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ruix

ZINE

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NINE

Vol. III

A Foreword by:

Sir Bob  
Bucko



Ruix wants to hear from you! Ruix is a print zine and online publication with a focus on local and regional DIY music and art. Ruix Zine first appeared in 2011, in conjunction with the formation of the Dubuque Area Arts Collective (DAAC).

We are seeking your contributions, including - but not limited to - essays, poetry, short fiction, interviews, reviews, and visual art. We also welcome recommendations for local musicians, artists, and other creatives you think we should profile.

You can contact us at: [ruixzine@gmail.com](mailto:ruixzine@gmail.com) or scan this QR code to find our content submission form.



# BRAD FAUTSCH

artist - teacher - Dubuquer

*"If you are a creative person,  
or an empathetic person, or  
a thoughtful person, in a way  
you kind of owe it to the world  
to create and to bring your  
own vision into the world."*



Brad Fautsch is an artist and art educator who lives in Dubuque Iowa. In 2000 Brad received his B.A. in Art from the University of Iowa. Since then he has been teaching Art in the Dubuque Community Schools. Brad currently teaches at Dubuque Senior High School. Brad has shown his work in Dubuque and the Tri-State area on a regular basis including group shows at the Nash Gallery, the Dubuque Museum of Art, and The Voices Warehouse, as well several solo exhibitions. Brad's most recent work represents several years of exploration of the media of drawing, collage, ceramic and mixed media sculpture.

In this interview, Brad sits down with DAAC Board Member and founder Bob Bucko. He discusses the motivations behind not only his independent art practice, but his career as a high school art teacher in Dubuque. We hope you enjoy learning from Brad as much as we have, and as much as the young artists and minds of Dubuque have.

Cheers,  
-The DAAC



## **A few years ago you contributed album art to a local band, Cervine. Does music and your interest in it influence your art in any way?**

Yes, absolutely. I am glad that you asked that question because sometimes I feel like music has more of an influence on my work than other artists' visual art. I'm constantly listening to music and also trying to discover new music, and I found that a lot of bands' aesthetic and sound and even the art that they choose for album covers has a really strong influence on my work.

One band that comes to mind along these lines as an influence is Radiohead. I really like the albums that they put out when they started to embrace technology or maybe just a technological sound in their music, and what came out was this beautiful type of music with a lot of layers and stuff like that, but also a sound that expresses the loneliness and anxiety of the modern age - I really embrace that quality, I think, in my work.

I'm always thinking of what it's like and what it means to be an artist working in these times. Also, they have a really strong relationship with an artist who does all of their album artwork, and I think that's interesting because it's almost like you can see and hear the music. Lately I've been really influenced by some bands I've had the chance to see live. One that comes to mind is Spiritualized, who I saw this past fall. They do a lot of experimentation with many layers of sound that come through a lot of guitar pedals and really loud electric guitars. The result is like these abstract fields of sound that are so loud they almost transport you to another place, and I've in some ways tried to duplicate that feeling in some of my most recent works where I'm just layering on top of many layers to the point where it's almost hard to make out some of the individual elements. I think you can kind of see that influence in the piece that I created for the cover of the Ruix Zine.

Another influence that definitely comes to mind is David Bowie. I recently saw a film about him called Moonage Daydream and found that to be really inspiring. He was talking a lot about his early years and his technique of writing lyrics in that time, where he used sort of a stream of consciousness and cut-up method for creating songs that I could really identify with as a visual artist who uses a lot of collaging techniques in my work. Also, I really enjoy just listening to him talk about the artistic process and what it's like to both be an artist and someone who "consumes" art, so to speak. In this one part he was talking about being young and hearing the music of Fats Domino, and he mentioned how he couldn't understand anything that he was saying in the songs and how that was actually making the music more interesting for him because it was more about the feeling that was created in the music and the ability of the music to transport him to another

state of consciousness, so to speak. I thought that was a really interesting point because as a visual artist, all your life people are always asking you, "what is it?" And sometimes you just wish more people would be willing to look at your art and just kind of take it in instead of always asking for a literal translation. I mean, it is good to discuss art and its meaning and stuff like that, but sometimes people just need to let themselves get caught in the mood that the artist is trying to portray, instead of always trying to figure it out.

