



ALSO INSIDE FOOD REVIEWS, CD REVIEWS, PICTURES, ATOWN COMICS  
AND MORE OF THE STUFF THAT KEEPS US ALL HERE AND NOT ALL THERE!



Welcome to issue #59!

I dare say that what you hold in your hands is a gold representation of what Austin is all about. I don't think there is any dare involved. This is what Austin is all about. It is an eclectic mix of what is going on outside. I had a great time putting this one together. This issue just fit into place easier. Thanks to every-one involved that helped make it happen.

This intro has been hanging over my head for a week now. My thoughts have been on the tragic loss of Cliff Antone and how to say goodbye and still move forward. Cliff was such an important part of what makes Austin special and all of us who work to further the uniqueness of this city have lost an ally. That is clear. What he left is a legacy of music appreciation that we can all share in. That is what was important to him. We can keep his spirit alive by keeping the music going. He was adamant about what we can do; **"Get out there and support the music!"** The most standout memory I have with Cliff was when he took Wendy and I under his wing a month or so after our interview (which is reprinted inside) and asked us how our paper could do more for musicians. The shift that came from this meeting was our focus on lengthy and raw interviews with musicians and other folks that keep Austin an oasis. I was reminded by a friend of mine that if he were here he wouldn't want to see a bunch of people talking about how sad they are. **He'd just say, "Shut up and play some blues."**

So with heavy hearts we will carry on and keep exploring and exposing what makes Austin the place to be. Thank you Cliff.

On the following pages we talk film with Richard Linklater and music and other stuff with Guy Forsyth, Peter Rowan, Cindy Cashdollar, and Matt the Electrician. These interviews bring the interviewee closer to you. They are raw and free flowing so as to let you sit in with us on these conversations.

Summer is here and the heat is upon us. Stay cool and happy. Pick us up at the Springs and read us again. We have more pages so there is always something that you didn't read the first or second time. The Austin Daze is the best read in the shade.

We really do love to hear back from you out there. Thanks for the kind and not so kind words. The learning curve never stops! One troubling thing that I heard last issue was that the Austin Daze has too much content. Well, I need to hear from more people so I don't feel crazy. Content is what it is all about for us. I hope people pick up our paper and know that they hold something genuine. I know there are plenty of other reads in town that are lighter in content. We are hoping that you take something with you from the Austin Daze whether it be a deeper understanding of an artist or an event, a desire to try out a restaurant or a joke. Whatever the case may be, the

Austin Daze will leave you filled and satisfied and never used and abused.

Our new website will be making an appearance during our following issue. We are excited to be working with Outcasters. Stay Tuned!

Please drop in and mention our name to all of the fine advertisers inside. There is much competition for your attention out there. We thank you in advance for reading us and hope you enjoy this issue.

See you again in August.  
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**AUSTIN DAZE INTERVIEWS:**

- Richard Linklater - 2,8 & 9
- \* Guy Forsyth - 3,4,5 & 6
- Peter Rowan - 12 & 13
- \* Cindy Cashdollar - 20 & 21
- Clifford Antone - 22 & 23
- \* Matt The Electrician 24 &25
- ALSO INSIDE - CASA DE LUZ, QT FEST, LOVE ADVICE, 3 PICTURE PAGES, MARIA MESA'S CD REVIEWS, ATOWN COMICS, MAP AND MORE...

RICHARD LINKLATER



**AUSTIN DAZE: We enjoyed the rough cut of your film, "Scanner Darkly" at SXSW. How did you get involved with the project?**

RICHARD LINKLATER: Well, I think some time after we finished "Waking Life" I was thinking of doing another animated film. I had referenced Philip K. Dick in "Waking Life" a lot and had been thinking about several of his works that I thought would be interesting books to adapt into movies. One was Ubik another book of his, written in the late 60s, but the rights to that weren't really available so I segued into Scanner Darkly. I remember it was Wiley Wiggins, an actor I had worked with several times, who actually suggested Scanner. So

I went back and looked at that novel again and started thinking about that again. And it actually felt like Philip K. Dick's most personal film--

that was the world he lived in. He was that guy to a large degree. So I really responded to it on a personal level and I thought it would be a really challenging film to make but would work well animated where it wouldn't really work as live action as well. Hollywood had actually adopted it before and tried to make it but it never got off the ground. We were able to do it by keeping our budget low.

**AD: Tell us how you actually made the film--the animation process.**

RL: What's interesting about this process is that you do it just like you do a normal movie: you have a script, you cast it, you rehearse it, you shoot it--although we shot it on 24p cameras, we didn't shoot on film--then you edit the movie just like a regular movie. And then you sort of redo the whole movie in animation. So we've spent a year and a half in this office animating. Probably 500 hours a minute of human time per minute--it's a huge undertaking. 500 hours of an artist's time to produce one minute of film. It's mind boggling. At the end of the day the animators spend much more time on the movie than I do. We shot it in 23 1/2 days--it worked pretty quickly. Everything went very smoothly. The post-production was actually very difficult on a lot of levels--I'm glad we are finally done. I'm really happy with it though. The sound mix. Everything.

**AD: How involved was the Philip K. Dick camp in making the film?**

RL: Well they were great.

Just to even qualify to make the movie I had to go

talk to his daughters. I flew up to the bay area and met with Isa and Laura, two of his children. He has three kids: two daughters and a son in Southern California who I haven't met. They control the estate and are very, rightly so, protective of their dad's work. They just wanted to know, because this book was so personal to him, how it was going to be handled and what my view of it was--particularly the drug element. Because they said, "Our father would still be writing if it wasn't for drugs so we just want to see how you are going to handle that element". And I said, "I want to just make an honest film that depicts more than the 'just say no' message but shows the upside of these guys using it". It's set in the future where a lot of people are addicted to some new drug out there but then we find out that there's actually more sinister forces behind that epidemic. So I wanted to show the down side of that addiction, but then in a way, in a strange way, the up side too. And then the viewer can make up their own mind. The down side so far out-weighs the upside. That was his point too. At the end of the book he wrote a tribute to all of his fallen friends and stuff, of which he was one also.

But the Dick estate was very supportive. I think they liked the idea that I saw it as a comedy too, which is strange for a movie to be both a comedy and a tragedy in the same movie--that's a hard thing to pull off on a tonal level. They thought that I was trying to tell the whole story, which sort of excited them. I wanted to make an authentic adaptation and not just take some ideas and make a different kind of movie, or make a typical genre movie out of it. But I wanted to take this book and make a Phil K. Dick genre, which is it's own thing that

**CONTINUED ON PAGE 8** doesn't really get



## The Austin Daze

“Entertainment paper that supports the Austin Scene”

The Austin Daze is free speech. We are a publication of and for the community. We put an issue together every other month in Austin, TX. We distribute in over 200 locations around our town. We celebrate the uniqueness of our town and we bridge the gap between well known national, international and local musicians, artists, and events. Our interviews are great conversations that the reader is invited to partake in. The Austin Daze exhibits some of the lesser known treasures and mixes them with more well known names which helps expand our communities interest. The Austin Daze is made up of a well-rounded mix of: local, national, international, art, music, interviews, pictures, editorials, politics, comics and humor. We have a nice website: [www.austindaze.com](http://www.austindaze.com). You can look at our issues of old on the site. We are always looking for coverage suggestions AND FEEDBACK.

If you want to get involved with us, send us an email at [involved@austindaze.com](mailto:involved@austindaze.com) or call us at **512-587-8358**. If you wish to find out about submissions, email [subs@austindaze.com](mailto:subs@austindaze.com). Or call us. Complaints as well as non-key questions should be sent to [MrJangles@austindaze.com](mailto:MrJangles@austindaze.com). Love and good feedback can be sent to the [Editor@austindaze.com](mailto:Editor@austindaze.com). Contact Wendy at [wendy@austindaze.com](mailto:wendy@austindaze.com) about advertisements.

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We do not necessarily agree with all the articles here. Maybe we do. But not as a collective entity? Does that make sense?

We still throw a monthly party at Ruta Maya on 1st Thursdaze! Pay attention to flyers and our email newsletter for info. Come join our community at the Austin Daze (2210 S. 1st. suite D).

## Issue #59 Cast List

**Russ Hartman** - Editor / Interviewer / Layout and Lover  
**Wendy Wever** - Publisher / Interviewer  
**Bree Perlman** - Interview Transcriber and Editor  
**John Warner** - Cover and Poster Artist  
**Stephanie Brannock** - Layout Picture pgs & ad design  
**Abe Froman** - Column  
**Marisa Williams** - Column  
**Dony Wynn** - Review  
**Wdw2** - Column  
**Scott Brannock** - Atown Comics & Interviewer  
**Maria Mesa** - CD Reviews, FA coverage  
**CCH** - Book Reviews  
**Magnus Opus** - Food Reviews  
**Maslow** - 1st Thursdaze MC and Poet  
**Big Dave** - Inspiration and Motivation  
**Wendy** - Advertising  
**Abe Froman** - Reveiws  
**Venus Jones** - Love Advice  
**Ryan Brittan** - Ad Sales & New office guy  
**Grand Pubah** -- All the Right Words  
**Adam Coldsnow** - Sign Creator  
**And Everyone**  
**Else We**  
**Forgot**



And what did you hear, my blue-eyed son?  
And what did you hear, my darling young one?  
I heard the sound of a thunder, it roared out a warnin',  
Heard the roar of a wave that could drown the whole world,  
Heard one hundred drummers whose hands were a-blaazin',  
Heard ten thousand whisperin' and nobody listenin',  
Heard one person starve, I heard many people laughin',  
Heard the song of a poet who died in the gutter,  
Heard the sound of a clown who cried in the alley,  
And it's a hard, and it's a hard, it's a hard, it's a hard,  
And it's a hard rain's a-gonna fall.

