

# Local radar

local art local music local life

Issue 1

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*Sounds From Atlantis*

*Canvas for a masterpiece*

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*New life in Discipline*

*Why King Crimson knows best*

*Music scene savior:*

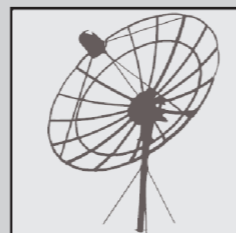
*R5 productions*

*meet*

*The New Sabrosa*

*and introduce yourself to*

*Rexedog*



# From the Editor



This year has been momentous; with presidential elections, a botched up economy, and a long awaited win for the Phillies. This year has been some what eventful for me personally as well. I graduated from Rowan University with a BA in journalism and decided I wanted to create a magazine-pretty much a big experiment- put together by a group of local artists, writers, and musicians.

Together we have created something I have longed for in the local art and music scene; a magazine dedicated specifically to that. South Jersey and Philadelphia have so much to offer their local residents but sometimes are over looked. Local Radar was created to spotlight what is going on in your back yards.

Most music lovers know what is going on nationally, what new music came out this week and when their favorite band is playing in their home town. But how many know what is going on at the bar down the street, what local bands are creating a following and what the local music scene has to offer. Unless you are in a band or maybe a significant other of a band member, it's hard to know what type of music is being created, who is creating it and how wonderful and special it can be.

The same goes for art. There are hundreds of little wonderful art galleries strung through out Philadelphia and New Jersey that showcase the talent and power of local art. Besides the exhibitions at the Philadelphia Museum of Art, many people miss the wonderful shows and gallery receptions held at smaller galleries simply because they don't hear about them.

That's why Issue 1 has a calendar of events to inform, three full length previews of up and coming local bands, a profile of a remarkable tattoo shop that will have you knocking at their door and gallery to spotlight some professional and beautiful local art.

So here is something to show you the potential your own neighborhood has and the interesting things your neighbors can do. Get in tune, get informed, and get active in this great culturally infused area that we reside in.

sincerely,

*Calie*

## local radar

EDITOR-IN-CHIEF  
calista condo  
localradarmagazine@gmail.com

DESIGN EDITOR  
calista condo

FILM CRITICS  
andrew basile  
robert press

MUSIC CRITICS  
james berger

CONTRIBUTING WRITERS  
andrew basile  
james berger  
christina meares  
phil cole  
alana talarico

COLUMNISTS  
carson shelton  
phil cole

PHOTOGRAPHERS  
calista condo  
luke leyden

CONTRIBUTING ARTISTS  
peg oakes  
luke leyden

CONTRIBUTING POETS  
christina meares  
nissa lee  
victoria tresko

COPY EDITORS  
david wynkoop  
carly romalino  
alana talarico  
phil cole

PRINTERS  
JVS Copy Services  
460 Main St  
Sewell, NJ 08080  
856-415-0323



DIY 5 10 *MirrorMask*

Make yourself lip balm, decorative magnets and toothpaste, or give them as gifts!  
by alana talarico

Reacquaint yourself with this Neil Gaiman cult classic and experience what you missed the first time.  
by robert press

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Meet three bands that will redefine your understanding of local music.  
Experience local art and local poems.

15 *Sounds From Atlantis* by christina meares

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# calendar

## **Nic Coviello- Spotting Raptors and Cadium Landscapes and Leah Reynolds-Sphericity**

March 12-April 3, 2009  
Location: Nexus  
1400N. American Street  
Philadelphia PA

Hours: 12pm-6pm

## **1 in 6 - Brian Goodhart**

February 28-March 25, 2009  
Location: The Archive Space  
1400 N. American Street  
Philadelphia PA 19019

Hours: Wed-Sun 12pm-5pm  
Using highway billboards as inspiration, Goodhart takes the idea of advertisement and media and turns it into colorful abstraction.



## **Casa de Venezuela's Dialogo 365**

March 3-March 27, 2009  
Location: Ice Box  
1400 N. American Street  
Philadelphia PA

Hours: Wed-Sun 12pm-6pm  
Enjoy art from 39 artists from the United States, Central America, South America, and the Caribbean in a visual dialog about social and cultural understanding.

## **Visiones 2: New Art from Cuba**

March 12-April 25, 2009  
Location: Indigo Arts  
1400 N. American Street  
Philadelphia PA

Hours: Wed-Sun 12pm-6pm  
Cost: Free  
Celebrating ten years of exhibiting Cuban art in America, Indigo Arts, presents Visiones 2 to show new and impressive cuban art.

## **Sugar Jazz Quartet**

Wednesday March 25, 2009  
4:00 PM

601 East Indiana Ave  
Philadelphia PA 19134

Cost: Free  
The Sugar jazz Quartet combined soul and blues with swing to create a sound that is true to the Philadelphia jazz combination of the organ, guitar, and saxophone.

## **Elie Wiesel A Mad Desire to Dance**

Monday, March 30th, 2009  
7:30 PM

1901 Vine Street  
Philadelphia PA 19103

Cost: Gen Ad-\$14  
Students-\$7  
Hear the Noble Peace Prize winner and author of the memoir *Night* Elie Wiesel speak about his novel *A Mad Desire to Dance*.

## **Christina Pirello This Crazy Vegan Life**

Saturday, April 18, 2009  
12:00 PM

Location: Skyline Salon  
Cost: Free

Emmy award-winning host of *Christina Cooks* and leukemia survivor, Pirello will speak about her new book *This Crazy Vegan Life* that offers a 28-day nutrition and fitness plan.

## **Bivouac**

March 6-April 26, 2009  
Location: Vox Populi  
319 N. 11th Street 3rd Floor  
Philadelphia PA 19107

A guest curated exhibition including video, photography, sculpture and drawings.

## **Mia Feuer: Displacement**

March 14 - April 5, 2009  
Location: FLUXspace  
3000 N. Hope Street  
Philadelphia PA 19133

Hours: Saturday 12PM-4PM  
This is a solos exhibition of sculptural work by Mia Feuer. Feuer investigates geography and the man made environment that we live in with her sculpture.

## **Pulling from History: The Old Masters**

February 26-May 16, 2009  
Location: The Print Center  
1614 Latimer street  
Philadelphia PA 19103

Hours: Tues-Sat 11AM-5:30PM  
*Pulling from History* is a group exhibition of contemporary artists whose work is influenced by old master prints.