## **Do you have a preferred medium or any stylistic or aesthetic preferences? I've noticed both geometry and anatomy play into your work - what drew you to explore these aspects? Which artists influenced you at different stages**

Well for me I guess art-making always comes back to drawing. That was my earliest art form, as it is for many artists, because it's just about making marks on a page or whatever. I really like the media of drawing because to me it feels less formal than a lot of other art mediums, like oil painting, for instance, where there's more of a pre-established tradition that you can feel kind of overshadowed by sometimes. With drawing it's just literally putting down that mark that is right here in the present moment and there it is on the page. Also, I feel this applies to both the mixed-media and sculpture that I do. Really, I see those mediums as being like drawing translated into another more three-dimensional space.

As far as artists that I've had an influence on me: probably my earliest influences were just comic book artists. I basically learned to draw mostly by looking at comic books and trying to copy the drawings that I saw in there. Then when I got a little older, I started looking at more mature comic artists like R. Crumb and people like that. I think you can still see some of that influence on my work, especially in the way I draw with the cross-hatching and dark shadows. But then of course in college I was getting more influenced by fine art and artists that you would see in museums. Some of those artists that come to mind would be Francis Bacon, Robert Rauschenberg, a lot of Dada and Surrealist artists, and traditional African art as well.

Another genre that really inspired me is outsider and visionary art. I think artists who developed their craft outside of the mainstream system end up coming up with things that otherwise no one has really thought of. When I was in college at the University of Iowa I saw an exhibit of Henry Darger's work and that just blew me away. I mean sometimes the mainstream art world can seem really stuffy and even kind of elitist, and that's why I think outsider art is so interesting. These are artists that really developed outside of any kind of art world hierarchy or who weren't trying to please anyone or fit in anywhere. They were just inspired by their own minds.

**What are your earliest memories of creating, making things? Did you realize you had a knack for visual art from an early age? Did you have family and/or community support?**

As I mentioned earlier, I would say drawing was what I started doing really early in life. Even as a kid, people would praise my drawings for looking good or realistic, so I suppose I did realize I had a knack for it. Of course when you get to college and you start formally studying art you realize that a lot of people have a knack for it and a lot of people are even better than you in terms of sheer skill and stuff like that. So that's when everyone starts to realize it's not really about skill. It's actually more about finding your own unique voice and translating that into your work, [pull quote] because there's always going to be someone who can draw a more realistic face or whatever.

But yeah, my family was always pretty encouraging about my art. I don't come from a family of artists or anything like that but they did encourage me. However, growing up, being an artist was really never seen by many people as a viable career option, so I really never considered it. It was really just something I did for my own enjoyment and my own entertainment. Obviously, when I was growing up they didn't have iPads and things like that, so it was one way that I would just entertain myself when I was bored. I really didn't consider art to be like a career path or a way of life or anything like that until I got to college and I started seeing more of that type of thing. At some point along the way there I just decided that this was something that I always wanted to be involved with in some way.

**At what age did you begin formally studying art? What is your formal art education? In what ways did it prepare you for your career, both as an artist and instructor? Why did you decide to pursue teaching? In what ways has it been rewarding?**

Well, I first started formally studying art in college. I took a few art classes in high school, but that was really the extent of it. I was actually really into creative writing when I started college and that was most likely going to be my major, I thought. But I wanted to take an art class and see what that was like in college, and at that time at The University of Iowa you had to be an art major to take a basic drawing class. So I switched my major to art to take a class and I never switched it back to anything else.



Once I started taking drawing classes, especially Life Drawing, I was just hooked. I loved the exchange of ideas that happened in the classes when we would critique and share our work with one another, so I just wanted to keep doing it. Then when I got to about my senior year in college I had no idea how I was going to use my degree to make money or anything. One of my summer jobs had been working with young people at the rec department here in Dubuque, so I knew that I had some enjoyment and ability in working with kids. Then I decided to try an education class and I really connected with one of my teachers there, and that got me on the path of studying education and ultimately becoming an art teacher.

