

# RED 19

MAGAZINE



V

FEATURING  
BROTHER DEGE &  
FASHION BY CAT



SO, ABOUT THE COVER ARTIST

AND THIS ARTIST



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INSTAGRAM:

COVER ARTIST: @WILLIVMMVILLIW

FIRST PAGE ARTIST: @BURNT.RYNOLDS



THAT  
MUSIC  
AND  
ART  
ZINE

Annnnd we're back.

Finally.

It's been a minute, y'all.

This issue is all about the weird, beautiful, dark, scary, and horrific.

Brother Dege.

Andy Black.

A collector's Bolt Rocky Horror flyer (you're welcome).

Another killer piece by Cat.

Art by William and Ryno.

Sounds cool? It is cool.

That's all for my introduction this time.

As usual, enjoy.

Miranda

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*Happiness... whatever the hell that is.*



Dege Legg. He's- to quote Tarantino:  
"A pretty far out dude."

To be honest, I didn't know what the  
f\*\*\*a DIY artist until Johnny Silver  
and Roz LeCompte peer-pressured  
me to write on their idol/friend:  
Brother Dege.



**You do music but you've also written novels. So, what inspired your novels *Cab Logs* and *Generation Hope*?**

The CL book was inspired by the job and the people that I encountered on the job.

Just to give you a little background, I needed a job and for five years on the night shift, I drove a cab. I figured it would be pretty interesting and it was... and it turned into a book, ya know? I documented it night-to-night when it was interesting-not everything was interesting-and then when I was done, I had an 800-page-book. And then it took me about 10 years to widdle it down and revise it to a manageable form....what'd you ask me about the other book?

Dege and I met upstairs in his studio. I had only really heard of him a few days before the interview and definitely had not read his books.

**How did you get your start?**

It's always been therapeutic. I just did it for me—for me to help make sense of my own little world. I didn't have big ambitions or aspirations to do it for a living because I didn't think I was good enough. Sometimes now, I don't think I'm good enough, ya know? And I just did it as a means of...it's like art therapy. So, I kept doing it. Eventually, I'm like, 'Know what? I oughta give this a try.' I'd regret it if I didn't do it. I would try and do it in front of people, which is embarrassing. It's an unnatural thing to be on stage sometimes because I'm not a natural

performer guy—even though I've kinda figured out how to do it my own way. I just like creativity: that's what I'm interested in more than even music specifically. It's all part of the pot I like to stir in, ya know? I had some difficult times growing up and didn't know how to deal with it. [I] somehow got lucky in that doing art projects and creative things just make you feel better about your reality—your own tiny piece of reality. That's always worked for me. I still to this day only do it for me. I make things that I'm interested in, and the fact that maybe some people like it and are interested in it as well is fucking fantastic, and I'm totally grateful.”

“ I ’ M N O T E V E R Y B O D Y ’ S C U P O F T E A  
A N D I D O N ’ T N E E D T O B E . W H A T I D O  
I S . . . I T ’ S N O T G R I N D C O R E B U T I T ’ S  
N O T M A I N S T R E A M E I T H E R . . . I T J U S T  
C O M E S O U T T H E W A Y I T I S . ”



**You just came back from a European tour. So, how did you start from being an artist down here to performing in Europe and having a song in “Django: Unchained” to all this cool shit you've done?**

Oh my God. Number one: you have to be fucking crazy to do this shit. Like, after 30, ya know. Everything before that is just kinda fun and it's a hobby, but

after a certain point because this area is so conservative, you've gotta knuckle down and really dedicate yourself to it. Otherwise, you just look like a crazy person...and you are to dedicate yourself to this in this sort of working-class environment of (Lafayette, LA) (6:54), ya know?

I just kept doing it. Me without having some sort of creative activity in my life? It's not a world that I wanna live in. It just works for me and it doesn't work for everyone. This is a tough life, but for myself...I just kept doing it out of self-preservation. I wasn't trying to get rich or anything

**Dege was trying to achieve:**  
"Existential peace."

**A common thread- the cloth from which artists are cut - is stitched from: pain, hope, yearning, and a slew of other adjectives that range from mildly malignant to magnificently morbid. That's how art is born: the disruption of peace that is existence.**

"The ideal is everybody wants to do: 'I wanna do something brilliant, and I want people to recognize that it's brilliant and then hopefully in one-five years, it'll be out there and everybody will know. I don't know if that happens anymore. It didn't happen for me. Over the course of 20 years of just doing only artistic things that I wanted to do and not really compromising on them at all. Like Tarantino, I didn't know anyone that he knew, he discovered it on his and got in touch to



use one of the songs. I had been doing this for a while when that happened. It didn't crown me overnight. It didn't hurt, but it didn't make me rich or wanted everywhere (7:52)  
I had already

To answer your question, I don't know how you get here. You just have to be nuts enough to do something you love for long enough for your own selfish reasons and hope people eventually start to like it.

**What are some dreams that you've had realized that you never thought you'd be able to see come into fruition?**

Making a living being a musician or an artist. Also, getting to publish a couple of books. That actually might be harder.