While you are at it check out:

**Three Views of the Old Masters**  
Tuesday, April 7  
6:00PM

Join the Print Center for a special discussion on the exhibition *Pulling from History: The Old Masters*. Artists Jennifer Bornstein, Norm Paris and Andrew Raftery will be joined by Shelley Langdale, Associate Curator, Philadelphia Museum of Art, and Nadine Orenstein, Curator, Metropolitan Museum of Art.

## **Gallery Store Talk Susan Arthur Whitson**

Saturday, April 18, 2009  
2:00PM  
Location: The Print Center  
1614 Latimer street  
Philadelphia PA 19103

The Print Center Gallery Store artists speak about their approaches, techniques, and subject matter. Susan Arthur Whitson creates micro-universes populated by tiny toys and models to unlock an emotional response ranging from tranquility to terror.

## **ART STAR CRAFT BAZAAR**

Saturday, May 30 ,2009  
11AM-6PM  
Sunday, May 31,2009  
11AM-6PM

Location: Penn's Landing Great Plaza  
Columbus Boulevard between Walnut Street and Market Street

Join Art Star, a Philadelphia art gallery and shop, in their annual craft bazaar withvine music and over 150 artists providing affordable unique and high quality craft and art.

Graphics by travis roberts



# DIY

Easy do-it-yourself crafts and presents

by alana talarico and calista condo

## Make fun art magnets

### Supplies:

+ large round glass chips. They can be found at the dollar store or any craft store.

+ pictures or images that will fit into the chips. You can use old magazines, photo copied images or make your own drawings

+ 1/2" magnetic discs or a roll of magnet

+ Elmers glue

+ 1/2" wide artists brush or old paint brush

+ Goop glue

+ Xacto knife

+ scissors

1. Cut images into circles that are the same size as the glass chips. Old books and magazines have great images to use. If you want a more vintage type of imagery you can take your images and photo copy them.

2. Water down the Elmers glue using a 1:1 ratio to ease spreading. Mix thoroughly. Use the paint brush to apply glue to the front of the image.



3. Apply the image to the back of the glass chip. Hold and let it dry.

4. Cover the back of the image with more glue to ensure that it stays adhered.

5. Attach the magnetic disk or piece of magnet cut from the magnet roll using Goop glue. Hold and let it dry.

6. Once your magnets are finished wrap them up and give them as a gift or DECORATE YOUR FRIDGE!

## Homemade toothpaste



1. Zest the lime rind. Stop when you reach the pith or white part.

2. Let the zest dry for an hour or two. If you want the lime to be very small you can let dry over night and then grind with a mortar and pestle.

### Supplies:

+ 1 lime to zest

+ 1 cup baking soda

+ 40 drops of mint oil or peppermint oil

+ Zester

+ Nice lidded jar



3. Put zest, backing soda, and mint oil into your jar, tighten the lid and shake well.

4. Brush and enjoy. After a week try your old toothpaste and you will taste the chemicals.



### How To...

## Make your own lip balm

+ 2 tablespoons of vegetable shortening

+ 1 tablespoon of grated paraffin wax (you can find this at the grocery store)

+ 10 drops vitamin e oil

+ 10 drops lemon oil or cinnamon oil or even almond oil depending on the flavor you like. You can also use melted chocolate chips!

+ Some small cute containers with lids

### Instructions:

1. Combine all ingredients together in a mixing bowl.

2. Microwave everything and add 10 seconds if it isn't melted completely.

3. Pour mixture into your small container and let it cool to room temperature.



## Nitpick Politics by phil cole

I don't know about you, but I think I know more useless information about Barack Obama than I do about Paris Hilton and the marriage of Brad Pitt to Angelina Jolie.

This knowledge doesn't come from a creepy obsession, but rather a normal interest in politics. So as we pop our aspirin and pick up cups from the ground, hung over from the party that was the presidential race, we've also woken up with an STD of useless knowledge.

As a functioning CNN junkie, I caught a lot about John McCain and Barack Obama over the past election. Along with most other informed voters, I wanted to know as much as I could about the two before I made my decision, but as time went on, the news of them got more and more petty and unimportant.

Eventually, instead of sitting through a commercial in the wait to hear John McCain's stance on the Russia/Georgia conflict, I was instead waiting to hear the results of Cindy McCain's tax returns, only to be enlightened by the reporters with enough PCP in their systems to even give the Obama-Muslim case the

time of day. It is terrible that we have brought politics all the way down to such unimportant information. It's fed to us as important information but is only filler in the lazy universe of 24 hour news.

Why has the media tricked us into watching their esteemed political analysts talk for hours about the body language of candidates instead of their economic agendas? Why do we nitpick our candidates all the way down to whether wear a flag pin?

I'm sure that, to some incredibly small extent, these "issues" may have been contributing factors to one's decision of which candidate they voted for, but such micro-politics are a waste of time when they are drowning out the essential knowledge that should be broadcasted first and foremost by the media.

Until Ralph Nader gets enough votes to fund a third party so there can be another person to fill up the empty space during an election, it's going to be filled with the same garbage until we make it clear that we want news material with substance.

I understand it's hard to fill up 24 hours with constant news, but there's a whole world of real things going on, so how about we hear about them?



## Life and Love in LA

by carson shelton

Damn! I'm in LA now, LA as in Los Angeles, not LA like lala land where I've spent most of my life. Things are so different out here. It is sunny all the time, there are a million new

fast food chains to try out, and the people... Well, I've only been here for 3 days. I'll have to get back to you on the California residents.

So, Los Angeles definitely isn't Lala land to me. I've come here with a purpose. My mission here is to find an internship within the next week and complete my last college semester for my school's LA external program. The days where I had my head stuck in the clouds are pretty much over. They have to be in order for me to live out my dreams, right? 'Cause I have big dreams!

Now, I'm not saying I'm a dumb, careless kind of guy. I get my work done. But, I can tell you that in the past I've definitely been side tracked and not as focused as I could have been. For the first time in my life I'm all about me, and not feeling ashamed about it! Now what place could there be to exercise this new mind set better than LA?

To be honest, what has kept me preoccupied with things other than schoolwork has been the love life, or lack thereof. As a college student, or just a young person in general, people seem to automatically resort to telling you that romance should be the last thing you worry

about in life right now. If I had a dollar for every time someone has said, "Well, your priority is school. You don't need anyone," then I'd be a rich bitch.

