ball for the UNCC architecture school ... it was in sort of a community hall somewhere out off of Mallard Creek Road, out in the country in those days ... the hall was packed, and that band/audience chemistry thing just happened ... probably the first time I really experienced that ... when we tried to quit they started chanting "Radio Reach! Radio Reach!" Then at the end of the night Scott Savage staged one of his classic theatrical Jim Morrisonesque

"Jo Dawkins, who booked the club at that time, swore me to secrecy and told me that Eric Clapton might show up to play with the Legendary Blues Band. You can understand that we took this news with a bit of skepticism."

"pass outs" on the stage, and a guy with a Hasselblad camera took pictures of it as the crowd dispersed. Man, I sure would like see those pictures. Also, Rank Outsiders had the opportunity to play a lot of gigs in a lot of different places, but I always thought some of our best nights were at Jack Straw's (now Jackalopes on 7th St.) and of course, at the Double Door. It just don't get no better than that.

TANGENTS: Favorite moments of working at, or playing the Double Door?

NOONAN: In early days, late '70s into the '80s, as I was getting my own music off the ground, seeing and hearing some of the great local and traveling bands that played at the Double Door was a huge part of my musical education. Then, playing there provided the opportunity both to improve as a musician and performer and to reach a bigger audience. That opportunity, as a local player just getting started, to improve and develop musical "credibility" is a huge part of the gift that Nick and the staff and audience at the Double Door gave to so many local musicians over the years.

TANGENTS: The night that Clapton played

with your gear, on the same bill with your band. Talk about talking to Portnoy and how that day went down.

NOONAN: My band at the time, the Watchcats, were booked at the Double Door on a Thursday night. When we showed up to set up the PA and gear in the late afternoon, we saw on our poster that the Legendary Blues Band had been added to the bill. That was the band that had just played there the previous weekend, so we were a bit confused. Jo Dawkins, who booked the club at that time, swore me to secrecy and told me that Eric Clapton might show up to play with the Legendary Blues Band. You can understand that we took this news with a bit of skepticism. But, Jo put me in touch with Jerry Portnoy, the harp player in LBB. The LBB, by the way, was three older black guys, including pianist Pinetop Perkins, who had been Muddy Waters' backup band, along with a couple of younger Jewish guys from the Northeast, playing traditional Chicago blues. So, I called Jerry Portnoy at the motel where they were staying. Portnoy could not have been more humble about the whole thing, and apologetic for crashing our gig, etc. He explained that since Clapton, who had played in Charlotte earlier that week, was still in the area, and this was an opportunity for him to play with the guys from Muddy Waters' old band. So I told him that if it actually came together, come on, and we'd accommodate. That night, we played a first set, then just about the time we were wrapping it up, I looked over to the door and there was Clapton and entourage coming up the steps. We played one more tune and turned it over to them. Jerry came up on the stage, introduced himself and also, incidentally, Gary Brooker, the keyboardist from Clapton's band. Again, they could not have been more polite or appreciative. At that point, we did what we could to facilitate the happening. We got them plugged up. They used our P.A. and some of our other gear, brought in a couple of their own amps, a Wurliizer electric piano on loan from Don Tillman at Tillman Music, and then we got out of the way. They got up and played old-school Chicago blues, and Clapton sat in with them in a very low key way ... like he was just one of the guys in the band ... obviously for them, it was all about the music.

TANGENTS: Finish this sentence. At the end of the day, rock 'n' roll is ...

NOONAN: ... an ever-expanding universe. The generation I was part of was lucky to come along soon enough after the big bang that some of that original heat and light could still be felt. Maybe that's why, in those days, rock 'n' roll had equal or greater significance than sports and religion, and why my own tastes still tend toward the retro. But the universe continues to expand and assimilate, and even though it may be hard to describe in words, and may look and sound different than it once did, you still know the real thing when you hear it.

The 45th

Monsters with White European teeth chew through the leather bindings of the books that protect us.

— Cindy Sites-Wooley

MUSIC

The melancholy melodies and soulful crooning of Radio Lola

TANGENTS: How did Radio Lola come together?