DYLAN  
QUOTE

## GUY FORSYTH:



### AUSTIN DAZE: How and why did you decide to become a musician?

GUY FORSYTH: I grew up in the suburbs and while my mother played a little bit of piano and my father played a little bit of banjo, it just wasn't something that we did when our family got together. Although we would sing in the car, we would sing songs and we would all love similar songs and put on records and listen to them and sing along, we weren't making music. That didn't occur to me until later when walking down the street, I would see a street musician and I was like, "Wow, look at that! He's playing music". There's this magical thing that is happening.

I'm a musician because I am a fan.

### AD: At what point did things change for you as a musician?

GF: Well I started playing guitar and harmonica when I was 16—I had a book. It was a Christmas gift from my dad when I was 16. I got John Gidick's Country and Blues Harmonica for the musically hopeless, which came with a cassette tape and a harmonica. And so you put the cassette tape on and it goes, "Hi, I'm John Gidick, I'm going to teach you how to play the harmonica. Ok, I'm starting with G-chord so take your harmonica and blow through it". It was just really simple. And the way that he taught music was very different than the way that western classical musical notation is taught. Instead of it being, this is a C, this is a sharp, this is a B, stuff like that, he was all like, "Ok, this note is the wailing note, and this is the root, the river of music. This note stays in the river and this note comes out of the river and it wants to go back to the river so if you listen to this note you can tell there is this tension there". And I loved the way that that was taught!

David Maloney was a friend of mine who lost both of his arms in an electrical accident when he was 13. And he taught me how to tune the guitar with his feet because he had played the guitar before that. He also played some harmonica and we hung out a lot and we were in choir together and stuff like that. So that was the first guitar that I played and learned how to tune.

The big change, I think, happened when I started to play guitar and I could go and play guitar and have my musical experience by myself—it wasn't because I was listening to music. I was a socially

weird enough kid that having a skill like playing guitar was very useful. For socially backward people, it gives you a way to relate to people at parties and stuff like that. I know that's a universal story for a lot of guitar players that I know. It's just a thing to do; it's a gift; it's something you have to offer. And so that's really nice.

### AD: How about the saw? Was that self-taught?

GF: I guess it would have been '91, I was in Europe and living out of a back pack and playing on the streets to just make enough money to eat. And I saw a person playing the musical saw underneath the Rijksmuseum in Amsterdam where the ceilings are these beautiful old brick arches. He was there playing the saw and he was playing classical music and he was playing opera pieces. It was so beautiful. I don't know where I was going or what my plan was but I just sat down and watched him for about three hours. And at the time I guess I thought that that was a really cool thing but I didn't really think about learning how to play the saw. I started to hear it sometimes on recordings and so that became something that I would hear and say, "Oh yeah, that's the saw, that's a really cool sound".

About the same time we had started the Asylum Street Spankers and so our search for strange and unusual instruments was in full swing. I met a percussionist, I forget his name, who played the saw, not really melodically, he would just use it for strange sounds, and I got him to come sit in with the Spankers. Olivier

CONTINUED ON NEXT PAGE





Giraud, the founder of 8 1/2 Souvenirs, he also plays in town at the Continental Club I believe, he went and got a saw, got a bow, taught himself how to play. I sat next to him in the Spankers, so I got to sit next to him and watch him do it. When he started to play in the 8 1/2 Souvenirs more full time and wasn't able to play with the Spankers, I went out and got a saw and a bow and taught myself how to play from watching him. And then when I left the band, Cristina (Marrs) got a saw and bow. So it's like this virus that has been running around Austin.

**AD: What brought you to Austin?**

GF: I was doing Renaissance festivals as a stunt man. I was living up in Kansas City and travelling around playing Robin Hood in a choreographed stunt show. It was like the three stooges—there was a lot of physical comedy, a lot of flips and throws over water and stuff like that. While doing the Texas Renaissance Fair I had come down to Austin with some friends and we went down to Sixth Street and went down to Joe's Generic Bar when it was still open and saw a band playing there. It was just a rough little blues band and I ended up getting up and playing harmonica with them. I called out some obscure Bo Diddly song and they knew it and I was just like, "This is great! I love this town!" Doing Renaissance Festivals I was working for tips, you know you just pass the hat at the end, and I saw that musicians were playing for tips here and I knew that I could do that; I just knew I could do that because I had been making a living passing a tip jar.

**AD: Tell us about your songwriting process.**

GF: There have been some songs that have come so naturally that it threatened to spoil me in my writing process because sometimes something just knocks on your head and says, "Let me out, let me out" and it emerges fully formed from the brain. But those are so seldom and far between. Mostly, it requires a whole bunch of just going back to it and just working on it and trying to find something that you are satisfied with.

No two songs have ever been written in the same way. It's always a process of trying to hear this thing that's not there yet and waiting underneath the song tree for some sort of idea. All there is to say about that is you have to make space for it. That can be really difficult when you are trying to do things like run a record label, rehearse a band, maintain instruments, keep everybody communicating and keep shows booked—all this really business, focused work--and still try and create an opening that allows some sort of artistic thing to happen. As a songwriter, you have to keep producing stuff so that you have somewhere to go and that you have something to give to people. But it's hard to get into that unattached artistic space that allows you to put your antenna out and catch a song as it goes by when you have all of these concerns—like eating.

**AD: Has the process gotten easier over time?**

**er over time?**

GF: I think that yes, over time, what I have now is more craft. There is a period of time when you are just forming and things are starting to take shape for you, that there is a huge amount of power in your early work. It may not have the same sort of skill or craft that can come from 10 or 20 years of working on it, but sometimes it's so strong that it doesn't need that same sort of craft. Sometimes my favorite sort of art comes from young artists whose holy fire is so obvious in them it just forces its way through whatever tools they have, no matter how limited they are. I think that now, because I have done this for awhile, I know a lot more about the craft of songwriting and so there are certain pitfalls that I can avoid. Although sometimes those pitfalls are the ways into a song--the ways that things are broken.

**AD: Do you think for you, songwriting is more of a structured thing than just letting go?**

GF: I think that I get ideas all the time. But the one thing that I know is always true about songwriting is that you need to have a piece of paper and a pen. When it comes knocking you have to be able to go,



"I'd really like to go do this thing, but I have to catch this song". It's in charge. If you're going to write a song, you have to let the song come the way it wants to come. You can't force it. You can have your rhyming dictionary and your rules of songwriting and force some things into it but those aren't usually the songs that I care about as much.

But it's also been different in the past couple of years because I've started writing with other people which I never did before because I was so paranoid about messing with whatever this thing was, whatever my artistic process was—because I don't understand it—and I was afraid I would break it or something like that. But working with Mark Addison and Nina Singh and Carolyn Wonderland and Darden Smith, I've had a great time writing with these other writers. It requires giving up control. Especially at this state where my own identity to myself is tied up into me being a musician and being an artist. That's very limiting because I'm holding onto that and holding onto that gives you a sense of security but security is the opposite of creativity.

**Creativity is what you can't know. Otherwise it's not creativity, it's craft.** You're reproducing something. Maybe instead of making a blue elephant, you're making a red elephant. It's still going to be an elephant. But to be creative is a dangerous thing to your identity because your identity exists in this little box that you have formed but your creativity is so much bigger than that and it could go in any possible direction and that's scary.

**AD: Does Delta blues still influence you today or have you moved to new sources of inspiration?**

GF: Still, when I go back and listen to the Sun House stuff and the Robert Johnson stuff and Willie Johnson stuff and other examples of early American blues, I'm still struck with how passionate and forceful that music is. Still through these records that were made in the 20s and 30s, there's this tiny little window into this other time when music was not about business. Those records were made and sold and so they were actually products, but those artists weren't formed in a time that was looking at music as a commodity. Those were people that had a musical response to the world that they were in that was for medicinal reasons, not economic reasons.

I still love that stuff. The highest ideal of what I think music can be is this medicinal side. This thing where music is a food for the soul; it's a way that we nourish our heart. That's the thing that I've gotten from those recordings more than what key they are in or how their guitar is tuned. Although the way that I play guitar is so tied up into the approach to the instrument that I got from that. I use heavy strings, I use finger picks, and I use open tunings. So that's a real Delta blues approach to things. That's not the only place that those things are done but that's where I got them from.

**AD: You've been playing around Austin for years now, what has gotten better for you as a musician here and what has gotten worse?**

GF: I get a lot of respect from my peers which feels as good as anything could because I'm a musician and I'm a fan and I love the Austin music scene.

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really excellent. I am able to use my position as a musician to talk about things that matter to me in the media—such as examples like this. That feels good. I think we all want to be heard. Everybody wants to be witnessed.

But I think that the way the society is changing right now is leading people away from music. At least away from the social experience of live music. People more and more and more are being conditioned to stay at home and watch television or surf the internet. They are placated by passive experiences where they're fed input through a tube. Almost all of those types of media, even the Internet--although the Internet is a fabulous tool for communication--mostly are a one way transmission. People are surfing the net and just getting the content that they want. Television and movies and even radio now, is a one way transmission that gives the illusion that your experiencing a community. That you are a part of something. But in fact, all you are getting is what they want to give you. The thing that is being sold on television is the viewer. You're the thing that is valuable here and the advertisers pay the television station so they can have their thoughts in your head. Live music, especially in communal experiences where people bring their own thing whether it's that they sing or they play or they dance or they just want to come out and be around it, they just want to come out and enjoy the energy of the room, that is a thing that makes the group stronger as a whole. It is an old form of technology practiced all over the world in every community in every part of the world that makes communities strong and has allowed humans to exist in difficult times throughout history.