**What advice do you know about success and touring that you wish you knew about 10 years ago?**

Don't wait for anybody to do anything for you. I think at one time the industry did a lot of development for younger artists, and I don't know if that exists anymore. I think they want you to just build your own empire until it's financially lucrative for them to get involved. ~~[[[10:59]]]~~ you just have to go do it yourself. This DIY shit? It's true. You do have to do it. I had DIY a lot of stuff—not by choice, either! It was just out of necessity...I would still be waiting around if I hadn't booked a solo tour in 2010 to go around the United States. Just don't wait for anybody to do it for ya.

**So, we've seen a lot of deaths in the last few years. Have you had any brushes with death in the last few years?**

I won't go into detail, but yes. I've had a lot

of dark patches in my life that I'm not proud of. It almost feels cliché to kind of delve into it because it's a similar story that's been told by a lot of other people but it's gotten really dark. Ya know, there's emotional trauma in my past—like a lot of people, ya know—and it's hard to deal with. I still have to deal with it to this day. I struggle with it. I try to improve myself as a person: to not be an asshole and also find some kind of balance of happiness, whatever the hell that is. Because I don't want to be miserable. I've spent way too much time on my life being really fucking depressed and not wanting to live in this world. I wasted a lot of time. I don't know why—maybe it's the chemical wiring of my brain, but I don't want to stay in that mindframe. I know my music's dark...somewhat. It's like that because I use it as a therapeutic thing to get this stuff out, because I don't want to stay in that mindset. I don't need to walk around, pretending I'm the Prince of Darkness either...but I've lived it.

I SEE PEOPLE STRUGGLING OUT THERE, AND WE'VE ALL GOT OUR OWN LITTLE BATTLES. YOU NEVER KNOW WHAT THE PERSON STANDING NEXT TO YOU IS DEALING WITH...PEOPLE DEAL WITH REAL HEAVY SHIT AND SOMETIMES YOU DON'T EVEN KNOW IT.

**Where do you see the scene going?**

"I don't know. I'll tell you what, I freakin' love it because I've been in the scene since the '80s, and I've seen it go through so many reincarnations. It's gotten bigger and it's gotten better.

"You only need two people for a scene, ya know? Two people talking about music, making noise, doing something...when people talk about the scene being small... I'm not down with that."

By the way, according to Dege:

"The '90s were only good from '91-'93...everything else was shit."

**FOLLOW THE ARTIST**

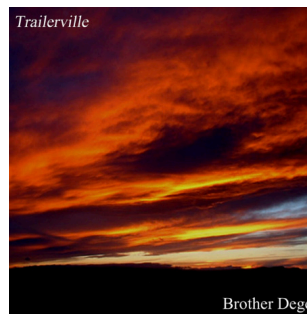
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# THE ANDY BLACK



Chances are you've seen a drag show before. Chances are you didn't know horror drag existed.

**"You look at something that's the standard of beauty from face value- it's easier to be appealed to that versus something that's a little bit scarier,"** says Andy Black: resident of Bolt Lafayette and travel drag artist- as well as a nurse- brings the traditionally femme practice of drag performing into a darker spotlight. Here's what my conversation looked like with Andy one afternoon...

### **Describe your drag persona.**

I love this question because usually people want you to have this specific kind of character, but Andy became my muse to create whatever I wanted.

Monsters, creatures...my persona is whatever Andy wants to be

### **I've seen horror drag and I've seen femme drag.**

When I was younger, horror is what got me into show business. Nightmare on Elm Street will always be my number one horror movie. The camp of Freddie Krueger and what he was...horror just made me feel the most emotion.

### **What are your opinions on different types of drag and their popularity in specific settings?**

I will say this: I love all types of drag. I'm not one of those people who thinks one drag is more valid.

Drag is more of an expression of your inner self. How you want to express your art through the art of drag.

### **You performed at the first Southern Gothic Film Festival, do you see Lafayette expanding with more alternative forms of art like drag?**

When I first started onto the drag scene, there wasn't many people that I know doing horror drag as much. You would have people that would theme it to Halloween shows and things like that, but I do it 365.

In general, drag started with mainly like a feminine energy, right? Ya know- classic drag. I think- for me- I grew up like that gothic alternative and seeing

woman that are also gothic alternative and not being expressed as much in drag to express that there are women that feel a different outside of what the standard of beauty is...(6:19).It's certain things like in beauty pageants and stuff where you don't see women walking in evening gowns with their tattoos showing.



### **What trials and tribulations have you faced with performing a more alternative type of drag.**

I haven't faced as much adversity as some alternative queens in other cities but I will say- shout out to the ladies at BOLT here in Lafayette- they have always accepted my style of drag and have given me a platform to showcase that. Being on stage here in Lafayette, I haven't always been perceived well. I've had people walk out of a show because they were scared. Chances are if I'm doing a clown, somebody who has that phobia, they're not going to shit down and

watch that. I think for me, that's what I love the most about doing horror drag- it's for the thrill seekers.