Yeah yeah, I know I'm young and of course school is my priority. I never said it wasn't. But does my course work and my age make me any less human? Damn it, I want affection! It's not like I spend every breathing second of my life studying. I hate how people, especially older people, make it seem like all my day and night should be about is books. Maybe I should cut a hole in my text book and suffer from the pain of paper cuts on my penis. Maybe if I used white out as a lubricant, I could avoid those cuts.

But this isn't even about sex. This is about feeling the void of not having a 'special someone' in your life. I've somehow managed to keep myself from being bitter too long after numerous epic romantic failures. However, I think I am just a little jaded. I don't take anyone seriously anymore.

Despite the constant let downs I've experienced for the past...forever, I'm doing my best to let it have a positive effect on me in the long run. I'm a witness to shady individuals, people putting themselves first when they could and should have been more considerate to others, liars, cheats, scoundrels, and whatever you wanna call them. Moving out here to LA, I decided that this time, I'll stop worrying about them and start worrying about my damn self.

Why shouldn't I be? I'm in my early 20's, intelligent, social, single, and without children. I would like to think I'm pretty fly as well. Right now, My life should be all about me. You see, I love doing for others when I can, but I need to be on top of my own shit first. Now is the time to really start establishing myself.

By the way, I'm not coming for those who are in a relationship or who have kids. I'm just appreciating where I am, finally, instead of wishing I had someone else to make me feel whole. As long as I don't turn out to be 56 and alone, I'm cool! So, now I am doing what everyone else has been doing...Me! Wait, that didn't sound right, but you know what I mean.

I've been approaching this new way of life for some time, but I guess before now I saw this way of

thinking selfish and a one-way road to loneliness. It could be, if I go about it the wrong way. I have to remember, I'm not responsible for anyone besides myself. And I don't have to become a self-loving, douche bag prick to prioritize. You will still find me respecting others and remaining social.

When I find someone special, or when they find me (that sounds so much better), I'll embrace it and it will be beautiful, wondrous, etc. Besides, I'm special too! Just to keep it real, I still have my mushy moments and I've always admitted to how I feel and I take pride in that. For now, I keep them to a minimum. You know what I mean? In the meantime, I'm gonna need some more white out.

## The King of Discipline

by jim berger

This year marks the 40th anniversary of seminal prog-rock band King Crimson, although 'prog' has never been a term they were comfortable with. It's an irony considering they are probably the only truly 'progressive' band of their era, constantly evolving new ideas and expanding what they were able to do within the boundaries of rock. *Discipline*, the debut of their 80's line-up, is probably the most musically bold they ever were, taking in elements of exotic world rhythms and nimble, interlocking guitar and combining them into a fresh new sound all their own, as well as effectively creating what is now referred to as 'math rock' in the process.

Prior to the album's release, most fans of the band had probably expected they would never hear from them again. Only a handful of years earlier guitarist/ founder Robert Fripp had declared that King Crimson was over 'forever and ever' and that he believed the world was headed into a downward spiral. He was partially right: the 80's were a decadent and over-blown period, and a lot of the music created in that period was reprehensible- but the mighty Crimson did of course rise again. For the 80's band Fripp once again enlisted master drummer Bill Bruford (part of the hard-rocking 70's line-up that practically invented heavy metal) and renowned session bassist Tony Levin who (in addition to being a master of the low-end) probably has the most awesome mustache in history. Completing the quartet was up-and-coming guitar whiz Adrian Belew, who also took on the vocals.

There has probably never been a tighter performance in history (certainly not in rock music) than the one recorded on this album. Everything from 'Frame by Frame' to the title track move at unbelievable speeds (what's even crazier to think about is that they often played faster live), weaving in and out of ridiculous time signatures and the band never misses a beat. Bruford plays exactly what is needed to further the music and never a note more, holding back the temptation to pummel the set on everything except the chaotic 'Indiscipline', the partially free-form counterpart to the titular instrumental.

Belew is the first singer in the band to really write his own lyrics- they read like beat poems. He often uses words more for their sound than their meaning. His vocals are at times soaring and at other times pointed, and although he is often compared to the Talking Heads' David Byrne, he really does have a style all his own.

And Fripp, with his arpeggios and spirally, cyclical riffing... well, he is probably the greatest guitarist alive, and this album is a testament to that. I don't think there is anybody else who could play what he plays, but he makes it appear to be effortless.

*Discipline* is not my favorite Crimson album- that honor probably goes to *The ConstruKction of Light*, their late-period, grungy and at times Beatles-influenced guitar overload- but it is one of the best things they ever did, and there really hasn't been anything like it since (except of course for the slightly derivative follow-ups *Beat* and *Three of a Perfect Pair* that rounded out the 80's era). This is an intense, demanding album that might actually intimidate the listener on the first spin. Once you let it sink in however, and begin to really appreciate the intricacies of what each musician is doing, the effect is almost mind-blowing. I know that sounds like it must be an exaggeration, but listen to 'Elephant Talk'- Belew actually manages to make his guitar sound like a rampaging elephant. I can't think of a better way to describe it.



## A Tale of Two Sisters

by andrew basile

In 2003, South Korean writer/director Ji-woon Kim shared with us an achievement in foreign horror called *Janghwa, Hongryeon*, translated, *A Tale Of Two Sisters*. Dynamic in its complex story and nail-biting in its tension, *A Tale Of Two Sisters* spins the yarn of a pair of very close sisters who both return home from an asylum to find their stepmother's OCD behavior to be nothing less than overbearing and controlling. Their father seems numb to what is happening around him, possibly from the mysterious loss of his first wife; or maybe from the return of his little girls.

The girls experience otherworldly events, visions of ghosts and strange, unplaceable memories, and bond together for safety. After the depth of their relationship with their stepmother is explored more and more, the girls' longing for their real mother becomes clearer, and their fear of the wardrobe in their room begins to unravel the story for them.

*A Tale Of Two Sisters* is not to be missed. Horror fans, suspense fans, and those who enjoy the meticulous cinematography and production of Asian cinema will all be singing the praises of Ji-woon Kim's masterpiece long after they experience this benchmark in Korean horror. And do yourself a favor and watch *A Tale Of Two Sisters* before Hollywood ruins it for you with the remake *The Uninvited* that came out this past month.

# Mirrorsmask

by robert press

As with many things too off-beat to truly be described, *Mirrorsmask* seemed to sweep into theaters and right back out like a brief gust of wind. Now long out on DVD, the film hasn't achieved the cult status it should probably enjoy.