RADIO LOLA: We had at one point or another collaborated through various shows in the past. I had just experienced my second band breakup which served as a double whammy because my band mate was also my boyfriend (Awkward band lesson learned there!) Going through the motion of a breakup, I had completely forgotten about a show we had booked way out. I received a message a couple weeks prior to the show to start talking through the details and this is when the panic set in that I would either have to cancel the show (which I absolutely hate doing) or I would have to figure a way to perform. The idea had been brewing on forming a new band with a style I had always wanted to explore and I thought, well, this was going to be the opportunity to just get up and do it. I contacted Sean and Chris and proposed this idea of spending the next week to a week and a half doing nothing but songwriting and spitting out a full in a very short amount of time. We met shortly after and basically made an unofficial pact that if we could pull this off in such a short amount of time, we would form a band with this project. They had us on the bill as Danielle Engle because we didn't even have a name yet! Fortunately, we did come up with a name right before the show and even more fortunately, we had instant chemistry and bonded through this first show very quickly. We've basically become a family and never looked back.

TANGENTS: What did you hear growing up that made you want to write and perform music?

RADIO LOLA: I was and still am a huge Otis Redding fangirl. When I was 16, I would sit in my boyfriend's car with his sunroof open, and I would just stare at the night sky to old Otis Redding tunes. I mean we didn't even make out to it! I just wanted to get lost in the music. Otis deeply influenced me and my thirst for soul infused genres. Naturally, singers like Etta James and Aretha Franklin empowered

I had just experienced my second band breakup which served as a double whammy because my band mate was also my boyfriend (Awkward band lesson learned there!)

my want to belt out and sing with grit. I would say in my 20s, my life as an artist was utterly changed by Brandi Carlile. She was playing here in Charlotte, and a friend had bought me tickets to her show for my Birthday. I remember walking out from that show and realizing I had not really dipped into any courage for my songwriting, content wise and vocally. That was the moment I really chose to become an artist rather than just a singer.

TANGENTS: Describe your sound.

RADIO LOLA: I feel like I give a different answer every single time I attempt to capture the description our sound. We definitely fall under the broad umbrella of rock 'n' roll, but with an intentionality towards soulful dynamic and swells. We

like taking a song to a whisper breath and then raging into a tsunami of crushing guitar, drums, bass and roaring vocals. When we first met, we agreed we wanted our songs to have what we call the "Fuck Factor." At some point during our set, we want someone in the audience to be so overwhelmed by a moment, that they can't help but to say, "Fuck!"

TANGENTS: Soul and rock are two genres that don't always get to interact with each other. How does Radio Lola infuse the two?

RADIO LOLA: I think it doesn't hurt that we all have an affinity for bluesy riffs and soulful melodies. It seems to permeate our pores at times, like it just is a part of us and how we emote musically. Don't get me wrong, there are moments we break away for a palette cleanser, which is usually something closer to americana or indie-esque rock. For me, melancholy melodies and soulful crooning is a natural mechanism when creating a song, it's just like breathing air for me.

TANGENTS: Talk about the new EP.

RADIO LOLA: Um, it's awesome? Ha! It's been our baby for the last couple of years, a compilation of songs that went through us so quickly and efficiently in the beginning that we had to go back through them and understand them on a deeper level ... musically and lyrically. We had such an immediate forward motion as a band, forming these songs over a matter of a few years through countless shows, we were able to woodshed these down to their most honest and pure form. "The Burden in Our Bones" is about experiencing the honesty of emotion

whether it is mournful, pissed or in happier, more appreciative times. Keeping the authenticity of this album's message, we really challenged ourselves to record each song with as much honesty as possible. Some of us even went as far to strip down to skivvies or skin when recording the song "Birthday Suit."

TANGENTS: What is in your future?

RADIO LOLA: Evolution. Any relationship you enter into at some point will need to change and become better to stand the test of time. Radio Lola wants to get better, braver, broader. We want to broaden our horizon and start with smaller tours regionally. We also plan on following up with a shorter EP of our new songs.

TANGENTS: Dani, what vocalists influenced you? And what other vocalists in the Charlotte area that are your favorites?

RADIO LOLA: Woops! My answer for this can be read under question #2. I love me some Deirdre Kroener! I've girl-crushed on her since the day I met her and have loved every moment she and I have had the pleasure of collaborating. I fell quickly for Drea Atkins of Farwell Albatross and definitely need to duet with that woman! Dylan Gilbert of Hectorina, Albert Strawn from Bless These Sounds Under the City, I don't see these dudes enough, but they inspire me vocally and are incredible showmen. Jonny Boswell from The Menders, I have always wanted to groan out a guttural tune with him. I could really go on too long in this.