As we are told more and more, we will be happy if we have such and such thing and we deserve an ever increasing amount of convenience to sit and have our needs catered to in a way that doesn't require us to interact with any other person. We get up in the morning in our own house, get in our own car and in our sealed container, and drive to our work where we sit at our cubicle and don't interact with people at all. People are starting to be more and more frightened about the possibility of having to interact with other people. What will this get us? Who will we become when we are only the things that they tell us we are supposed to be? Because all we will be is the thing that they want us to be which is a cog in their machine. A consumer of the things they are selling, a totally passive tool for their business plan.

#### AD: What would your solution be?

GF: It's really tempting after a hard day of work to just go home and collapse and sit in front of the TV and relax—just veg out for a while. And sometimes I'll go home and listen to music and just sit on the Internet and sometimes that's all I have the strength in me for. But you have to reach out to other people. You have to get out. You have to go and find out what other people are doing. You have to talk to people. Because otherwise, people will

The reason I live here is because there is so much music. That's

take advantage of you. The system will take advantage of you and turn you into a commodity. If you were made of gold it would melt you down. And you are made of gold. This is a special thing—you do matter. You're not just some commodity that somebody else who has never met you is still going to control your life because it works out good for their story. You have your own story and you have to find out what your story is. And I don't think that your best possible story is the story of the guy who sat in front of the TV all the time. That sucks! That sucks!

**AD: Tell us your thoughts on musicians sharing their political messages with the audience at their performances.**

GF: One of the things about this job that I have is that I travel a whole lot all over the country and to a lot of different places in the world. And when I'm working I, on average, will meet 20 new people a night. I don't always just talk about political things but a lot of people bring up their own political thoughts to me and so what I feel that I have is a perspective that comes with interacting with a huge amount of people. I see people from all different walks of life. Not just the people that come out to the shows but all the different spots in between—gas stations, rest stops and staying in hotels. I try and get out and see stuff when I go places. My critique of politics, and I can't speak for any other musicians, comes from getting to talk to so many different people from so many different walks of life in so many different regions. And that shows me that there is a huge difference in the way that people see the world. So any sort of political belief that is extremely narrow and only sees one side of the story, I find to be troublesome and will create a situation where you have a small amount of people controlling a large amount of people and that I think is bad. "We hold these truths to be self evident that all men are created equal." Those are good words. I see that too.

I might not be as smart as this person over here or I might be able to lift more than this person over here, I might be a man so I can't give birth like this woman over here, but our similarities are much more significant than our differences. I think it is the responsibility of every American to participate in the governing of this country. And the way that we do that in a democracy is through communication and conversation. And there is no shortage of punditry, if I'm using that word correctly, in the media. People are giving their opinions all the time coming through the television so why would it be unusual that anyone in our society would take whatever opportunities that they could possibly have to say the things that matter to them? It's all of our responsibility to. **And if you go see a musician and you don't like the**

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things that they say, write a letter to the paper—that's great. Do something! Don't just sit on your ass and let somebody else tell you what to think or let it

be somebody else's role to say the things that you say just because you like the way so and so speaks. What do you think? It's ok to bumble around and not know exactly what you are saying when you talk because it's through the conversation that we start to learn things. If something really matters to you, speak out. But don't forget to listen to other people too. You'll hear the thing that you really believe in somebody else's words. Which happens to me all the time. The construction of ideas is an art as well. That's also what song writing is, it's trying to find a way to say something that resonates with people. Even if it's something that is really bizarre sounding and doesn't make sense.

We must keep asking questions. We must keep being awake. We have to keep looking. We have to keep searching. We have to keep trying to figure stuff out.

Balance is a process of constant correction. It requires you to pay attention.

So much of the media is telling you to go to sleep. "Don't go out, there is a weather watch. Stay at home and watch American Idol. Be very scared. Maybe shop online". That's not a life. That's not an existence. What is the novel of your life going to be about? Are they going to make a movie about your life? Is there a poem your life is about? Your life is a poem. Write your poem. You don't have to use music. You don't have to use words. You don't have to use paint. You can do anything.

Now, about other musicians speaking their political beliefs—more power to them. Whether it's the Dixie Chicks or Toby Keith, good for them for actually saying something and for taking a posi-





<div>GUY FORSYTH FROM PAGE 5</div>	<p>tion. I saw a poster with Anna Nicole Smith on our way down to San Antonio last night that says, "Boycott Kentucky Fried Chicken because they scald the chickens when they de-feather them". I'm inferring this from the billboard but I guess it's easier to get the feathers off the chicken if you just pour boiling water on them which is pretty depressing. But she is making a stance. <b>On the other hand, come on Anne. I'm glad you're caring about the little chickens and stuff but we are dropping bombs on people.</b> There are people willing to die by swimming across the Rio Grande to get here so that they will have something to eat. Is that because America is great? Or because there is something wrong with Mexico? Or is it because America is manipulating the economy of Mexico? These are real difficult questions to figure out but we've got to figure them out or more people are going to die. I want my story to be that I tried to help somebody. You have a billboard up there—that's wonderful. There are children being abused, bombs being dropped, poisons in our water, and you're worried about the chickens. That's fine. Just fine.</p>	<p><b>Lounge?</b></p> <p>GF: Well I think the biggest difference between then and now is that we know how to play now. I think when the Spankers first started we had no idea and we weren't going to let it stop us because we really loved this music and we wanted to be a part of it. Often you'd have us all trying to play a song and we had no idea what to do but we would listen to the song and try to find some little piece of it that we could recognize and play that part and do this thing and it was so not an exact science. The Spankers now are such a polished and amazing group of musicians there is almost nothing that they couldn't just play. The show is a lot more focused and some of the newer players who are the band are fabulous musicians. They are just able to adapt and play almost anything. There's a lot of freedom in that band conceptually to do different things. You can do a Led Zeppelin song, and a hip hop song and a country song and a blues song and a jazz standard and a song of TV jingles back to back and they are all played perfectly. At least appropriately. There's a lot more focus. It's really fun playing with the Spankers. I often get this sort of proud parent feeling looking at the Spankers because it's really not my band now. It's great to play with them and great to sit in with them and in the past couple of months to get to do some work with them and to tour. It's great to see the amazing artists that they have become. And getting to play at Ruta Maya for an audience of people that in many cases were still in grade school or younger when the band started. Being able to still light people up and show them a whole different way of doing things, that's really cool.</p>	<p>I like writing songs and making stuff. That's the thing I'm most interested in right now—really focusing so that the band gets better and better and we have more fun doing it. That's the main thing that I'm working on right now.</p>
<p><b>AD: You've dabbled in acting a bit and you seem to be a natural at musical theater. Is there anything in the future for you there? Is it more fun to act or play music?</b></p>	<p>GF: I think that they are very similar experiences because the way that I think about music is that music is a tool for transcendence and so when I'm singing a song, in the best possible scenario, it's taking me somewhere. And hopefully I can bring people with me on this trip, whatever it is. Theater is the same sort of thing. It's a type of storytelling, like music is. I think they are the same sort of muscles. One of the things that got me out of theater and into music primarily is that I can write, act and direct up on that stage with a guitar. It's my thing; I can have a lot of control over it. There is more direct interaction with the audience. I really enjoyed doing the Renaissance Festival stuff that I did because a lot of it was improves--you were really playing with the audience. It's easy to get people to play with you. The best thing in this world are the people.</p>	<p><b>AD: Tell us about your new band.</b></p> <p>GF: It's Josh Gravelin playing bass, although he plays lots and lots of instruments--almost anything. Rob Hooper playing drums and Colin Brooks playing guitar and steel. Everybody sings and everybody writes stuff. It's a great unit and we've been writing a lot of stuff recently which has been really, really fun. I've done a lot of songwriting on my own and solo work but getting together with three other talented individuals who bring their own stuff to the table is so much more fun for me. I work best when I'm reacting; when I'm working with people. It's about that connection. It's about this elixir that we create by bringing these different influences in. There's this great American gothic vibe.</p>	<p><b>AD: We like to play this little word association game to get you thinking.</b></p> <p><b>AD: Three favorite songwriters.</b></p> <p>GF: Lucinda Williams, Tom Waits, and Jon Dee Graham</p> <p><b>AD: Clifford.</b></p> <p>GF: You're probably not talking about the big red dog so I'm thinking Mr. Antone who has been a hero to me and a Saint of Texas music. He is responsible for the music seen in Austin as much as any other person.</p>
<p>Whether it's playing music, dancing, f**king, or fighting, you are interacting with people. That's where this special thing is. Sometimes people fight because it's the only way that they can interact with people—which is too bad. We are looking for this connection—whether you are looking for it through sex, or through art, or through dancing, or power struggles. We are still looking for some sort of connection.</p>	<p><b>AD: How is the new album doing so far?</b></p> <p>GF: Well we are selling in areas that we are playing and it has gotten some airplay around the country. We are still trying to find the right booking agency to get out on the road in the best possible way. We are going to be going out in the later part of the summer and so that's what we are looking at right now.</p>	<p><b>AD: What's next for you?</b></p> <p>GF: I'm happy to be writing with the band and looking toward the next record even though we won't be going into the studio too soon. It's just more fun.</p>	<p><b>AD: Kinky Friedman.</b></p> <p>GF: My next governor.</p> <p><b>AD: Saxon Pub.</b></p> <p>GF: My living room. It's one of my favorite places to play and one of my favorite places to see music. It's the real thing: they have music there every night. They'll have two and three bands. The amount of music playing in that room is astounding.</p>
<div></div> <p><b>AD: Occasionally you still sing with the Spankers, how is playing with them different now than the early days at the Electric</b></p>			<p><b>AD: Local Restaurant.</b></p> <p>GF: Kim Phung.</p> <p><b>AD: Green Party.</b></p> <p>GF: Yes.</p> <p><b>AD: Richard Linklater.</b></p> <p>GF: What I love about Rick is that he is all about voices on film. One of his manifestos must be: trying to use film as a way to let the broadest possible palette of people speak. That is a truly noble role.</p>
<div>Page 6    **    Issue #59    **    Austindaze.com    **    feedback@austindaze.com    **    STILL HERE &amp; STILL FREE SINCE 99    ***</div>			