There are any number of possible reasons for such an outcome, and some would say without hesitation that it points to nothing more than a poor film.

Thankfully – perhaps unexpectedly – those knee-jerk critics are dreadfully wrong.

The story is simple enough: a girl – Helen, as portrayed the incessantly charming Stephanie Leonidas – in a cursed land she knows nothing about takes it upon herself to, with the assistance of her oddly charming and outright bumbling cohort, release said land from the clutches of whatever evil pervades

. It's a fairy tale at heart, and like all fairy tales it feels as if it has been told before. Where *Mirrorsmask* truly separates itself from its kin, however, is not in its story – it's in how the story is told.

Visually, *Mirrorsmask* is beautiful. Most importantly, it is complete. It would be hard to find a more competent team of visionary storytellers than Dave McKean, Neil Gaiman and the Jim Henson Company. The result of their combined talents is a world dusky at some points, vivid at others and always breathing with a paradoxically washed out intensity. On a purely artistic level, *Mirrorsmask* succeeds brilliantly.

Obviously, relying on computer artists to supply the majority of a film's settings and several vital characters is a touchy thing. Any number of production aspects can go wrong, ranging from actors who can't pretend to talk to something that isn't there, to directors who don't know how to help those actors, all the way to animators who may not be able to give the world the kind of life it needs to feel 'right,' rather than simply tacked on.

Thankfully, *Mirrorsmask* has avoided such a fate. Leonidas, barely pushing 20 at the time of filming, portrays Helen as endlessly troubled but caring. Upon being whisked away to the quirky land that serves as the majority of the film's backdrop, she's suddenly aloof, refreshed. Her aforementioned companion, Valentine, is as close to Shakespearean as one may get and wittingly played by Dublin native Jason Barry. Barry spends all but a minute of the film behind a rather unforgiving plaster mask, and it's a tribute to his ability that his expressiveness never suffers.

Design has to be shown some attention, as McKean has gone all-out to give *Mirrorsmask* a look so unique that it simply cannot be described. Those familiar



with McKean's style will see it shining through in spades over the entirety of the film, from characters and buildings all the way down to the simple drawings Helen hangs on her wall. McKean seems to have as many detractors as he does supporters, but it's hard to argue with the results.

All that said, *Mirrorsmask* is not without its flaws. One unfortunate side effect of such an involved, bizarre and visually deep world is how distracting it can be on the first viewing. Important chunks of dialogue can easily be missed by those with eyes inclined to wander into the background. Gaiman's off-beat worlds are difficult for some to get into, and the plots 'go here, then there, then there, then there and finally here' pace may prove irksome for those looking for more complexity. Simply put, *Mirrorsmask* isn't meant to challenge the mind so much as pique it.

Given the names involved, it's easy to expect more than – as mentioned – a fairy tale, but if those expectations can be put aside, *Mirrorsmask* proves to be a story that shouldn't be missed.

# For Music's Sake

by calista condo

It's 8:48 p.m. on Saturday night and the crowd anxiously awaits A Silver Mount Zion to take the stage at the First Unitarian Church in Philadelphia. The room is small. There are no rails or barriers keeping the crowd from the stage front and people of all ages with green wrist bands come and go as they please.

There are no bouncers or security in sight. The bands sell their merchandise, most of which is priced under \$20, at a table located in the back of the room.

Up until a several years ago, a setting like this barely existed in Philadelphia. Up until a few years ago bands such as, A Silver Mount Zion, Kayo Dot, and Explosions in the Sky would have had trouble finding some where to play in Philadelphia that was not a bar that would excluding half of their fans, the unfortunate under 21 crowd.

R5 productions, a Do It Yourself promotions agency, whose goal is to provide Philadelphia with friendly, cheap, all ages shows, is responsible for bringing this atmosphere and bands like

these to Philadelphia.

R5 productions evolved from one person's dream of being able to see the bands he loved to a very prominent force in the Philadelphia underground music scene. This person is Sean Agnew, a 28-year-old Philadelphian.

"One thing that had a big impact on my outlook early on, was wanting to see bands, but I could not because I was not twenty-one; They were playing bars," said Agnew. "I started writing to bands asking if they would want to come back to Philly and plan an all ages show. I never had the idea to start a business".

*"I never had the idea to start a business. Before I knew it, tons of bands were asking me to do their shows. That's when I realized maybe this could be a job."*

According to Agnew, he would try to get in touch with bands that he and his friends wanted to see. The first year of contacting bands, he hosted five shows at the age of 18. He felt it was a hobby; he made no money at all. The next year, because other bands shared information on Agnew and

what he was doing, he held fourteen shows at local venues.

"Before I knew it, tons of bands were asking me to do their shows. That's when I realized maybe this could be a job," said Agnew. Even though the agency started out as a hobby and as something Agnew wanted, it progressed naturally into something that has aided the underground, independent music scene of Philadelphia and has catered to many youthful music lovers.

Bob Brewster, a 22-year-old Graduate student at Rowan University (located in Glassboro, New Jersey, only 30 minutes out side of Philadelphia) has been to more than 10 R5 shows and feel that R5 has created an atmosphere where anyone can go and have fun.

Brewster also knows they have made shows much more accessible to younger kids. What appeals most to him though, is the friendly setting.

At most hardcore, metal, or metalcore shows, ones that Brewster enjoys most, the security at other venues is more than tight.

The bouncers automati-

*"I would say ninety-nine percent of the bands I work with appreciate what we do and like the atmosphere we create."*

cally assume the kids are going to make trouble or start fights, often jumping the gun, kicking them out, or taking advantage of their "power".

The security at R5 is their to ensure the crowds safety and to make shows as friendly as possible.

"Security is laid back and understanding. They actually listen to you and treat you humanely" said Brewster.

Along with Brewster, David Wynkoop, a 23-year-old musician who has attended R5 shows, feels they provide things that other venues or promoters lack. Ticket prices are cheap. There are no barriers caging you in, and you can leave and come back as you please.

"Bands can tour with out having to skip over Philadelphia because R5 provides different venues and they always try to fit bands in as much as possible. They give little known or very conceptual artists a venue to play at" said Wynkoop.

"If it weren't for R5 shows, I wouldn't have been exposed to so many of the bands that I listen to today because I would go to see one band and see four or five other bands in one show that sparked my interest."