TANGENTS: What are some of your favorite bands in Charlotte to play with?

RADIO LOLA: That's hard, we have loved so many experiences with so many different bands. I guess the ones that stand out in my memories are The Sammies, we love them boys! We are also so excited to play with the debuting band Party Battleship which has John Morris who has made us cooler whenever he joins us on keys for a show and also contributed to our EP. The Menders are a BLAST, I always sweat a little more when I am playing with them

TANGENTS: What has been some of your most memorable gigs to date?

RADIO LOLA: I will always attribute so much appreciation towards our first show because of how it happened and how it brought me close to some of best men I have known. That night was such a thrill. We shared the stage at The Visulite with Shot Silk, which is no longer, but Hayley Moran is now really crushing it in The Waves. I remember at one point I just stood there while the guys were playing and felt so confirmed in how right this band felt.

I closeness in proximity between band and audience when we play at Hattie's Tap & Tavern. Our EP release was here and we left everything on stage...and maybe took more shots than we planned to. The evening ended in confetti canons and cheers. I will remember that one fondly.

Playing the same stage and evening of St. Paul and the Broken Bones was such an honor. To top it off, this was at The Chop Shop during its heyday. It was a Halloween show and packed from wall to wall. And get this, after we hustled on stage, I got to dance to the tunes of Otis Redding B-sides, performed by St. Paul and the Broken Bones. I was in heaven.



Karla Holland

TheGorgonTransplant.wordpress.com

MUSIC

Stranger Day evolves into Rapper Shane

Over the last several years, Rapper Shane has kept himself busy. After starting out under the moniker of Stranger Day, he has continued to work under his own name, as well as being a part of Deep Six Division, and being part of the collective Deep Fried Family. Shane talked about all of this and more in a recent email.

TANGENTS: At what point did you say, "Music is what I want to do?"

RAPPER SHANE: It was in high school, though it still doesn't pay the bills. Ha ha!

TANGENTS: What comes first for you, the music or the lyrics?

RAPPER SHANE: I write all the time like little one liners and shit in my phone, so I would say lyrics come first.

TANGENTS: What genres influence your music the most?

RAPPER SHANE: Hip hop, for sure. I'm a product of the '90s, so grunge had a huge influence and some storytelling of outlaw country shit.

TANGENTS: What made you drop your former moniker Stranger Day?

RAPPER SHANE: Just didn't make sense anymore, had out grown it. My name is Shane, and I rap, it was an easy change.

TANGENTS: Tell me about Deep Fried Family.

RAPPER SHANE: Hard to sum up in a few sentences, but it's a like creative collective formed in 2010 consisting of musicians, DJs, designers, photographers, videographers, tattooers, graf writers, B-boys, strippers, partygoers, plant growers, etc., etc. We just all rep the same crew and use it as a way to network with others.

TANGENTS: How has the Charlotte scene changed over the last several years? Or has it changed?

RAPPER SHANE: I don't really know. We have a shit ton of rad bands that no one outside of Charlotte really cares about, but we continue to grow as a city and find more ways to get out there and be heard. Venues open, and venues close, but if you go out and support these places and these bands, then we can all eat.

TANGENTS: Is it more important now to have your songs out on a full album, an EP or a mixtape? What reaches listeners the most?

RAPPER SHANE: I think it's more on the project. Mixtapes and albums are really the same these days even though I come from an era when a mixtape was really mixed by a DJ and featured raps over jacked beats.

EPs are cool as I feel people's attention spans are shorter than ever. But if the project needs to be a full album to tell the story, then so be it. If I had a ton of listeners, I would tell you for sure, but I'm just guessing — trying to find the answer like you are!

"There is a market for anything. You can find it if you dig deep enough. The Internet made it okay to be weird and do music 'outside the norm' because you find others who are on the same page and open about it."

TANGENTS: Tell me about your new EP.

RAPPER SHANE: It was done with Ear Drummer producer Duck Mcfli. Handful of songs I just wanted to put out ... nothing crazy. I wanted to release some music under the name Rapper Shane and was in the process of working with Ducko.

I named it "Too Busy to Be This Broke" 'cus I do a ton of shit from day jobs, night jobs, promote shows, throw parties, run a clothing brand, etc., etc., yet somehow I still can't pay the bills from time to time. I was sitting on Duck beats and couldn't afford studio time to make it happen. That's where the title comes from.