"You're looked under with a fine magnifying glass, you're scrutinized for being different already within a community that's already been shunned away, right? So you're furthering that so you're bullied your whole life for being gay or whatever the case may be and then you get to a place you feel like would be

home and then you're bullied within that community....I'm not saying that I was bullied...it's a different world.

"To see something through death... that's the ultimate beauty for me. Death is more of a celebration of life...I like to visually look good but still be a ghoul."



### What drag artists and non-drag artists do you look up to?

Drag artists, one of my best friends, Santana A. Savage\*\* is probably my favorite drag queen. I respect her on so many different levels. Not just the drag but the business side of it because not many people talk about that: you actually carry it as a business- not just an art form.

You have to have a level of professionalism. I just look up to Santana so much. Non-drag artists? This is hard but honestly? Johnny Depp. I know that's such a weird thing, but you know him as an array of different characters and that's what Andy is to me.

-Miranda Davis



FOLLOW THE ARTIST

INSTAGRAM: @THEEANDYBLACK



# AUTHENTIC AESTHETIC

BY: CATHERINE ROSZELLE

The age old question of, “The chicken or the egg?” evades me. The music or the madness. The part or the whole. The crisis or the genius. At an eventual tipping point, blurred lines are just that: singular colors smeared together on a canvas, originating from a mind, and blending together to create a final piece for all to

embody any one particular ideal. However, all of these pieces are interwoven and strung together to create a final result which often can resonate with an audience. I think of how this approach to critical thinking can be reflected in the everyday appearance one shows to the world: assuming the clothing covering a



admire. One can stare at such a piece, with its bright gallery lights spotlighting, and wonder, “Which comes first?” I often ponder what initiates a creative process and what that flow is like. What I am most interested in is the process in which one takes to get to the end result. The steps are singular in theory, not connecting or creating anything bigger, not making sense. They refuse to

body is reflective of a person’s inner-world and is a creative outlet on its own, how does the final result of what one shows through dress come to be?

Adornment is arguably the most personal non-verbal cues one can show to others. The process in which one takes in deciding how to portray themselves in the world can be simple, but it also can be quite complex. Whether a

conscious choice or not, the outcome is rife with choices. Like Andy Black uses costume, prosthetics, and makeup to achieve a specific goal while performing – which is an exaggerated example but an example nonetheless – the selection

of parts creates a whole, creates an image. He creates a story, creates a character through this notion of visual story-telling. Individual fragments come together in such a way that an emotional response can occur in the person who takes in the final result. Each step taken to achieve expression of self is a vital piece of a complex puzzle worth solving. Taking an inventory of how this idea manifests in my own life, I can't help but reflect on authenticity through the way I present myself. While I don't necessarily choose what to wear to

convey a specific tone, subliminally it happens, especially to myself and likely to others, too. The energetic tie to what I cover myself in (or not) is palpable in my experience. Waking up on the wrong side of the bed has the power to trickle down slowly into this choice. More often than I am willing to admit, I stare at my closet's open doors and wonder, "What do I want to wear today?" Most times, I select items that fit, literally and figuratively, with what I consider to be "me." However, there are days that my choice is defiant to my ego's ideal vision of



myself which makes me physically feel wrong. I feel like the most inauthentic version of myself, an exaggerated imposter syndrome if you will, and it leaves me wondering, "Who am I trying to be? Why am I trying to be something that isn't me?" What I believe is the most pertinent point to argue, though, is this: what is more important: the act of an appearance to reflect a persona or to overcome a perceived one?

Residing in a relatively small city such as Lafayette adds a layer that those in bustling metropolitans likely don't incorporate into their decision-making process. Referencing Instagram accounts such as @watchingnewyork and mid-2000's Internet fashion data goldmines like LookBook, I confidently state identity through dressing is not a novel idea; it is easier to embody the truest version of self when surrounded by more people. Surrounded by hundreds of thousands of people, perhaps even millions, has the capacity for one to assume an almost faceless identity. The threshold for judgment is in direct proportion and relation to the amount of people one encounters in a given day. There is power in assuming whatever role one wishes to be. Living under a microscope, however, amplifies each decision, especially when one frequents the same places, sees the same people. It takes courage to unequivocally be themselves when in a microcosm. There is autonomy in anonymity, and there also is autonomy in consistently showing up as your most authentic self.

In a culture where the default is to consume as much as one is able and where seemingly everyone is on a quest to discover their true selves – like Brother Dege's music and drive, like Andy Black's dedication to paving the way for a new approach to being a drag performer – I take away the novel idea that hailing from a small community has the power to facilitate an environment where one is given the support to truly embody the truest version of themselves. I am who I am because I am this way, I am parts of a whole, I am the chicken and the egg. You are, too.

FOLLOW CAT ON INSTAGRAM:  
@GRACEHEMISPHERE & @\_\_OLIO

THANK YOU FOR READING

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ZINE DESIGN BY GRETA GERSTNER