R5 has a great repore with audiences as well as the bands they host shows for. The bands walk away with as much money as R5 can give them, which is always more than other venues, according to the R5 website. They also try to provide bands with as much as they can.

"I would say 99 percent of the bands I work with appreciate what we do and like the atmosphere we create," said Agnew.

Brewster, who was also a musician in a metalcore band knows a few bands that have worked with R5 and feels they offer a lot to the bands who book shows with them.

"They pay well, treat bands with respect and do what they can to get a band in when they can. The aren't just

promoters, they know the music and they aren't just out to make as much (money) as they can," said Brewster.

Agnew feels that because most of the bands, except for a few major label bands, are there because they love music and want to share it understand the atmosphere and appreciate it because they have an underground music lifestyle. They want the audience at the front of the stage, they want an intimate setting and they need the profit from the shows.

R5 productions has given music lovers a place to go to see their favorite bands, has brought many little known and amazingly talented musicians to Philadelphia and has helped the already actively growing underground local music scene flourish and become more eclectic.

No one is charged four dollars for a water, no one is kicked out for a misunderstanding, and no one is left out in the cold because they are not 21-years-old. It's music for music's sake and R5 productions has allowed it to be so.

# 12 OZ

by andrew basile

*Forget your convention of body modification. Rethink your idea of a tattoo shop. Get that word 'parlor' out of your vocabulary, please. While you're at it, get tattoo gun out too. And tat. Think art. Real art. Think a sick exhibition of talent on an unconventional canvas. Forget sailors, jailbirds, carnies. Think businessmen, women, parents, the everyman. The art form of tattoo arts has matured and grown into a viable and successful artistic occupation; and here is the evidence.*

Take one step, just one, inside the door of 12 Oz. Studios in Gloucester, New Jersey and imbibe the atmosphere. This isn't your parents tattoo shop. Look on the walls. Look at the art; the oils, the pencils, the sculpture, the photography, the mixed media. Art is priority in 12 Oz., as it ought to be. Talk to Dee when you walk in. She will greet you with a smile that you won't soon forget, and a personality that will make you feel as if you have been to this shop ten thousand times before. She's also a walking, beautiful advertisement for the quality of work done at 12 Oz. Smell the A & D ointment and latex, throw a Dum-Dum lollypop in your mouth. Sit and relax on the furniture, observe the art as if you were in a museum or gallery, and feel like a friend of the shop; because you are.

You will probably hear the musical buzz of the tattoo machine coming from the first room from the lobby; the art space of Meghan Patrick. Meghan specializes in all things beautiful. Her work delicately kisses her clients' skin with a brilliant touch that begs her clients to brag. Working with Meghan is like sitting down for a cup of coffee with a close friend. No one can make a client feel more comfortable than Meghan; and by the time you're finished, you have a one of a kind, beautiful piece of art by which to remember her. Feel free to gawk

at her trophies and awards while you are in her room, and page through the innumerable art books on her shelf as you begin to understand her influences, preferences and tastes.

Through her room is Brendan's. A little tucked away, but just as comfortable and inviting. Brendan's work ranges from conventional to traditional to lettering to uniquely original to sick work. Another personality that is hard to deny is Brendan's, with a laugh and a comfort while working that makes the experience exactly what it should be; fun and enjoyable. As like Meghan, after a session with Brendan, you will feel as if you have just been tattooed by



someone you have known for more than just the three hours you sat.

Venture back through the lobby, and you'll meet a hallway that is adorned with some of the most insane, beautiful, frightening, inspiring and gorgeous artwork from the resident artists as well as other local

artists. Don't just speed through this corridor. Take it all in, enjoy the variety, and realize that these fantastic works are symbolically hung to prove the art in tattoo arts. Beautiful imaginations of all tastes live on these walls.

Self-designed t-shirts, jewelry cases, hand crafted handbags and lunch boxes, welcome you to the next room. More unique art, more beautiful creations from the staff and other local artists capture your eye before you arrive at the room where the cornerstone of the shop resides. Alex Feliciano.

Owner/artist Alex Feliciano's room is one that displays an amazing measure of talent and proficiency while retaining an incredible humility and dearth of hubris in its size. With Alex's talent and artistic background, it is amazing that he is so incredibly approachable. As the owner, there is a certain measure of responsibility with which he carries himself, but the majority of his attitude lives in a realm of an everyman. A quick scan of the art books, dvd's and action figures that festoon his room will tell you of the dynamic and interesting personality of this gallery worthy artist; not to mention the awards, trophies and other accolades, though as any good artist will tell you, they aren't worth nearly as much as the art itself. From the



ground up, Alex built 12 Oz. to the name that it is, which is more than evident in his pride in the shop. His tattoo style and art is nothing less than extraordinary, meticulous, and detailed to an inhuman degree. It is to no one's curiosity that Alex has a bit of a waiting list to be tattooed by him, but it is a waiting similar to the Christmas Day wait that results in the joy of finally receiving exactly what you asked for.

Across from Alex's room is the final room, inhabited by the beautiful, dynamic and wonderfully honest in her aesthetic and attitude, Lara Slater. Lara's work can be as beautiful and feminine as her sweet side, or as twisted and demonic as her dark side. Like the other rooms of 12 Oz. Studios, hers is dressed in her artwork which ranges from photorealism to surreal to wood-burning to sculpture. Lara's honest and sweet demeanor is welcoming enough. Then you look at her portfolio. Pinch yourself if you need to; that art is on skin. Lara is the kind of person that you inexplicably would like to just be around without even knowing thing one about her. Her love of the art form is more than evident in each sweet ache of the tattoo machine strokes that she casts; creating work that makes her skin canvases beg to be a part of.

Like any labor of love, there is blood, sweat, and in this case, ink that is poured into every inch of the building, the people, the attitudes,

and the work. In a society that is only beginning to realize that tattoo art is indeed an art form of the same ilk as a fresco, a watercolor still life, an oil portrait, or life instilled into an insentient mound of clay, those at 12 Oz. Studios embody this idea everyday in their work. Alex Feliciano has built a shop that shoves preconceived notion of tattoo art to the prejudice ground, and proudly stands atop it; ushering a demand for an acceptance as legitimate art. If the shop itself, as a monument to Alex's hard work and belief in his craft, isn't enough to convince you that tattoo art is a living, modern renaissance, just look for a moment through the portfolios in the lobby. Enjoy what a tattoo can be.