Send questions to [venus@austindaze.com](mailto:venus@austindaze.com)

#### QUESTION #1

***I am a 30-year-old single female with a lover who has been in a relationship for 14 years. One condition is that he must leave me soon after late-night coitus to go home to his significant other. This is fine most times, but I long to lay leisurely in bed with this man and even make him break-fast. He is a great cuddler, too. What should I do?***

Do the words, "Danger! Danger, Will Robinson!" mean anything to you? This man has been very clear with you about where his loyalties lie, and they don't lie in your bed. Even when a relationship starts out being purely physical, after a while its difficult to separate sex and emotion. They don't call it making love for nothing. No matter how much fun you're having, falling for an unavailable man can bring you nothing but heartache. You should probably cut your losses while you still have some control over your feelings. Being the secondary partner in an open relationship is tricky, especially when you want something more (I think you'd be lying to yourself if you said you didn't). If you think you can continue being the side squeeze, might I suggest starting at 7 and cuddling until 11? And, if your romantic longings are still driving you into the kitchen, invite both the man and his lover over for Sunday brunch.

#### QUESTION #2

***Is it too late for a grown woman to learn how to flirt?***

This is the sort of obvious rumination I would normally ignore, but I do need questions for this column. In one word: NO! In many words, now: your awkwardness with flirting is cultural, and quite understandable. While we Americans put down the French as pretentious Euro-trash, they have definitely perfected the art of sexual innuendo. I've heard many French women and men comment that on this side of the Atlantic, flirting is taken much too seriously. If a woman flirts with a man, in his mind he automatically has her home and on his bed, undressed. Mr. USDA Primecut has mistaken her playful advances as an offer of something more. But flirting is, well, flirting. It's a game, and a childlike one at that. All you're doing is turning up the charm to just-south-of-uncomfortable levels. You're not making any promises; indeed, you may not even be interested. You can take it further if you like, but in the meantime you can be sexual without taking too many risks. It's the ultimate form of safe sex. As with anything, practice makes perfect. Toss your hair, peep out from under your eyelashes, smile wickedly and laugh a lot. You can hone your skills on men, women, children, cats, dogs, trees and that sexy Japanese eggplant in the produce section of

the grocery store. When you feel like you're ready to move on to possible love objects, try this formula: Find potential flirtee, and pick out something about him or her that you find attractive. Complement said person on this point. Smile. Wait for a response. You may be surprised at the results. This is probably easier to do if you are not attached to the outcome, and you may want to start by flirting with someone you aren't interested in romantically. That way, the flirt can be nothing more than a pleasant social interaction. There. Now isn't that better?

#### QUESTION #3

***Whenever I have really kinky sex, it seems to be related to how angry I am. Angry = kink? Is something wrong here?***

Sometimes you're in the mood for filet mignon, sometimes you want a Big Mac. It just depends on how you're feeling that day. Obviously kink isn't a mandatory ingredient in your sexual diet. Therefore, it's only natural that certain emotions cause you to pull the handcuffs out of the night stand, while others make you turn the lights down and the Barry White up. Your association is, unfortunately, not uncommon. Our society verily swims in Christian ethics such as procreation is the only valid reason to play hide the salami. And many consider restraining or hitting somebody in a consensual situation an act of violence rather than fantasy role-playing. (Consensual is the key word here.) Since society's equation is kink = bad, it's no wonder you associate it with a "bad" emotion like anger. As long as you're enjoying it, you should not question or limit what turns you on, unless, of course, what turns you on is guilt (one of the more common sexual motivators in our world today).

#### QUESTION #4

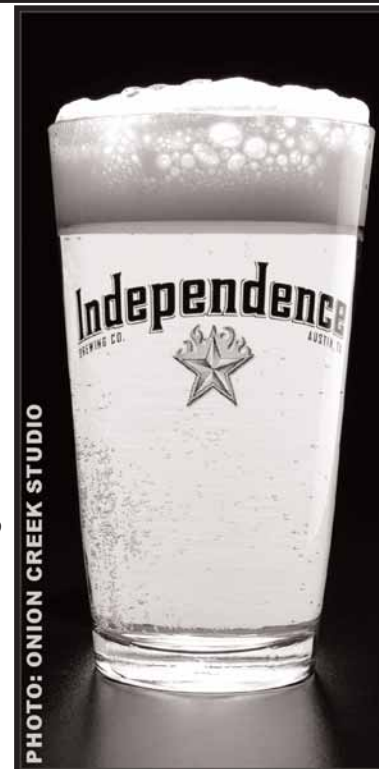
***We all know what a guy's number-one sexual fantasy is (generalizing here) two women at once. What is women's?***

If you've slept with more than one woman in your life, and actually paid attention, you know that every-woman is different. While men tend to be more straight forward in what they like, and what turns them on, women are all over the map, in both their heads and their bodies. I posed this question to a group of my favorite girlfriends, and quite a few of them responded back with "having sex with two men." Of course, the similarities between men and women end there. One friend told me that her favorite fantasy threesome was herself, Santa and Oscar Wilde. Go figure. Another common female fantasy is that of being dominated. For strong women (or men, for that matter), few things are as much of a turn-on as

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giving up control. But before you run out and start investing in bondage gear, please read the fine print: this sort of fantasy will only be explored with a man who respects his partner, both in and out of bed. If you aren't interested in taking the time to build trust, it's not likely that you'll be turning her into your sex slave anytime soon. Also, many female minds are prone to have romantic fantasies. While a guy may see a hot chick and fantasize about bending her over the kitchen table, a woman might be visualizing a walk down the beach followed by the first kiss at sunset with the object of her desire. As you can guess, both of these fantasies have an equal chance of success.

#### QUESTION #5

***If you haven't heard from someone you really like that you used to date, and you feel there's still a connection, should you call them out of the blue?***

There are a few variables you didn't include in your equation. Did you drift apart, or was dinnerware broken when you said sayonara? How long has it been since you last spoke? What are your intentions toward this person? Do you want him or her as a dinner companion, or do you want them as dessert? Also, is there truly a connection, or are you projecting one? Time tends to put a warm, rosy tint on experiences past and the irritating stuff fades away. Regardless, it sounds as though your mind is made up. You're dialing the phone even as you read this. My advice would be to call with a game plan - invite them to some sort of innocuous event. That way, there is something to occupy your conversation other than the unanswered questions lingering in your heart. Besides, if it's truly meant to be, Destiny already has your next meeting written in her appointment book.\*\*\*





attempted much. Most of the Philip K. Dick films that I have seen, they are always interesting, because his ideas are so profound and interesting, but often an element that has been lost in his works that have been adapted to film is the humor. You see bits and pieces of it but that's it. I think he is a very funny guy and by all accounts he was this very lively, very imaginative guy. And he writes in a very wickedly funny way so I was really hoping to keep that element in the movie. And they appreciated that too--that I was trying to do that.

So I think at the end of the day they let me do it just because I was sincere in my attempt to do an authentic adaptation of that story and be funny and tragic and hit the right elements on the drug thing.

**AD: It's the closest adaptation of a book I've seen in a long time. Was it hard to pick and choose what to leave in and what to leave out?**

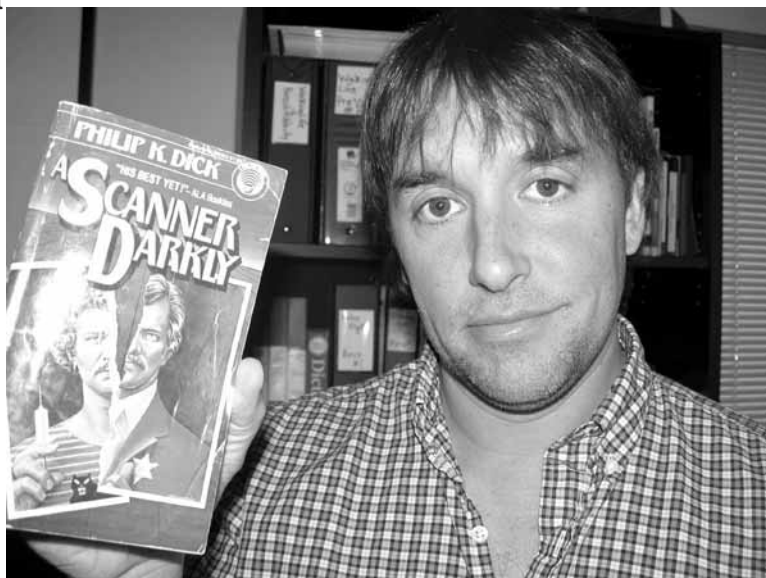
RL: That was fun. With writing it, you go through the book and you have to think like an editor. You have to think the book is a ten-hour or twelve-hour movie that you have to cut down to 90 or 100 minutes. But I thought if I could keep those main characters. I really didn't change much--a little bit about Freck is kind of a combination of two characters but all the other guys are all there. You kind of go on your instincts and say, "Ok, this will fit in the movie or this is less important".