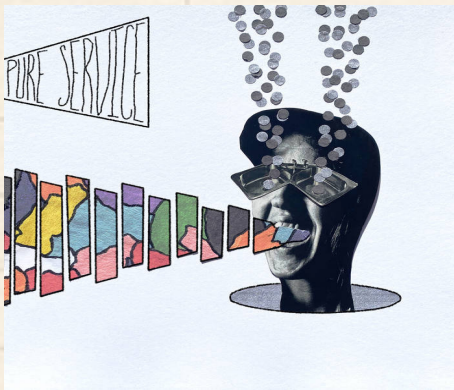
I would say that the great reward of teaching is just all the different lives that I've been able to reach, all the young people I've gotten to know over the years, the relationships that I've created, and just that human aspect of interacting with other people. That's the true reward. I am their teacher, but honestly, they have taught me a lot of things as well.

## What advice would you give to a young aspiring artist - or 16 year-old Brad?

I teach high school students, so obviously I interact with young people everyday, and one thing I've seen is that a lot of them are disillusioned and when they look at the world that older generations have created for them they feel like previous generations have failed to create a world for them that they are actually happy living in. So I see a lot of that and I know that I also felt that way when I was their age and I still feel that today to a large extent.

But what I would say to them is that if you are a creative person, or an empathetic person, or a thoughtful person, in a way you kind of owe it to the world to create and to bring your own vision into the world. Because right now the world needs your vision and your creativity more than ever. We deeply need artists and visionaries today.

So the arts is one way that we can build community and interact with one another and help start to try to bring about a better world. It's one way that we can tell our stories and also bring meaning into the world. Everybody has something that is worth saying and contributing, so I hope that young people will speak up and share their vision with all of us.



## Pure Service – Pure Service

(2022, self-released)

Well, Ruix is once again back to provide some print material about music locally, regionally, and beyond, for you to read on the shitter. Since 2011, Ruix has been around in some form or another to do this and I am both humbled and thrilled to be asked to contribute to this newest iteration, even though I live in Colorado now. Listen guys, my house may be in Denver currently, it's true. But anyone who knows me also knows that my home will always be in Dubuque. And so, it excites me to be able to come back to the Ruix supper table and write about a Dubuque band with such fervor.

I'm talking about these three young fellas from D-Town who call themselves Pure Service.

Pure Service. When I first saw their name, I have to admit I thought it sounded a bit Jesus-y. You know, more like a fundamentalist Christian conversion camp that helps folks to "pray the gay away" than a killer Midwest power trio, but that is exactly what they are.

Their self-titled debut record is not only one of the strongest debuts I've heard from a young band in a while, but it's also one of the best albums I've heard so far this year. This thing is brimming with infectious pop hooks but it's also got enough teeth to be compared to any number of '80s-era Dischord hard-core bands.

The album opens with a solid but pessimistic anthem called "Future's Bleak," which reminds their listeners that even though life can be pointless, they're gonna kick our ass with some rock 'n'roll anyway, so settle the fuck in. Other standout tracks for me include the raucous crescendo that is "Who Are You?" which reminds me of the sort of jazz-rock groove of early FIREHOSE, and the barroom swagger of leadoff single "Doctor of Sanity." I am also quite partial to the band's more laid back side, as shown on "Her, The Time."

And as if blowing my mind and my speakers wasn't enough, Pure Service also has another effect on this aging dirtball: homesickness. They force me (in a good way) to reminisce about growing up, playing in my own bands with my buddies in Dubuque all throughout the 1990s and 2000s and how much fucking fun that is. Obviously, things change, people change... We grow up, move on to other chapters in life and that's fine. But it is truly nice and refreshing to see that some things never change. Dubuque will never not be a mecca for kickass bands, scenes, and venues and I love that this band is a reminder of that.