Forget the banner and heart that says 'Mom.' Forget the blue bled battleship on the old man's chest. Think H.R. Giger, think Salvador Dali, think Sam Kieth. Think of whatever your mind can muster from the most beautiful and angelic image, to the most fantastic and horrifying nightmare. They are all here in folders of living artwork, crafted by the hands of true artists who love their creations as much as they love those who wear them. The tattoo machine is the pen, the brush of these artists, and the tool they choose to use to create their beauty oughtn't diminish their skills as artists. 12 Oz. Studios embodies and celebrates the word artist first. There are no tattooists here; just tattoo artists.

## Meet the Staff

Alex Feliciano

Alex Feliciano was born in Yauco, Puerto Rico in the late 1970's. His father sought employment in America to try and provide a better life for his family. He moved without speaking any English and without his family to Camden, NJ and worked hard labor hoping to one day send for his family. About a year after Alex was born the family settled in Camden. Drugs, violence, and poverty were constant battles and part of everyday life. Alex had one saving grace- art. He had been drawing as long as he could remember and art was the only rescue from the rough neighborhood. He admired his older brother's drawings, he admired the colorful graffiti on the buildings in his neighborhood, and he knew what he was meant to do. Starting as a graffiti artist, then an airbrush artist, and now a world-renowned tattoo artist, Alex has always worked hard to improve his skills and to start a company that could be the outlet he needed for all the ideas. A company that could be that next level he constantly strives for, a company that appreciates that drive and artistry in others.

Brendan Poblocki

I've been tattooing a little over two years, and drawing and painting my whole life. I have a degree in fine arts from The College of New Jersey. During that time I created large mixed media pieces comprised mostly of found objects and materials. I've been getting tattooed since 1992 but I never really considered tattooing as a career. I was inspired by a friend who was tattooing out of his apartment, and then I met Alex Feliciano. He gave me an apprenticeship at 12 oz. Studios. I'm not sure if I can say that I have a "style" at this point, but my favorite tattoos are anything traditional, neo-traditional, or just weird. I try my best to accommodate anyone who walks through our door, whether it's a cool sailor pin-up or simple lettering. If I'm tattooing, then I'm happy.

Lara Slater

Born into an artistic family, Lara Slater is an artist by trade. Tattoo artist, painter, illustrator, and generally creative, she relentlessly tests the boundaries of her art. With an equal balance of the weird and unusual, her work varies from horror inspired, spiritual, realistic, and just colorful! She's been tattooing for about twelve years and drawing since she could pick up a pencil. With an abundance of respect for her fellow artists and those who inspire her, she is just happy to be in such a large, ever-changing industry. "Tattooing is a personal and life altering experience. From the beauty of the art to the compassion and personalities of the people you meet everyday. I just knew I wanted to do it at a young age and would never get sick of it." To see more of Lara Slater's art and tattoo work visit [Artdelirium.com](http://Artdelirium.com)



# SOUNDS FROM ATLANTIS

by christine meares



Tony Cooksey works for the Department of Homeland Security. Greg Israel is a materials distribution technician at Children's Hospital of Philadelphia. Brian Butcher is a choir teacher at Cinnaminson Middle School. Matt Walker is a photographer for an arts and crafts distribution company; you may have seen his photos on the displays in A.C. Moore. So, what is it that unites this diverse group of men? Their music.

They are the members of the self-proclaimed "brooding indie-rock" band Sounds From Atlantis (SFA), and these guys have come together to create something that anyone from the "folkster" to the "hipster" can enjoy.

Sounds From Atlantis, as they are known today, formed at the intersection of two separate timelines which finally, thankfully came together after two years.

Timeline one: lead-vocalist and guitarist of the band, Tony Cooksey, began Sounds

From Atlantis as a solo-project. Cooksey had his E.P. professionally recorded at World Lab Studios in Blackwood, NJ, while simultaneously singing lead vocals in the progressive-indie-rock band How To Catch a Ghost.

*"So, what is it that unites this diverse group of men? Their music."*

Timeline two: Casey Rivel, guitarist for How To Catch a Ghost, decided to leave the band behind and travel to Florida to attend Full Sail University in pursuit of a recording degree. The remaining members of How To Catch a Ghost decided to "combine [their] previous dark-fusion roots" with Cooksey's work-in-progress to form the new Sounds From Atlantis.

This parting of ways, albeit bittersweet for the band members, has proved fruitful. SFA

has graced the stages of many very prominent venues throughout Philadelphia and New York, from the Grape Street Pub to the Knitting Factory.

The band has also been featured on 93.7 WSTW-FM's radio show "Hometown Heroes," a weekly program spotlighting the best local music from the Delaware Valley.

For bassist Greg Israel, however, it's not necessarily about being recognized. It's about the music.

"Music fills me," said Israel. "And I want ours to fill people."

I had the delight of seeing SFA play at the Flipside Bar in Berlin, New Jersey this fall and I was blown away by their full, sophisticated, and raw sound. Though SFA were tucked into the far corner of the bar, their music filled the building and spilled out into the street. SFA was the headlining band and they were given the gig by The Coastline.

One night as Israel was driving through Deptford he stopped at a red light. He looked to his left and noticed that the guy in the car next to him was holding a microKORG. This (perhaps little-known) synthesizer is a much worshipped piece of equipment in the indie music scene. Naturally, Israel shouted to the other car, asking about the KORG. All in a matter of 40 seconds, Israel and Dwayne Banks, front-man of The Coastline, exchanged Myspace addresses and set up a show.

Though Sounds From Atlantis doesn't seem to have trouble setting up shows, all the members agree that promotion is the biggest challenge they face. "Myspace and Facebook help a lot, but you really have to push your product in other ways," said Israel.

With an upcoming not-yet-titled E.P., their third recording, being released this winter, the guys are as excited as ever. SFA really

broadened their horizons with this one. They had the opportunity to record in the music hall at Cinnaminson Middle School where keyboardist/saxophonist Brian Butcher works as a choir teacher.

"It's really exciting that we got to work with so many different instruments," explained Cooksey, SFA's charismatic vocalist.

"This recording is very organic," said Israel. "We didn't use samples; we played instruments that we never even used before. We did it all."

Only having been together for about two years, SFA consider themselves just a baby on the scene. However, they still recognize their success and growth and they have advice to offer newly forming indie bands on the scene.

"You have to have drive. In the beginning there is no pay, no recognition," said



Walker, SFA's handle bar mustache sporting drummer. "Just remember why you're doing it: for the love of music."