**AD: Is this what our world will become? This film is set in a not too distant future. Is this a social political commentary on the paranoia caused by homeland security and the War on Drugs? Do you feel this future is imminent?**

RL: Technically, this is a science fiction movie but there is only one element in the whole movie that is science fiction and that's the scramble suit--which is really more of a metaphor on identity. As the movie takes place in the post-9/11 world, you know, where we had John Ashcroft and guys like that kind of clamping down security, it was amazing how quick it took on that tone of government control and the kind of stuff Philip K. Dick was always leery about. So, this book seemed very apt to this moment right now. Philip K. Dick was so far seen, he wrote this book in mid-1977 and he set it in '94, so that was future, so I didn't really set it at any time, I just said it was now or the near future. It was an easy adaptation-- there were just certain elements that were definitely 70s--but politically, it was very much of this era I think.

Paranoia plus a generation equals reality; equals the world you are living in. Remember back in the 80s, global warming? It was

kind of a fringe paranoid schizophrenic idea. If someone was going around talking about global warming it was kind of humorous. You sort of laughed at them. They had a few facts and figures but it was pretty much a joke from the fringe.



**And then look at us now.** Not only is it a fact, it's still in dispute. It's interesting in our cultural how fringe thinking; paranoid thinking; cynical-outsider-thinking has to be confronted by the mainstream a generation later. So much of it. And it's just these cranks on the margins of our culture that are actually the seers of what is really going on. William Burroughs's definition of a schizophrenic: someone who has just realized what is really going on.

The two un-winnable wars on terror and drugs--you shouldn't call them wars, they should be approached in a different way than war--you see them joining at some point where it is this perpetual un-winnable, or not even attempting to win, just wars for wars sake. Orwell's idea of the continual war for the continual peace. I mean there are wars outside our country, which this hints at--they're down in other regions--fighting over some of these issues in the movie. But then there is always the domestic war that is going on, about our own government's relation to its people. Government and corporations--they become more powerful together--and their relationship to the unruly masses, all of us, who maybe aren't happy with their control. It is

about the government's clamp down and the government's surveillance and keeping up with us. It's amazing how we sort of just get used to things. We just get worn down.

A good example, I think, is airport security. The 19 guys who flew those airplanes were not citizens--they were not from this country. When you are going to have a "War on Terror"--if you wanted to target a profile--you wouldn't pick domestic citizens at all. You would pick people from other countries. But their first impulse was to start strip-searching grandmothers just to kind of show control. It's like, "They're keeping us safe". They're not keeping us safe. They are just breaking us all down psychologically. Meanwhile all these shipping vessels are coming in unchecked.

It's really creepy and we are just sort of being conditioned to accept a lot of things.

**AD: What do you want people to take with them from the film?**

RL: Wow. I don't know, I think it's one of those things people will take things based on how they are oriented, probably.

**AD: Is that what you want?**

RL: Yeah. I don't have any one message. I think any time people can question authority--I don't know. On one level you just want to tell a story and hope people like your characters and get invested in them and some of the plot intrigues of the characters. You hope they care something about them. But at the same time, it's kind of your ultimate paranoid story where nothing is what you think it is. It's the ultimate paranoid nightmare about yourself in relation to the people you think are friends and your own desires and how all of us are manipulated. I mean that idea that you could be used in such a way is a deeply dark and tragic story. There is something to always keep in mind. You have to be watching your back a little bit.

**AD: Tell us the difference, besides the obvious, between writing an original screenplay and writing a screenplay based on a story, book or a previous film. Now that you have done all of the above, which do you prefer?**

RL: I can't say I prefer any in particular. When you adapt a book, you feel like you do have a partner, which is great. You can always refer back. I felt like I had my own relation with Philip K. Dick as I was making this and I was feeling like I could always refer to his writings, read interviews with him, things like that. I had this beyond the grave relation with this author which was wonderful. Really wonderful. But at the same time, at some point I felt like spiritually I had permission from him. I was granted like, "Make the movie, you're the right guy. You have the right world view to pull this off". I felt empowered somehow that I could just take it and make it my own. So it's a combination of that. The Philip K. Dick in my head was approving what I was doing. It's important to be delusional.

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At the end of the day, you're a filmmaker with a script. To what degree it's personal--you've wrote it or whatever--you've made it your own and you're making it. Even when it's a script I didn't originate, say something like, "School of Rock". By the time I'm making the movie, I've personalized it, I've rehearsed with actors, I've cast, I've totally made it my own somehow. That's what a director does. It's a fun process.

Sometimes when something is autobiographical, something even based on a personal experience or something, sometimes you're maybe even more vulnerable. You're more in your own head but I like that too. It depends.

**AD: Tell us about your screenwriting process.**

RL: It depends on the project. On something like "Scanner Darkly" it was pretty systematic. I just went through the book and took notes; wrote out on note cards different scenes. And in this case, I'm pulling exact dialogue from the book too so it's editing and compiling and then bridging gaps and making it all work. You feel more like an architect. I think on other things I've written, I might spend years just kind of having ideas and writing them down and then eventually it will all line up and I'll think, "Ok, I'm going to sit down and write that screenplay right now". And I'll spend anywhere between two weeks and three months actually working every day. Usually I'll have an outline--I'll work it into a pretty tight outline: scene by scene, beginning, middle, and end. I always like to know the end. That kind of final note that you are trying to hit. I know some writers who just start with a blank and let it go. I've never really done that. I've always been more specific.

I make a lot of notes and I know the story and I just kind of work through it. Like running laps around a track, you just sort of work through it once and maybe haven't done all the dialogue but you know all the beats. And then another track you'll do the dialogue and then maybe that one day the dialogue isn't coming to you to well so you just keep working through it and you know, if some scene is not gelling you just go on to the next scene. You just work on something else. With writing, you have to be your own best friend. I've never had writer's block or anything like that because there is always something to be working on. If you sense it's not your best day for dialogue then just work on that transition in the third act that is going to be tough or spend your time thinking about something or write description. Just take it easy on yourself, don't put a lot of pressure on yourself and just keep working. A lot of it is just sitting down and doing it when you don't feel like it. If you just sit down for three or four hours a day, you just do it. My early 20s I had trouble writing. I felt like I had it all in my head and it was just like, writing is such a big deal.

And at some point in my late 20s it just got easy for me. Like an athlete, once you take the pressure off of yourself and just perform you hit this space that's much more who you are--If you take away these barriers that we create for ourselves in our heads.

**AD: What's up next for you?**

RL: I've got a couple of scripts that I'm trying to get done. One is a day in the life of Chet Baker, the jazz musician. It takes place in the 50s and is kind of a beat jazz movie from 1954--kind of an odd idea. Another one deals with the Iraq war and is very contemporary. It's seen through the eyes of a parent who has lost a kid.

**AD: When is "Fast Food Nation" coming out?**

RL: I'm done with that. I just finished it. That's premiering in less than two weeks at the Cannes Film Festival. I think it will be out in the fall. I'm really happy with it. It's different than anything I've ever done before. It's very dramatic, really packs a wallop at the end. "Scanner" and this are similar in that by the end they are both sort of devastating--they are both kind of tragic. So I'm in some sort of weird phase right now. Maybe that is just the times we are living in--it's just like, "Oh god, Oh f\*\*K. Is there not a happy ending in sight?" It's funny how films reflect the times in some way. It usually takes a little while, there's lag time in movies--just a little bit, but it can usually be pretty instantaneous. Like the great Vietnam films really weren't until the 1970s. The war had been going on for years before they kind of figured it out. The Iraqi thing is a little quicker.

**AD: It's been about two years since our last interview. How has the Austin film scene changed?**

RL: I'm probably not the best person to ask because I've been so busy. I'm practically AWOL from Austin film scene. It seems like there is more documentaries and more independent films than ever being made. I think on the local business level, there are less films coming here than there used to be. That's a potential dangerous thing. The local government needs to incentivize productions to come to Austin. That's on the chamber of commerce level. But on the underground film level, it seems like there are a lot of filmmakers. It seems better than ever. But again, I don't know if I'm the right person to ask. I'm where I want to be at, but just really busy. \*\*\*



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# MARIA MESA'S RECORD REVIEWS



Howdy from Atown Records, it's your faithful musical servant here- Maria Mesa. What a great start of the year it's been for music! I received a much greater than average batch of CD's for this issue. Many great ones that I wanted to review just didn't get in- not enough time or space. I think everyone was saving their big promo push for either the Folk Alliance or SXSW. In any case, if you don't see it here, maybe it'll be in the next Daze.

That being said- you know what I'm here for- shining my light on the CD's you won't hear about if you shop at Best Buy, Target, or Wal-Mart. So here's some music with some meat on it's bones by talented artists with something to say. If that works for you- read on! That being said, thanks for sending me your CD's and now it's time to read on!