I also blow money like a fucking champ, so it's really all my fault I'm broke at times. However, the memories (or lack thereof) are priceless! These days, it's all about Deep 6 Division, though. That's my main focus right now.

TANGENTS: How often do you perform live? Would you say that you're more of a live person, than a studio person?

RAPPER SHANE: I play shows once every couple of months. I try to play less and less, so each show is more impactful. I enjoy both studio work and playing out, but playing out is definitely my favorite of the two.

TANGENTS: How much has the Internet influenced rap/hip-hop? In sound and distribution?

RAPPER SHANE: How much? All the way is my answer. There is a market for *anything*. You can find it if you dig deep enough. The Internet made it okay to be weird and do music "outside the norm" because you find others who are on the same page and open about it.

At the same time, it's annoying as fuck to search through all the bullshit on the Internet just to find good, undiscovered music. Kids now can just Google who they wanna be ... which is cool. The learning curve is much shorter these days it seems.

I'm fucking old, though. It took years to develop a style and what not, but whatever. I back everyone as long as they good humans.

TANGENTS: Finish this sentence. Rapper Shane is ...

RAPPER SHANE: The undisputed heavyweight rap champion of the world.

In an age of digital gluttony, minimize your creative output

The digital era has become the age of the glutton; the insatiable consumer can now satisfy any itch at any time and listen to any song from recorded history within seconds of thinking of it. So, clearly the path for the ambitious producer/engineer/musician/content-creator is to maximize choice and options? It's quite the opposite ... minimize your creative world through limitations to maximize your impact.

First off, at the musical level it's best to narrow the field of instrumentation, lest we descend into composer chaos. There are rare artists who employ everything at hand and manage to find a cohesive sound that conveys their vision amidst the sonic variety. For the rest of us mortals, choosing instrumentation is the first step into defining our style, creating a musical personality and giving potential fans something definable to grasp onto. Sometimes defining what instruments you simply will not use can do more for defining your purpose. Conversely, sometimes familiar instruments can be placed in non-familiar hands to create more artistic tension, uniqueness, simplicity and innocence.

Recording methodology can place some severe limitations that are either sparks or roadblocks. There's nothing quite like a 100% all-live recording to speak truth and convey inter-personal energy. Execution of an all-live recording can be a real bitch, so don't expect the rewards to come easily, but if an ensemble can master this skill, there's not much they can't do! Conversely, sometimes recording individually yields more precision, even as each performer is held under a microscope. Don't forget recording in pairs (drums/bass, backup vocals, dueling guitars) where the extra energy of a partner can lead to performance magic.

Recording tools can be far more than

tonal choices, they can be downright defining to the final product. Analog tape comes to mind as the ultimate session shaper. With limitations on the number of tracks, ability to punch-in and do repairs, with tape wear and repetition a factor, with even a pro-level tape

HOME RECORDING

by Rob Tavaglione

reel holding only 16 to 33 minutes, the session's pace, goals and tough decisions are made seemingly by the tape itself. Unusual "mic rules" can have a profound effect on the music too. Try using only a handful, or only ribbon mics (for a quirky or old school sound), or vintage mics to get a stylized and unique sound.

Situational recording, where you create highly unusual and challenging environments to record in, can be the ultimate team-building exercise. With today's highly portable and often miniaturized gear, extreme challenges like "metal bands recording on Tibetan mountains", "indie bands recording on the subway" and "vocal groups recording in the car" have all been viral and noteworthy. Add a couple of GoPros to your efforts and you can harness the power of multi-media for limited investment. Considerable effort and creativity are required, but not necessarily a budget if you're clever enough.

Let's not neglect the modern all-electronic composers out there who face some daunting lack-of-limitations, especially when it comes to their sound libraries, banks and instruments. It would not be unusual for an electronic producer to literally have hundreds of kick drums at their disposal ... so

where do you start? The common answer is to record the MIDI parts and select the sounds later when mixing. Aha! ... decision postponed but at some point you still have to commit to a final sound. The converse solution of limiting yourself to only sounds contained in a given machine, paired up with using only a few machines might be enough limitation to insure faster, more instinctive composing, a sound that is more "you" and it can be more fun to boot.

The most basic limitation of all, time, deserves mention because it is so often ignored. It seems all of our projects deserve a time limitation to keep progress moving forward, a goal in sight and motivation for the whole team (even if it's just you). Taken to an extreme, there's something to be said of micro-timed projects (the whole thing done in a whirlwind week, or everything composed during an inspirational 3-day weekend retreat) where creativity and performance are forced ... this risky method is best reserved for established groups needing a jolt.