If you are able to, go check out Pure Service live or on their Bandcamp and Spotify pages. Here's hoping I'll get to see one of their shows the next time I'm back home. -Jon Eagle



Pictured left to Randy Richards, Hampton Schrodt, and Ethan Schrodt.



Pictured left to Ethan Schrodt, Hampton Schrodt, and Randy Richards at Monks Kafee and Pub.

SCAN HERE!



# THE ADVENTURES OF INSPECTOR RANDY!!

Vol. 1 with  
HAYES  
NOBLE!

RANDY here with Hayes Noble after  
watching a KILLER Show.

Hi Hayes! How do  
you feel about  
tonight?



GOO. I feel  
great Randy



So... This is your second  
time playing Olliewood  
Action Sports?



It is our second time  
playing... in fact.

Cool. I have to say your performance melted my face off... twice...



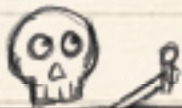
What inspires your music?

If you're talking artists, then probably J Macis from Dinosaur Jr. All around, what pushes me to do music is my family being a big part of it. My Dad's been playing music for years, he's the one that got me listening to Dinosaur Jr.

I wouldn't know who the fuck they were without him.

So what are your plans for the future? Do you plan on playing more shows or recording NEW MUSIC? You just released your debut album, Head Cleaner. (which is fantastic) what's to come??

One last question... if you could choose any food that described how tonight went, what would it be???



A little bit of all you said. I'm going back into the studio in June. I've been working on some new stuff, played some new ones, tonight looking to play a lot this summer, doing a small tour coming up soon.



# FUCKIN' SPICY BURRITO

- Hayes Noble





## Head Cleaner – Hayes Noble

(2022, self-released)

It's an odd feeling when the kids of today provide you with a sense of nostalgia for your own formative years, but listening to Hayes Noble's debut LP straight up gives me déjà vu. The fuzzed out octave chords and major seventh melodies recall '90s indie rock, with a touch of U.S. shoegaze thrown in. While *Head Cleaner* is firmly indebted to the sounds of this era, Hayes brings his own energy and youthful exuberance to the proceedings, even when mumbling such lyrics as "I'm so tired/I'm so burned out" like a more impassioned J Mascis.

Locally, we've given Hayes some jovial grief about hauling a full stack everywhere, but his guitar tone is expertly dialed in. Again taking a page from Dinosaur Jr, Noble's huge Big Muff-centric sound has a surprising amount of definition, whether in the grungy power chords, searing leads, or walls of background bliss. The rhythm

section, composed of brother Everett (bass) and dad Brett (drums), is consistently sympathetic to the song, powerful but unobtrusive.

Coming out of the gates with an album like this is quite the statement of intent - Hayes just graduated high school, and has a bright future ahead of him. It's clear he's been mentored by scene vets (Brett has been drumming for 25+ years, and recording engineer Pat Stolley has been a mainstay of Quad Cities music for decades), and that he has already internalized those lessons and used them to craft intelligent tunes, bolstered by inspired shredding.

- Bob Bucko, Jr.



Pictured left to right. Everett, Brett, and Hayes Noble

Scan here to  
check 'em out



# Jeffery Dennis

Real Thoughts of a Real American Man



The year was 1979. I was a freshman in high school. A lot of people thought it was "cool" to do potdrugs. Me? Heck no. Not even once. I saw what it was doing to my peers, after just one take from a bong joint. I knew right then and there that it was my duty to fight the good fight against tokes. I invite you all to join me. Together we can make a difference.

-Jeffery Dennis

## Have questions for Jeffery?

Email them to [ruix.zine@gmail.com](mailto:ruix.zine@gmail.com) for a chance to be featured in the next issue the Ruix Zine.



"Mom, can you come pick me up people are doing CBD"



# JON EAGLE

## Album Reviews

Native Dubuquer John Eagle has been writing for the Ruix since it's first iteration in 2011. Now he's all gone and moved to Colorado and got a degree in film like a real dildo and he thinks he's better than everyone but he still writes, talks, and acts like a giant dirtball. Send him demolition derby vids... and nudes.