====  
**Grass**  
**"Zonk"**  
**2004 Schazbot Records**

**Score = 7**

If you're like me, you may have been asking yourself "Self, whatever happened to the Art Rock of the seventies?" Well, I've always thought it died as our attention spans gradually grew shorter, and the "dumbing down of America" became the priority of the powers that be. But before I start on a rant about how the music industry caters to the lowest common denominator and it's all part of a totalitarian regime partitioning out information in such a way that... nevermind. I live in Austin and it doesn't have to be that way. I have a brain of my own, so do you, and it doesn't have to be that way.

Grass is a three-piece project lead by bass dynamo and vocalist Mo Pair, who also fronts the psychedelic funk band Groovin Ground. Moving in a late 60's early 70's art rock direction that is part Yes, America, and Crosby, Stills, Nash and Young, the sounds recorded here are lush and creative- bringing you back to those days when having a brain was cool.

Grass manages to work in a Zappa and a Ziggy Stardust reference,

and an entire live performance of "The Trees" by Rush. That's right, a complete old school Rush cover performed live in 3 piece without any help. Granted it's not perfect, but even coming close is an ambitious task. Followed by the sounds of a water bong and much laughter, and a few things I won't give away- but it's a good laugh.

\*\*\*



**Jim Halfpenny**  
**"First Things First"**  
**2006 Strong Domino Records**

**Score = 7.5**

This little gem is one of the better singer/songwriter albums that have come my way. Jim Halfpenny and his band have created a well rounded package that seems to have everything well in check. Catchy songwriting, experienced musicianship, and a quality well-polished production. Instrumentation includes soprano sax, mandolin, accordion, violin and fretless bass for added depth.

Halfpenny writes deep, thought provoking lyrics. "Like the cradle and the hearse, first things first" is a great way of saying death is just another beginning. The opening song "Pentagrams" has lines like: "She goes in 5 directions like the points on a pentagram, and when I look for haven in her eyes, I just see reflections of the fool I am." The insert contains complete lyrics with landscape photography and cool graphics.

With it's musically KGSR friendly feel it's a bit hard to categorize. Bluesy pop rock with a bit of Texas twang comes close. A dash of Americana? Sure, why not. Most songs are good, but my favorite is the final bonus track "The Long Bar." A great classic drinking song and an ode to friends and family no longer with us, it wraps up the disc nicely. While he is also deeply involved in soundtrack work in his backyard hill country studio, Jim Halfpenny's time would be better spent on projects like this.

\*\*\*

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**Muddy Waters**  
**"Hard Again"**  
**1977 Blue Sky Records**



(In honor of Clifford "CJ" Antone, I'm reviewing this classic recording that he no doubt cherished and listened to thousands of times.) In the early 80's I was a teenage punk rocker and metal head, and Clifford wanted to turn me on to some real blues. He gave me the club's worn out copy of this album, and it opened my eyes to a world of music I knew existed- but really didn't understand. I might know a lot more now, but the true depth of blues music is a lifelong quest.

Muddy Waters didn't invent the blues, but he was one of its most significant pioneers. He shaped it and helped it get the respect it deserves. (Well, actually that still hasn't happened, but because of Muddy and Clifford, the respect is better now.) Muddy's long career began around 1941, and lost steam in the early 70's. Right when it appeared to be all over, Texas guitarist Johnny Winter brought him out of retirement for what would become arguably the best three albums of his life. "Hard Again" is the first of the three, beginning with a defining, powerhouse rendition of "Mannish Boy." One listen removes any doubt that Muddy was KING at the time, and perhaps of all time. (And you must admit that when it comes to testicles, every





guy in any rock, punk or metal band that ever existed MUST bow down to this man.)

The Austin connection is clear, being recorded with current residents James Cotton on harmonica and Pine Top Perkins on piano- both blues legends of the highest order themselves. Johnny Winter supplies guitar and various backgrounds screams, Charles Calmese is on bass and Willie “Big Eyes” Smith is on drums. Muddy is of course the front man and ringleader, supplying more swagger and attitude than anyone- let alone a 63-year-old possibly could. This is an album that you can leave running continuous and never be bored. If you think you love the blues now and you don’t already own this- slap yourself and get yer sad George Thorogood lovin’ ass to the record store and prepare to be reborn.

\*\*\*

**LZ Love**  
**“My Higher Ground”**  
**2006 Independently Released**

**Score = 7.5**



Here it is folks. LZ Love delivers a powerful blend of funk, soul, gospel, R&B and rock that echoes more of 70’s Motown than the live music capitol. This is the real deal. It contains every bit of the grit that put this girl on the same stage or studio as James Brown, Luther Vandross, George Benson, Natalie Cole, Clarence Clemons, The Neville Brothers, Joan Armatrading, Bonnie Raitt, P-Funk, Sister Sledge, Carolyn Wonderland, Michael Franti, Shelly King and Papa Mali.

The first thing that hits you is the power of her band. A tight, in the pocket rhythm section just dripping with funk, a keyboard style you might expect from Stevie Wonder, and a red hot guitar that you would expect from any project based in Austin. Everything just locks in so sweetly, and then LZ starts to sing. LZ’s voice is a classic. Comparisons to Aretha or Tina Turner will definitely happen. She’s that girl in the Southern Baptist choir that sets herself apart and gets the spotlight towards the end of the service when it all gets pushed over the top and everybody leaves their seats.

The next thing that hits you is the songwriting. Many times I had to grab the insert, looking up the credits thinking “She didn’t really write that, did she? This is an obscure Otis Redding or Al green song, right?” Nope. She wrote or co-wrote every song. The arrangements and production complement the songs nicely, and make for a well-rounded package.

Without a doubt LZ is a powerful vocalist, one of the best in Austin today. But it’s very likely that Ruthie Foster still holds top honors in this category. Austin music fans will inevitably compare the two, like the two best gunslingers. But stylistically, they are apples and oranges in their music. And even if

Ruthie does have a better voice, LZ might be a more inspired songwriter. The important part is that they both call Austin home.

\*\*\*

**Maneja Beto**  
**“Accidentes de Longitud y Latitud”**  
**2006 Independently Released**

**Score= 8**



There’s only one thing you need to know: this CD is a beautiful thing. Now is the part where I, your faithful reviewer, will attempt to describe it for you. (Okay, I like a challenge, and that’s why they hired me for this job.)

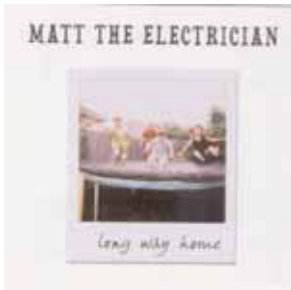
Sure, there’s plenty of Latin rhythms and lyrics en Espanol, with the occasional accordion here and there. But that’s where everything else you might assume about Latin music comes to an end. Experimental electronic effects, orchestral percussion, xylophones, a string section, distorted electric guitars, pedal steel, a variety of traditional Mexican acoustic guitars (like the requinto jarocho, jarana and the quinta huapanguera,) cheesy mall organs, lounge piano, quirky unpredictable arrangements and ambient interludes- all makes you realize this is a different kind of Latin project. These guys have an unusual concept, and the talent to pull it off.

At times reminiscent of David Byrne or even Danny Elfman, this CD is a ripe source for film soundtrack with dramatic, mood setting appeal. Catchy, memorable melodies intertwine with inventive electronics and percussion that really takes you places. These guys will stand out as artists who will take risks. Just when I think they’re going in an art-rock direction, suddenly it turns hip-hop. They are simply too creative to fall into the typical machismo trappings that most Latin bands are known for. Latino nerds? Maybe, but I like it, and you will too.

\*\*\*

**Matt the Electrician**  
**“Long Way Home”**  
**2006 Independently Released**

**Score = 7**



Matt Sever really is an electrician, but thank God he gave that up. Not that it’s a bad gig, but music is a better one, especially for him. And why would you work a regular job if you didn’t have to anyway? It’s good to know Austin is a place where the ‘regular job’ isn’t the prison sentence it can be in other towns.

A smoother and more refined singer songwriter than you might expect with such a blue-collar name, Matt writes songs that flow in a simple, effortless way. Simplicity is a thing that is over-

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looked by many, since the “real” world teaches us that for things to be better, they should be more complex. While that might be true with electronics, it doesn’t always apply to songwriting.

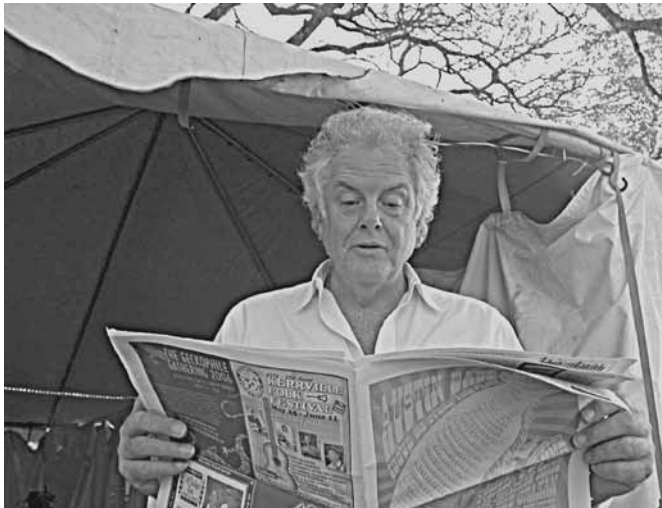
I like the ambient quality of the second track “Water,” and the humorous take on the writings of Ernest Hemingway of track 3. I’m a sucker for anyone who plays the banjo and puts it in waltz time, like track 4, “Sad Lisa Waltz.” Track 9 is a Jon Dee Graham cover of “\$100 bill.”