It can be scary to purposefully place limitations on your art, but have faith. An artistic vision and voice it will find clarity, no matter

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how many constraints are placed upon it. For some odd reason most of us do our best under adversity.

Rob Tavaglione owns and operates Catalyst Recording in Charlotte, and is a freelance writer and musician.



FROM THE PUBLISHER

It's in print, so it must be true

Wow. Just when I thought that the news is America couldn't get any weirder, I read through this new issue. Trump as a swimsuit model, 90-foot tall Double Door Inn destroys CPCC, McCrory still has his head up his ass. I mean, I suspected that all of this was true. Or at least, I wanted to believe that it was true. But there it is, in print and online. So it's all true now, right?

Satire in 2017 is a tough bake sale, kiddies. In the good old days, let's say, last year, satire was merely a skewed look on reality. You took any news item, and you blew it up to a cartoonish perspective, and you were done. Everyone had a good laugh, and went back to looking up cat videos on Youtube. Now, the satire can't undo the cartoons that are now running this country, and the satirical reality is a whole lot more soothing and grounded than the actual reality. Whatever reality is, in this fake news/alternate facts/post-truth/pull it out of my backside, and fling it onto social media age that we're living

in, there's no truth. Only a series of mouths that you choose to listen to, and the reality that you choose to accept. So, we'll play in this satirical reality. It's a lot more fun, and we've got cookies!

Watching all of this from my offices in Bahrain, I can truly say, you're screwed, America. The rest of the world has thought for years that all Americans are fat, ugly, angry and ignorant. So, Russia helped you elect someone just like that as your president. Viola! Satire becomes reality. Somewhere, Ambrose Bierce, Mark Twain and James Thurber are laughing their asses off and glad that they're not living through this crap. (They'd also like it if did a Google search on their names, so that you might actually know who the heck they are, and maybe you'll buy one of their books on Amazon.)

For the rest of us satirists and humorists, uh, left behind, it's going to be a long time before the dark clouds roll away. Sure, there'll be tons of things to write about and

Viola! Satire becomes reality. Somewhere, Ambrose Bierce, Mark Twain and James Thurber are laughing their asses off and glad that they're not living through this crap.

react to, but by the time that you've recovered from the day's round of OMG and WTF news, there's another round of said news, and everyone has forgotten about the previous day's WTF news. It used to be that in politics, if anyone smelled bullhockey, people stood around it and truly dealt with it. Now, there's so much BS piled higher and deeper, that people forgot about the moun-

tain of mess at the bottom, and can only focus on the newest BS at the top. This is not leadership, just a smelly distraction that some have gotten used to the smell. And the rest of us are ready for it to all go away.

So, on this day or month where April Fool's jokes were once fun distractions from reality, we celebrate the satire that we created. We like it more than the other reality around us. Where places like The Double Door Inn are still open in for business, where your favorite neighborhoods aren't becoming a hipster mess, and good people like Kelly Call, Bill Walpole and others are still among us, helping us get through the times that we're in, until another reality takes its place. Satire? Reality? It all depends on your point of view.

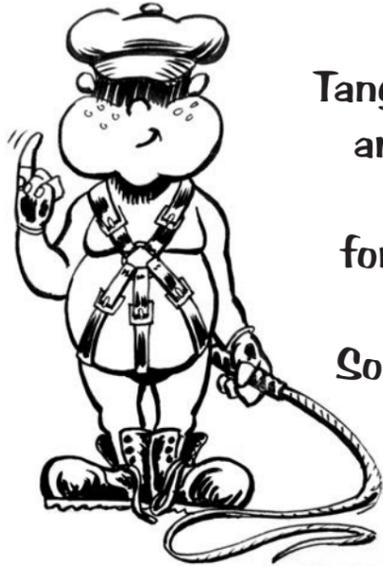
PS, the President hates leaks. Heh heh. Heh heh, leaks. That's what she said.

Feel better? Good. Now go create your own reality. The one I'm now needs a bourbon break.



"Gypsy" by Greg Russell

GregRussell.us



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Art and photos must be at least 300 dpi and 9 inches tall.
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"You can't be here right now, there's a private event."

