



Price: 4
 Presentation: 5
 Variety: 5
 Accompaniments: 5

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Well folks, as fun as it's been, it's time for Cheese Louise to come to an end. I got to hit up excellent restaurants like Abel Brown, Finch & Fifth and Edgar's, and I only had one disappointing experience from the Bees Knees during the entire series! I'd say that's a winning record.

Of course, I had to top off this review series with a tried and true favorite, Craft and Vine. Always a winner. Craft and Vine opened back in 2013 next to Farmhaus, and I was lucky enough to score invites to the soft opening in late February of that year. I'm sure you've heard of this wonderful establishment by now, but if you still haven't paid them a visit, it is more than worth it - I've had my birthday dinner there for two years in a row now. I always have a cocktail (or four) and I never pass up the charcuterie.

Cheese Louise

CREASES

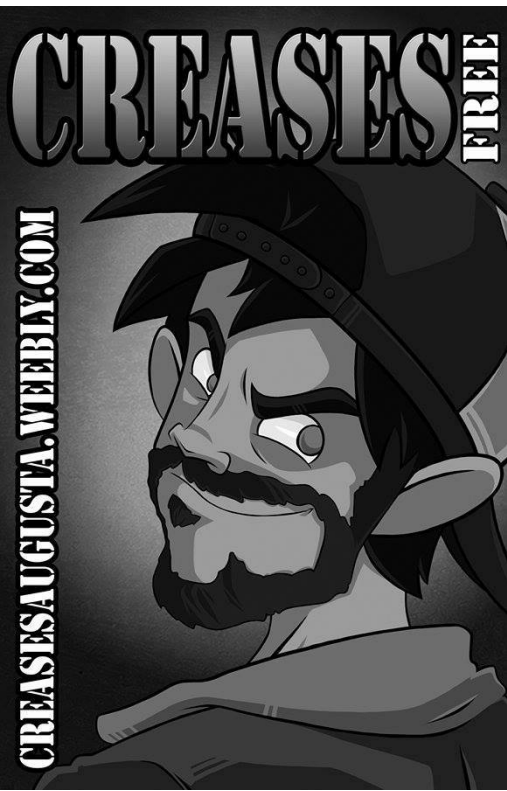
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 Submission Editor

Adams Mitchell
 Contributor, Editor
 Publisher

Deece Cassius
 Cover Artist
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Snitch Karma
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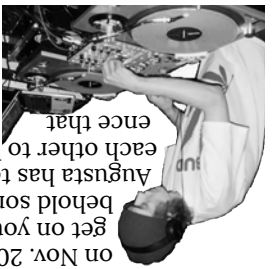
Jason Walter
 Contributing Artist



BAKPACCA

Theiss McIntyre, aka BOOST MC, aka BakPacca is now a staple of the electronic music scene. You can almost think of BakPacca as a renaissance man of EDM. The German-born mixmaster has been honing his skills since his early teens and now boasts a collection of carefully crafted electronic masterpieces ranging from blistering drum 'n bass, to heavy ass minimalist dub inspired raiings, to the dirtiest of trap. Any electronic audiophile will have a field day perusing the wealth of electronic on his Soundcloud. Speaking of soundcloud.com/bakpacca, the next time you throw a party and want freaks getting busy on the dance floor, drop some of BakPacca's DnB mixes through your speakers and watch the bodies writhe with musical ecstasy. BakPacca will be joining 20 DJs on two stages at Sky City on Nov. 20 for the Butta Ball, so get on your dancin' shoes and behold some of the best DJs Augustus has to offer mix it up with each other to bring forth an expert-ence that should not be missed.

@bakpacca
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Shawn Weber
10/21/15

GODMOTHER

Simon Grant

In a town like this, you always got one. We had this kid called Godmother, though I don't rightly remember his Christian name. See, the problem was he refused to learn the alphabet and to be afraid of shadows. The strap was the least of his worries then. The basement was from then on; never leave until he got the learning done, his dad said. Lights out all day till alphabet lessons began. Godmother once told me later that he learned the never-written secret of how sleep works, the one undefeatable weapon of the real-wise. I heard his dad would toss down all the breakfast components from egg to pig and say, "Try putting that together without the alphabet." I heard he had this contraption like a birdcage that wrapped Godmother in barbed wire so he couldn't move an inch. The only way he'd be set free is sing

the alphabet song, but he just kept singing, "Next time won't you sing with me," over and over.

We'd talk to Godmother through a wire mesh and pass him skittles and other candy. We had to bend deep down in the grass in his backyard to see only his eye through that metal mesh. He said he wasn't lonely, and that's why he could never be afraid of them. Godmother didn't make much sense sometimes. He said, "He's the one who has to break, not me. If it takes a million years of me down here in darkness, he'll be the breaking one." I guess Godmother thought he'd live a million years. I always believed what Godmother said, even if it made no sense.

For me back then, I couldn't even stand the black ants eating skittles in the grass, too much like shadow for me, shadow eating the color away. Anything with eating mouths I found frightening,

anything with need for color inside its belly could take me down in it. My dad, whose belt buckle said "God's Love" like warning signs, told me once, "You got out of the womb. Don't waste your life trying to get back in. It's dark in there and never ends well." Many years after that, I'd think about Godmother whenever I got the shivers and wished I could face the black barbed wire cage. Or even the strap once. I know Godmother will be down there singing his "Won't you sing with me" a million years from now, undrunk among a million corpses. A million years, when the great Black Hole that made us brings the sun back home to darkness, dissolving all the sky's possible colors like sugar crystals in coffee.



What's your approach to each new comic?

I think it is important to just "nerd-out" a little bit. I tend to just pay attention more to the things I am joking about, as well as observing current events, and news stories. Sometimes it's tough to figure out what you wanna do... and of course some jokes are funny to me, but would cause a shitstorm if I were to make them.

How long have you been running 1d4 Round Comics?
For almost 3 years now. And full-time freelance for about a year, year and a half. Originally, my friend Zach and I were talking about doing something, but we didn't have the skills or equipment necessary. After some time, I just said screw it and got a copy of Gimp, told Facebook we were doing a comic every week, and started drawing. I figured, I'd get used to it. Not the case! The first 2 or 3 comics were drawn with a mouse. It was a nightmare. We had already told all our

friends, and if we didn't deliver we were gonna look dumb. We've only missed a deadline once since we started, during that ice storm a year or two ago, when the city went dark. I'm pretty proud of that.

Web comics verses printed comics?
There is no question the Internet is the greatest idea sharing tool to ever exist, and I think it would be foolish to ignore it as a means of exposure. Each system has its benefits and it's pitfalls. Printed comics, have a hard time being seen and a very easy time being recognized. Conversely, Webcomics have a very easy time being seen, but get lost sometimes in the vast sea of other webcomics available. It's really about your preference, and understanding your format. I personally have found a lot of success as a webcomic, but I know a ton of great artists who have amassed a huge fan-base doing traditional print work with only a relatively small online component.

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What has been your artistic experience in Augusta?
When I was drawing back in highschool, I was always trying to be part of the arts community, but I was very blatant, and rudely, dismissed as "a comic guy". I am very happy to say though, in the last few years that kinda mindset has really taken a nosedive. Recently, I have found that groups are more accepting of differences, and style choices, and it has made me want to be more active in the community. It really is a great time to be an artist in Augusta.