With 37 minutes of playing time, this 10-song effort leaves you wanting more, but we’ll take what we can get. Along for the ride is the hardest working guitar player in this town- Scrappy Jud Newcomb, Liz Pappademas (Hurts to Purr) on accordion and piano, Tom Pearson on bass, Jon Greene on drums, and the dulcet tones of Seela on backing vocals. \*\*\*





## PETER ROWAN



**AUSTIN DAZE:** Many consider you to be a living legend at this point in time. What are your thoughts on that?

**PETER ROWAN:** Well, you know, just to be living is a legend in my mind.

That's a nice compliment because everybody I worked with was a legend. It doesn't have any reality, but I'm a storyteller so it makes it fun to be seen that way because that means that I can draw on my background and tell part of the legend. Legendary, Peter Rowan. Alleged, Peter Rowan. It's helpful in terms of just relating to the audience, because I'm the teller of the tale. I'm telling the legend of the bluegrass life. So, It's good.

**AD:** How and when did you decide to be a musician?

PR: As soon as I heard music when I was a kid I was picking up my dad's tennis racket, trying to strum a tune. My dad gave me a ukelele when I was about 12. I saw a picture of Elvis Presley on the cover of LIFE magazine and I put some string on the ukelele so it would hang on me and I went, "Is this how he does it?" And then my uncle got me a guitar, a little four-string guitar. Slowly over time I learned more of the finesse of music but early on I was a strummer and a singer, you know? Just out of love.

I've never lost my amateur standing.

**AD:** This was up in Boston?

PR: Yeah. The New England area at that time, I might add, post WWII, was full of southern musicians and southern servicemen coming back from the European run so there was a lot of bluegrass influence in and around Boston.

**AD:** Well looking at your track record, it seems as though you followed from one great project to the next. Is that how it was?



PR: Yeah. Bill Monroe once told me, "Pete, if you can play this

music you can play any music". So I was able to draw the connection between the roots within bluegrass and how they relate to the roots within other music--whether it be playing with Flaco Jimenez Tex-Mex or the Jamaican players. It's musical language--essentially everybody understands each other.

Of course with Jerry Garcia and Vasser Clements, and Grisman, it was that we had all played bluegrass before. Vasser had been with Bill Monroe in the 50s. I'd been with Bill Monroe in the 60s. And so in the very early 70s Old and In the Way lifted that banner up of what we call the true bluegrass quest for the legend of the bluegrass. There is something about bluegrass itself that is legendary, that lends itself to that--the stories, the songs, mysterious tunes. We tried to take that somewhere with Old and In the Way: incorporate multiple solos--lots of soloing, lots of jamming. The songs were good and long. They had a lot of legendary narratives, epics, like "Land of the Navajo" and stuff like that. And probably, we only got a piece of it on tape. But we got enough to where there is still something exciting going on there.

**AD:** Tell us about your time with Bill Monroe.

PR: He came up to New England and I had left school. I was playing mandolin in a band with Jim Rooney and Bill Keith and Bill had played banjo with Bill Monroe. Monroe was coming up to do a date and called Keith to play banjo and Keith called me to play guitar. I had been listening to nothing but Bill Monroe and I was hungry to play that powerful, passionate bluegrass, not the folky bluegrass, or the poppy bluegrass, but the most intense bluegrass. And you know, people thought Bill Monroe was kind of funny, almost an anachronism, like somebody who had outlived his moment, but for those of us in the folk movement, he was the father of bluegrass music.

Bluegrass has an aura, or a legend of authenticity; this is the real deal. And for every band that goes for it, they tap into that. But Bill Monroe had been so present that he was almost overlooked for awhile. And he had a very cantankerous sound, to be interpreted as harsh and unpleasant. But what it was, was passionate. It just needed a presentation that would allow his genius to flow and that pretty much meant, in my case, younger players who could help interpret his music. And I was one of those 20-year-olds that learned everything--I learned everything he ever did. When I came to the band I was fully aware of everything he had; whatever he wanted to play I could play it. Then I could ask to play tunes myself. So that was different than

just coming to the band and playing one song and learning the rest.

I don't think anybody from the north ever dreamed that Bill Monroe would even be open to them playing. See now, there's the real difference too: where as all the other bands, Flat and Scruggs, the Osmond Brothers, they all had really tight units and the "sidemen" came and went, and those "side-men" were very good. And every band had a certain group that made their sound what it was--Flat and Scruggs were the ones that carried the whole thing forward as a group. Whereas Monroe kind of had people here and people there, but he hadn't had a band that was just a band. So I joined up and I didn't know any better and took on way more than I should have--I booked the shows. I tried to be his manager, and Bill Monroe can not be managed. But I was just trying to bring Bill back out of the shadows. I don't think that he had not, not advanced musically, I just think that he needed some new blood.

We were all part of that. I think Roland White, myself, Del McCoury, we were all guitarists for him and we all felt a sympathy and compassion for him. We saw how hard he was working. And although we was a very taciturn and a low flash point for awhile, I think by the time we were working for him he was in his 50s, and he started to mellow out. Especially after they said, "Bill, you're the father. You are the father!" It took the heat off. He didn't have to compete anymore. If you're the father, then these are your children.

When I was with Bill Monroe we would play way down in Louisiana and come up through Alabama on the way home. We would never stay the night anywhere. That was the deal in Nashville--you drive out to the gig, you play the gig and then you drive back from the gig. So if it was a 12 hour ride to the gig, you get up there and play for three hours and you'd make another 12 hour run back. But at that time diesel was cheap, probably cheaper than a hotel room and Monroe was famously tight about trying not to spend money. I mean if you wanted to sleep in a bed with the other bluegrass boys, you could probably get a room. On the way home we would always stop for basically what they call supper--which is like breakfast--after the show. About midnight we'd hit Alabama and Rual Yarbrough--who later was one of Bill's banjo players--and a mandolin playing friend of his would host us. They would have coffee and breakfast ready for us at about 1 or 2 in the morning. It was just a tradition in bluegrass; it was just what you did. If somebody would come through you would always say, "Well, take a break at my place and get some coffee". And often, people would crash out; they would play music. It was the time of night, those magic hours between midnight and dawn where the legend is felt. It became the moment.

**AD:** Tell us about how Old & In the Way came to be.

PR: Well, every time we would stop there they would play me these tapes that they recorded every New Year's. This would have been '64, '65 at