"Love it and own it," said Israel. "Do it from the heart."

And front man Tony Cooksey only has one word of advice for up and coming rockers; "Kneepads."

Introducing...

# The New Sabrosa

by phil cole



Meet The New Sabrosa: a four piece rock band from southern New Jersey. The New Sabrosa, having been on the local music scene since early 2000, has already been bringing a refreshing new sound to South Jersey, but pledges allegiance to no genre.

"The sound of The New Sabrosa is very organic," said bass player, Jon Bradley, "It doesn't really fall into any specific genre."

The New Sabrosa's sound, for the most part, arguably shares influences from select Modest Mouse, Portugal the Man and without a doubt, Brand New (the newer stuff, that is). According to the

band members themselves, their sound is born from all their different tastes of music into one.

"I know that Jon and I like a lot of classic rock, a lot of blues and things like that," said Sean McKenzie, the band's lead guitar player, "and I know Tim likes a lot of experimental music."

Tim Grabarski, the band's relatively new drummer, joined the band in February of 2008. His drumming adds an abstract element to the full, ambient sound of The New Sabrosa, without leaving behind an essential groove to their songs.

"I think the biggest differ-

ence between the recordings," observes Grabarski, "is that it's more bass-and-drum/ rhythmically recorded whereas before, it was more bass and rhythm guitar structured."

A striking parallel to the band's idea of style fusion is the mixture of the actual people making the music. The four band mates resemble characters of a sitcom in the midst of their perfectly filmable practice space.

Outside of what appears to be their television set-worthy practice space, the guys can be found in the comfort of their beat up couch in Sean McKenzie's garage, where words and noises are thrown around like a

game of dodge ball through the thick smoke of Camel cigarettes. These are the minds behind the band. So, let's get to know The New Sabrosa as people:

Jon, the smart-ass of the four, always keeps it real... in his own, odd way. He is not hesitant to question the validity or truth in the words of anybody in the band, or anyone in general, for that matter. Jon, narrates the way he sees the world from his own philosophical angles and with his own remarks, mostly formulated in some sentence structure unknown to any linguist.

Besides being a really nice and relaxed guy, Tim stands out as the thinker of the band. He seems to analyze things and think deeper into a question than most. His response to anything you throw at him can be assumed to be well thought out and sincere.

Dave, as the rest of the band proclaims, is the tough guy of the band, but beside his intimidating size and strength, most would find that he really isn't. Everyone in the band has their comic moments, but Dave takes the cake as the funny man. If Dave has made you laugh or even shamelessly made you feel uncomfortable in his own odd and humorous way, all is right in the world.

If you had to describe Sean in two words, you'd probably come up with something relevant to "brilliantly stupid" being that his sense of humor is derived from

before, but with a less of a rocky tone to one a little more intense and envisioning.

Evidence of their newfound musical maturity can be found not only in their music, but also the lyrics. The New Sabrosa's new EP has more depth beyond its cool sounding title. "The Great Furnace" is a conceptual idea themed to the Biblical Revelation 9:2, which addresses the end of all things to come. Badass, right?

Aside from the recordings, The New Sabrosa is also great to see live. When performing, their goal is not only to play to precision, but also to entertain visually with whatever stage presence they can provide.

"While we're at practice, we always try and think of things to put



the desire to say the wrong thing at the wrong time and mask it in a serious tone. Conversations with this guy are always a riot, but definitely not for the overly serious.

These four characters have done well in combining their personalities and musical interests into their new collection of recordings. These new recordings, which will be coming out as an EP in the near future, will be titled The Great Furnace. This new set of recordings still keeps ties with the same sound as

on a captivating show," says Grabarski, "We have an extra floor-tom we play and a couple auxiliary instruments to entertain while we play. We like to put on a good sound and a good visual performance."

Whether it is from their creative style of writing music or just them being themselves, this band is a sure concentration of entertainment. To find out where you can hear these guys live for yourself or just listen to some recordings, go to [www.myspace.com/thenewsabrosa](http://www.myspace.com/thenewsabrosa).

*"We like to put on a good sound and a good visual performance."*

# REXEDOG

## Makes Some Noise

### Psychedelic Grunge Band Combines Past and Present to Create Music of the Future

I'll never forget the first time I met the young men who are collectively Rexedog: dual guitarists Dan Cole and Colin MacFarlane, and drummer Dan Bogan. I was on the same bill as them in a run-down bar in Philly (back then I was part of then-fledgling prog-rock act the Tea Club).



I remember thinking, as I took in their sonic assault, 'I don't know if these guys are good, but they sure are captivating'. They were unflinching in their resolve, their music a blend of grungy rawness and psychedelic guitar riffs. They possessed perhaps an inappropriate amount of confidence, but that has always been their strength. Here they were, a bunch of teenagers, and they carried themselves with the swagger of the Rolling Stones.

Even then I thought of them as rock stars, and they were and continue to be one of

the most daring and original bands in the local Jersey scene.

Now they are all in their early twenties, and as they have matured so has their music.

Colin (who spent his summer working on a construction site 'throwing things off a 100 foot tall structure and watching them crash to the

ground') is studying at the University of Monmouth to be a musical educator, and has been applying techniques and theory he has learned there to songs like 'Five Four', a pounding live favorite that wouldn't have been out of place on King Crimson's *Discipline*. He has been crafting complex syncopated guitar parts and working increasingly in different time signatures.

Drummer Dan

Bogan is attending Ithaca college, and while it can be difficult for all the members to find time to get together and practice, when they do the results speak for themselves.

The band describes the typical band practice as breakdown of time and ideas.

"We spend about a 30:70 ratio of time talking about ideas for songs and actually playing them," said Bogan.

Usually Colin or Dan Cole will bring a theme to table which the others will hammer out into a final song, adding their own unique

"We want to do something that will inspire others do something similar, and maybe grow a mustache."

flourishes along the way. The band's most recent effort is the self-recorded *Green Tea Mango* LP.

"We finished that last year in November," said Colin.

The album is filled with catchy yet surreal rockers with lyrics ranging from Pokemon (incidentally Cole's favorite video game) to 'Neurosyphilis', perhaps the strangest thing one could base a song on.

Yet it was this very track which caught the attention of the head of A & R at Island Records, who said he thought it could be a hit. Ultimately however, the band has decided to remain independent, citing the fickle current nature of the record industry.