## How Do You Burn -The Afghan Whigs

(2022, Royal Cream)

When the Afghan Whigs reformed in 2013, they did so with a new direction and sound that threw a lot of its regular fan base for a loop. It's a sound that has notably pushed aside the guitar-driven rock n'soul sound that they were known for in favor of a lighter, haunting keyboard-laden sound, much more akin to frontman Greg Dulli's other band, the Twilight Singers. At the time I, and many critics, thought this new sound worked only to the band's detriment, particularly if you're used to the piss and snarl that made them such an amazing act on their 1990s

Sub Pop records. But now I've kinda grown used to it, and on this year's *How Do You Burn*, the band's third album since their 2.0 comeback, the Whigs continue to create their own brooding wall of sound - heavy on keys, string arrangements and layered vocals, while actually stepping back toward a more classic-era soulful approach. Though the sound may still be a bit more subdued than the classic-era material, the subject matter has changed very little, dealing with some of Dulli's usual suspects: failed relationships, toxic masculinity, deviant sex, and substance abuse. Two tracks, "Jyja" and the gospelly-sounding "Take Me There" feature the late Mark Lanegan on backing vocals, a longtime collaborator and friend of Dulli's. Aside from perhaps the opening track, "I'll Make You See God," which actually rocks pretty hard and boasts a pretty sleazy guitar riff, *How Do You Burn* is a mature and bluesy offering sonically, but retains all of Dulli's trademark misanthropy and razor-sharp wit.

- Jon Eagle

Scan here to  
check 'em out





## Seven – Winger

(2023, Frontiers Music)

So, yeah... the price of admission of having me back on the writing staff, telling you what I think you should hear, is that in each issue, I'm going to sing the praises of at least one legendary hair metal or hard rock giant's new record if I think it's worth singing about. Like it or not, many of these bands have been coming back with some of their strongest material in decades, and I have taken it upon myself to spread the love for them as much as I can. So this issue, you're gonna hear about the new Winger record because it's awesome.

Case closed.

Like, first of all, it's pretty well-known that separately, the dudes in Winger are all musically adept and talented. Kip Winger himself got his start in classical music and toured with the Alice Cooper band for many years. Reb Beach was a longtime session guitarist for the likes of Roger Daltrey, the Bee Gees, and Chaka Khan. Rod Morgen-

stein, along with his many years with the Dixie Dregs and Jazz is Dead, is a former columnist for Modern Drummer Magazine and a former professor of percussion at Berklee School of Music in Boston. These guys are no slouches. Together, they wrote some of the most consistently catchy and anthemic songs of the glam metal era, yet they were always kind of a punchline more than a reference point. On *Seven*, their first album since 2014, the original threesome is once again joined by rhythm guitarist John Roth, who has been with the band since 2006. There's a lot of throwbacky-type rockers to love here. First single and album opener "Proud Desperado" is a riffy arena rock stomper with a catchy-as-fuck sing-along chorus. Beach shines all over this record with some scorching solos and killer leads. Power ballad "Heaven's Falling" switches up the tempo as the second track, getting the sensitive ponytail bullshit out of the way early. Other standout rockers include "Stick the Knife in and Twist," "Do or Die" and of course the epic, if somewhat unnecessarily long, album closer, the seven-and-a-half minute "It All Comes Around."

This album is not going to change the world or anything, but it's far from formulaic either. With the band's virtuosic playing in top shape, I can only hope it, and future albums, will help to cut through the current musical landscape's apathy and redefine hard rock for a new era. If nothing else, it'll keep the aging rockers like me happy.

-Jon Eagle

Scan here to  
check 'em out





## Rat Saw God –Wednesday

(2023, Dead Oceans)

Initially a solo project for chief songwriter Karly Hartzman, Asheville, North Carolina's Wednesday have since expanded to a full five-piece band and recently released their fifth record, *Rat Saw God*. Creating a cacophonous wall of noisy-ass shoegazery which is accentuated by a Southern rock, dare I say, almost country-western twang, not just with the presence of the lap steel, but also in her strife-fueled, quavering vocals, Hartzman spins tales of introspective self-exploration that also work as character studies as she introduces the listener to the many acquaintances she's encountered along the way.