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It is a paradox that every dictator has climbed to power on the ladder of **FREE** speech. Immediately on attaining power each dictator has suppressed all free speech except his own.
— Herbert Hoover

Charlotte's Toilet Tabloid

Share it with a friend, and for God's sake ... Don't pitch this rag!

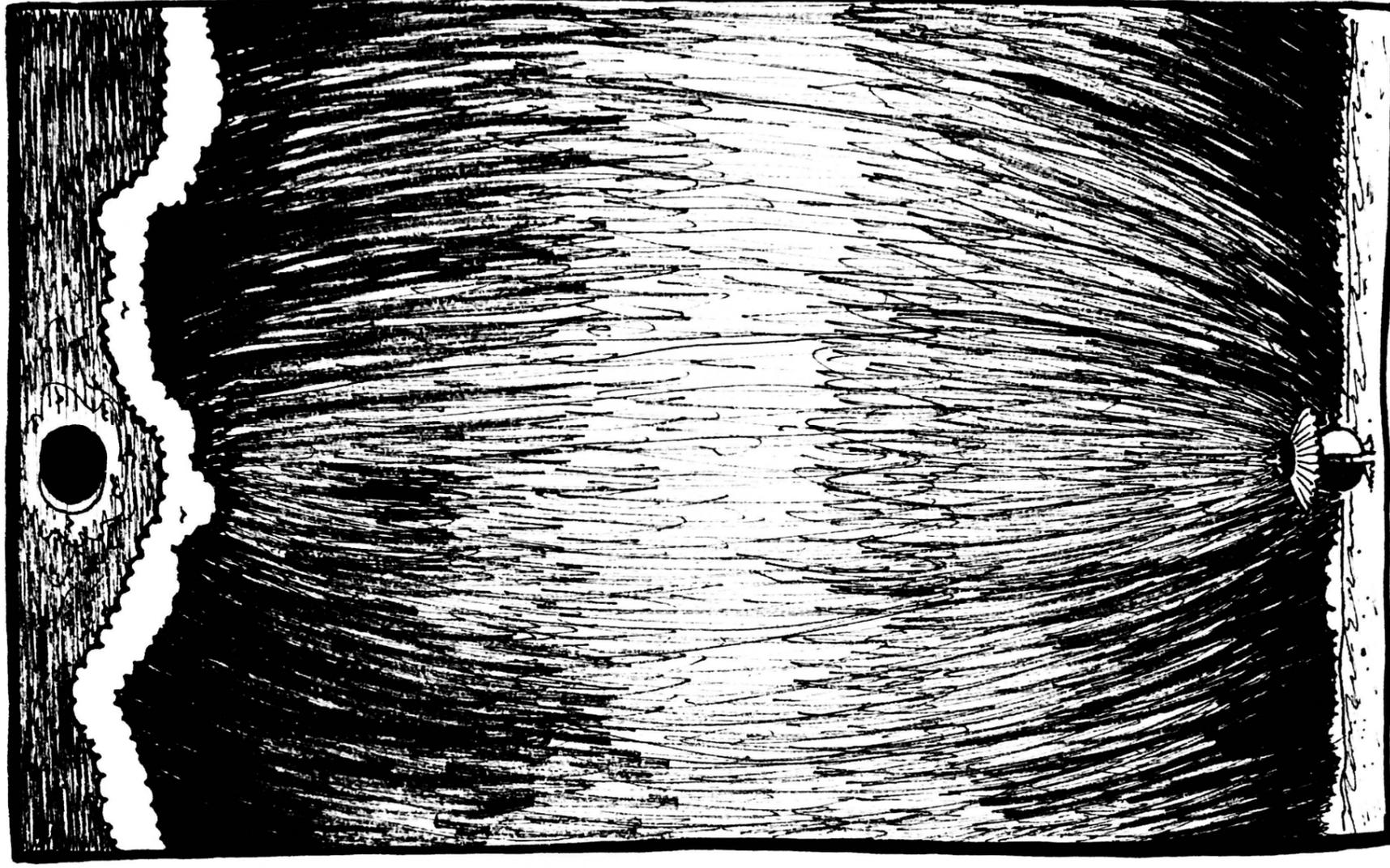
ATTACK OF THE 90 FT. DOUBLE DOOR INN

MCCRORY LOOSES HIS HEAD
TRUMP THE SWIMWEAR MODEL
CHARLOTTE BULDOZED FOR PUBLIC
TRUMP PRESIDENCY ONLY A DREAM
HIPSTERS OUTNUMBER PARKING SPACES



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