Their dream is to create their own label-slash-artistic network, tentatively called Will Prog For Food, which would showcase other original local bands that they like as well as their own releases. Their ultimate goals?

"We want to do something that will inspire others do something similar," said Dan Cole. "And maybe grow a mustache."

"Music is life for us," said MacFarlane. They feel it is essential to their being, like oxygen (or in Cole's case, Nerds rope, his favorite snack).

Presently, Cole is studying abroad in Rome, taking in the culture- and the band eagerly awaits his return, when the plan is to record new songs they have been working on since the summer for use on a proposed concept album, the story of which is still under wraps. (Cole lists Deerhoof, Battles, and the Fiery Furnaces as some of the new bands he likes, though it remains to be seen how much influence if any these artists have on the new record).

A possible contender is the piano-led 'Fill This Gaping

Hole', posted recently on their Myspace profile (these days every band has one), which represents a shift to a somewhat darker tone, yet still manages to distinctly encapsulate their sound.

The boys look forward to playing many more shows together, something which they all unanimously agree is a blast. And truly, as I alluded to earlier, the crux of the Rexedog experience is their combusive live show something like if Nirvana was fronted by David Bowie after being taught guitar by Adrian Belew. Live, Dan Bogan's drums approach an almost John Bonham-like intensity.

Fan Travis Henderson Moore claiming, "I like to call him Dan Bonham." Another fan, Brian Milligan, never misses a Rexedog show he knows he can make saying they 'get him pumped' and are 'a refreshing break from the monotony of the usual emo scene'.

The future looks bright for these three lads from Cherry Hill, who show no signs of stopping any time soon. Their music is truly a treat; It's like musical hard candy- a little tough to get through at first but with something delicious hidden inside.

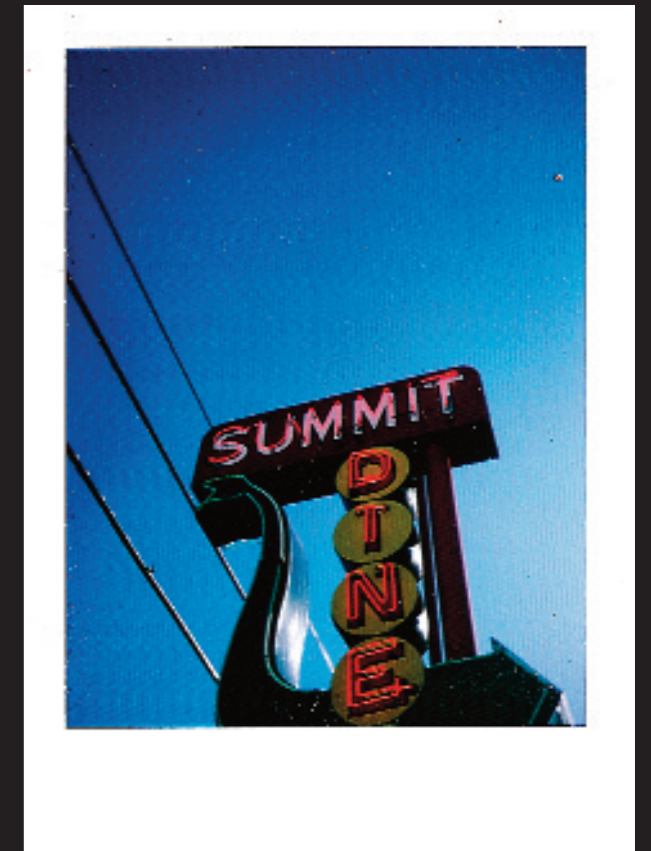
by jim berger



GALLERY



Photo By Peg Oakes



Photos By Luke Leyden

# Yellow

By Christina Moore

The void of you is my tsunami;  
the swallowing of my body-like Jonah;  
watery tendrils wrapping around my toes  
becoming vines that make a free life improbable.

I put the kettle on, I can't breathe.

You were never a fresh teabag

raised up under my nostrils: lavender, chamomile, açai.

No, but it is my heart that is stapled

to the end of your string, steeping

atop the boiling water of an unlearned lesson

twenty three years old.

Meat-water.

The whistle blows and the pot calls the kettle black.

I am sick from peeking around corners

into and out from every bedroom of life,

checking up on you.

All the wallpaper in the house I grew up in

is cracked, peeling, revealing;

tarry yellow glue that

never was destined to hold fast.

Poems and sonnets from age's yet unending trickle

drip down the walls through floorboard slits and

seep into a home-cooked meal,  
lending themselves to the bellies  
of those who inhabit my home.

A different breeze sneaks in

through the holey curtain there today

than did nine, eight, seven years ago.

I used to sit beneath that window

and blow whispered wishes and dreams

off sills, like a child holding her first dandelion clock;

one hundred tiny pappi drifting slowly to the ground

like snowfall on a summer day.



Photo by Calista Condo

# Klimt's Kiss

By Nissa Lee

The geometric patterns  
of our lips,  
our dress,  
our hips,  
the way my belly slips into the  
groove of your groin,  
and my fingers into the  
recesses of your spine.

We are fragile in the face of desire.  
In a moment these shapes between us could  
fissure,  
the shapes within us could  
fracture,  
and our layers could  
disintegrate until there's nothing left but  
bone  
for all the critics and curators to  
work with.

And then what would they say?  
And how would they preserve us,  
touch us without causing us to  
shatter into pieces on the  
cold museum floor?

Glue could not reconstruct our posture,  
the way you envelop me  
as I arch into you.

# if the glass don't ring, pour out the content

By Victoria Tresko

With very tall arms and much larger hands  
shred by the past and glass in the sand-  
I am attempting to keep things safe inside the fists,  
whilst feeding the particles to my fingers.

In this dream everything is white.

There is no use surrendering-  
waiting by the river with a sweet,  
halcyon air, I am in your galaxy.

I recognize  
the interstellar clouds gone and  
Stars are born and falling.  
It is clearer for me to understand  
what I can see outlined with knives

On one side, bones  
the other-

Seraphs. I flew with them  
in an attempt to find our god.

Each with six wings,  
"with two they covered their faces,  
with two they covered their feet,  
and with two they were flying,"  
but this coast only complains and  
then dismisses its resentment.

The wonderment has adopted enough time.

I'm clipping my wings;  
I'm pasting my feathers to the air.  
There's nothing waiting for us there.



Painting by Lara Slater



Painting by Lara Slater



Photos by Peg Oakes



Photo by Luke Leyden