Her words largely express her takes on rural small-town living, putting herself and her many subjects in high anxiety situations that are both unique and universally appealing. For instance, she sings lyrics about being passed out at a party while someone plays *Mortal Kombat* nearby in "Bull Believer,"

which could be a scene taken from any one of our own lives. In another track, the single "Chosen to Deserve," she casually discusses her teenage acquaintances getting fucked up on Benadryl in a parking lot. In our case it was Robitussin at Alison-Henderson Park, but you get the idea. These words are lined with themes of restlessness and hopelessness that just come with growing up in a small town. To these themes, myself and many of my fellow Iowans can relate. All of us have experiences in our past, some remembered fondly, others regretfully, that happened to us while growing up in Dubuque and these stories contribute to our civic pride. It may not always have been "heaven" like the novelty shirts suggested, but it was always home, right?

- Jon Eagle

Scan here to  
check 'em out





# SUNSHINE

My name is Sunshine Duehr

I am 23 years old and I am a writer, singer, and performer from

# LOVE LIES BLEEDING

Love lies bleeding  
Bound in sin  
Cleansed in forgiveness  
Confiding in Him  
All of my dirties  
All of what glitters  
All of whats killing within  
Praying again  
Saving me from being alone in my head  
With every word  
Your voice  
Dripping through my fingers  
One of these days I'll wake up from this  
And all of what glitters will shine through my heart  
Love lies bleeding  
It's feeding  
All I can do is put my head to my knees  
Wherever its warm  
To keep me from harm  
I know you can still see my beauty  
Saving my from dying in my sleep  
With every word  
Your voice  
Dripping through my fingers  
Love lies bleeding  
In a place you could never understand  
In a darkness I could never wish on anyone  
Where the swans cry and drag each other under  
I know you can still feel my heart beating  
Where love dies  
Where my love lies bleeding

# SLEEPING BEAUTY

She was a haunted house  
You watch the stars from her skirt  
You watch the stars that fall from her sad girl eyes  
Young and blue  
Maybe you don't know what you do  
Maybe you're not so innocent  
You watch her right next to you  
But her mind is far away  
Yes, she's always a little sad  
Staring at the roses on the trellace  
Imagining how she would escape  
How she would just miss the fence  
And to you she is still dancing in the attic  
Letting her hair down angelic  
Where everyday is paper spring  
Safe in your heart shaped locket  
Swinging  
Do I sparkle like a different girl?  
Do I look good in white  
Do you know I'm leaving?  
Do you know I've been gone  
Don't you want to feel  
The way you always feel  
In your dreams  
When you jump from the rooftop  
The sting is sweet  
I wish I didn't like you as much  
You say I have become less of a little girl  
And more like a swan  
Unfortunately for me  
In my eternal sleep  
I need your kiss to wake me up



# VIRGIN BLADES

Blistering heels free from silk slippers  
Plunged sweetly beneath the water of bloody run  
Feeling released with every jagged footstep  
Of the rocks and the emerald scum  
Calling to the sting from the knives of angels  
Baring virgin blades  
Seeing no reflection  
Blinded by the unforgiving sun  
They said they would make me glitter  
For all the sinners sakes  
What he can make so perfectly he can also take away  
They all want me to shine  
To sparkle like my name  
I brought myself into the waters  
I'm the only one to blame  
Calling to the mouths of angels  
Baring virgin blades  
What he can give in lilac promises overflowing  
He can also take away

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July 5th, 2024  
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The Dubuque Area Arts Collective is a 501c3 non-profit who seeks to provide opportunities for growth and development for new and emerging artists in Dubuque and the surrounding communities. Our gallery and offices are located on the second floor of The Smokestack, at 62 East 7th St. Dubuque, IA.



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Vol. III

B. Fanta

TRICE

U ea y e xi j n

SE UN XPTOS

HOT GUAT

QXES

INOCENTIANI