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<div>PETER ROWAN FROM PAGE 12</div>	<p>this point. I had studied all of the music on the recordings with Monroe. Ed Mayfield and the Mayfield Brothers was a hot band in the 50s out in West Texas and they played all over Lubbock and everything. And then Ed went with Bill Monroe and recorded the “I Saw the Light” gospel album, he kind of came in after Jimmy Martin. So I knew who all of these people were. And so I said, “Where’s Vasser?” and they said, “Oh, Vasser’s retired”. But they played me this tape, that was the New Year’s Eve tape, two years running, when I went down there, and it was Vasser jamming on New Year’s Eve. You know, it was, “Goddamn, I can hardly play anymore”. Then, vrooom! So, I just lodged that away.</p> <p>But there was always something about Vasser playing that I thought was the very best of bluegrass fiddlers that set the mark. That almost jazz rock and roll, just total go for it attitude. So in 1970, I had run the course of Seatrain and wanting to play more roots music, I moved back west. In California, there’s David and my brothers all making a record with Columbia and I was kind of the outsider. But I just took my guitar and walked barefoot down to Grisman’s house and sat on the sand dunes and we would play. We would have a smoke about ten in the morning and play until about noon or something. About the 3rd or 4th day, he said, “Hey, Garcia lives just up the hill. Let’s go on up there--he wants to pick”. I said, “Let’s go”. So we drove up there in my old Volvo and walked in and there was Jerry standing in his garden with a banjo and a big grin on his face. We just started playing almost every night. We didn’t have any gigs and then all of a sudden there were gigs, you know? Just a quartet. John Harper played fiddle for us a couple of times. Richard Greene played fiddle for us, but we could never find that person. And then we get this tour with the Grateful Dead to go out east. And Jerry was going to do one night with the Dead and then come over and hang with us. We would go to the Dead show and hang on that impossibly glorious scene and then play our show the next night.</p> <p>When we went out there we said, “Let’s get a real fiddler; lets make this a real bluegrass band”. And I said, “You know what guys, Vasser Clements is still playing”. So we called around and got his number. We flew Vasser to Boston, never having played a note with us. Vasser came out and we just started picking in the living room and it’s just grins all the way around. He made it all come together. And everybody related to him because he was such a strong musician.</p> <p><b>AD: Tell us about your writing process. Has it changed as time has gone on?</b></p> <p>PR: The challenge is to write great tunes for great players. I always knew when I wrote something, someone would come to mind. When I wrote “Midnight Moonlight” Grisman came to mind-- there were structural things that Dave got into. At the time, the ending of “Land of the Navajo” and the solo section of “Midnight Moonlight” were breathing spaces for musicians to unwind and just follow the</p>	<p>trail.</p> <p>I wrote those at the end of my rock and roll thing. I basically quit Seatrain and drove across the country. In San Antonio, I wrote “Midnight Moonlight” and in the Canyon de Chelly, I wrote, “Land of the Navajo”. I never saw myself as a Southwestern Troubadour kind of a guy, but I don’t know, I wasn’t real hungry to establish myself as the solo artist because I always liked the interplay with the other musicians. So the material that I wrote then was still in that time. I mean, just imagine arriving on the West Coast saying, “Hey, I’ve got these tunes” and everybody going, “Oh yeah, I can play that”. It wasn’t mature work but it had all the excitement of a fresh discovery.</p> <p>If anything, when it comes to my writing now, I’m looking for real simple statements. Real direct to the heart statements. I don’t want to spin too many webs. I’ll always write the epic ballad here and there--I won’t say that my days of writing “Land of the Navajo” are over. Those are myths of history that I picked up from dreams and inspirations. But right now I just feel in a great place with this band with Tony Rice. To get those female harmonies that go all the way back to Ray Charles. I’m free to bring in any tunes I want. On the first record, “You Were There for Me”; it was all my tunes. Everything from, “Ahmed the Beggar Boy” to “Wild Mustang,” these were tunes that I had been writing and looking for a place to do them. Funny enough, it happened to be bluegrass people that got a hold of them. So I guess no matter what I’m trying to do, I am bluegrass.</p> <p>This last record, that we are working on now with Tony, that is going to come out this fall on Rounder Records, I’m doing a Patti Smith song, I’m doing a Townes Van Zandt song called “To live is to Die”, I’m doing “The Walls of Time” and “Cold Rain and Snow”. The combination of unusual new tunes that really fit the groove and some of our stage songs that have been standards for us, plus two or three new ones of mine, is a good balance. I wasn’t trying to shade this record too heavily towards “Peter Rowan’s Song Writer” album. You know what I mean?</p> <p><b>AD: So we’ve seen you do solo shows and acoustic shows with three or four pieces touring bands. And we’ve also seen you perform electric reggae. What are the differences as a performer on how you approach solo shows versus group shows versus electric reggae shows?</b></p> <p>PR: Well this group is great because we’ve worked together for so long that it’s to that comfort zone of total grooviness. Where you can look around and feel the power of our sum. And then solo shows, you know, I don’t know, that’s for "The Me, The bal-ladeer". The solo shows are very different. Last Thursday, here at the festival, I had percussion, Sharon on mandolin and me on guitar, I’m singing and Sharon is singing with me. I like that format. It doesn’t have a bass, so I’m the bass.</p> <p>Last year we started out, playing around and every-</p>	<p>thing was finger picking and light. But Thursday night is where we’ve gotten to, where we were like, “We’ve got to be about hard driving”. The soft delicate stuff although it’s pretty and everything, and we do a lot of that, it just seemed like the rhythm and structure of bluegrass is behind the praising of the songs.</p> <p>And then when I’m playing with the reggae guys, a nine-piece band, playing to a Saturday night crowd...it was just a different experience.</p> <p>I’m not saying that it is the business that decides the music, but I’m just real excited about the quartet. I can dream a thousand different projects with a thousand different people but we’re going for something that is so right and it is so satisfying.</p> <p><b>AD: So what message would you give someone that was starting out in the music business?</b></p> <p>PR: Bill Monroe told me, he said, “You’ve got to love the music and love the melody so that when you sing it, the people will love it the same way you love it”. That to me is the best advice there is. And don’t forget to breathe. Do your Pilates. Stay in shape.</p> <p><b>AD: Lightening Round. Here goes,</b></p> <p><b>Native Seed:</b> Hopi Mesa</p> <p><b>Three Books:</b> Three Musketeers, Treasure Island, and Huckleberry Finn</p> <p><b>Favorite Foods:</b> Lebanese lamb stuffed with garlic and rubbed with rosemary is pretty good.</p> <p><b>I most admire _____ because:</b> My heroes. The teachers of Buddhism that escaped from Tibet and have come here to teach us that the chain of thoughts that binds us to our limitations can be broken. Those are the people I really admire.</p> <p><b>I’m inspired by:</b> Dedication. Especially of other artists. And ultimately teachers of Buddhism.</p> <p><b>What concerns me the most in the world today regarding my children’s future is:</b> Water and air.</p> <p><b>When I’m not performing, I like to:</b> Paint. ***</p>
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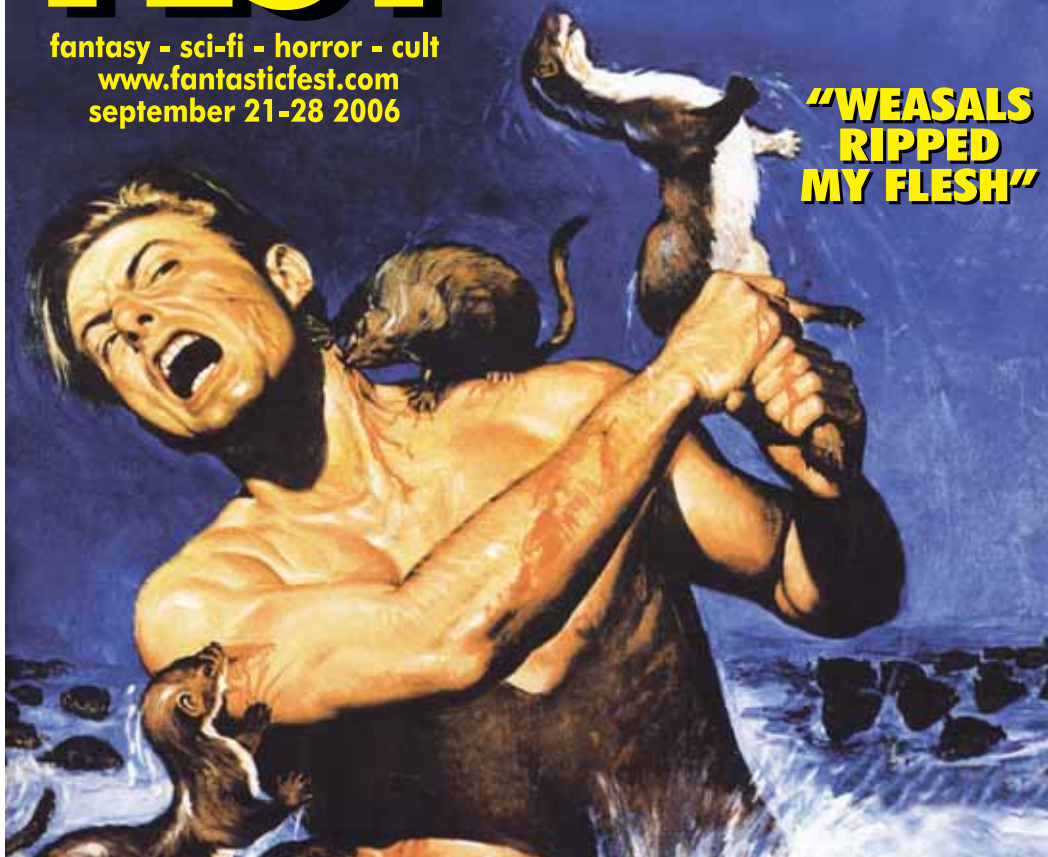




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May 12, 2006

1300 East 4th



When producing events, one must always weigh many factors involved; other events that compete the same night, artists to book, venue's to choose from, door fees, volunteers, promotion, etc. After deciding to put together a fund raiser for KOOP after our 2 fires, I began to go through all these questions in my head, and decided not to bother. "I'll figure out another way to help out KOOP," I told myself, "putting all the time and stress into making it happen would be too much, especially with my 7 month old daughter at home." But I decided I'd make a few calls anyway and see what happens. They turned out to be key calls. 1st call, Damon Lang of Nomad Sound and the current manager and resident of the old Austin Daze compound on East 4th. Check One. Damon says "hell yeah, you can use the space and I'll give you sound." 2nd call, Adrian Quesada and Dave Lobel of Grupo Fantasma. Check Two. For a couple of the busiest guys in Austin showbiz, not to mention Fantasma's one of the most sought after live acts in town, they both gave me the same "Hell Yeah, we'd love to help you and KOOP out." "OK," I say to myself, "maybe this can come together." 3rd call, Russ and Wendy of the Austin Daze with a "please help me" kind of vibe to it. Well once again I got the proverbial "HELL YEAH!" and decided, I'd go for it.

Looking back all I can say is the community pulled through for KOOP Radio. I guess that's what KOOP is and continues to strive to be, a COMMUNITY RADIO STATION. And when you put together a good team of key players, great entertainment, a great cause, and all things in the universe seem to be aligned, a true Phoenix does Rise out of the fires and ensuing chaos KOOP prevailed through this past January and February. Our fund raiser back on the 12th boasts of great success in the KOOP circles as well as community circles. We raised over \$4000 which will go directly into our moving expenses and build out of our new studios on 38th and Airport. We at KOOP couldn't be more thankful to our great community here in Austin for all of your support directly after the fires, during our on the air membership drives, and of course participating in events like Phoenix Rising and the KOOP Pop Prom, to name a couple. These are all aspects of why I decided to play my part in KOOP back in 2000, and participate through the radio in our great city. My program Tradewinds - Music of Africa and Beyond is now on Sunday afternoons at 3 p.m.

- Nick Trevino, KOOP Radio

## PLAYING THROUGH THE APOCALYPTIC STORM-1ST THURSDAZE MAY 4TH, 2006





## BEST OF QT FEST

Monday, April 24 - Sunday, April 30  
Alamo Drafthouse Downtown  
-A.F.

Monkeys are better kung-fu fighters than snakes, “Good guys always win”, lesbian vampires are not as cuddly as one might think, and Telly Savalis is always the man, no matter what role he plays. These are a few of the key points that come to mind when I reflect on the most recent QT Fest at The Alamo Drafthouse.

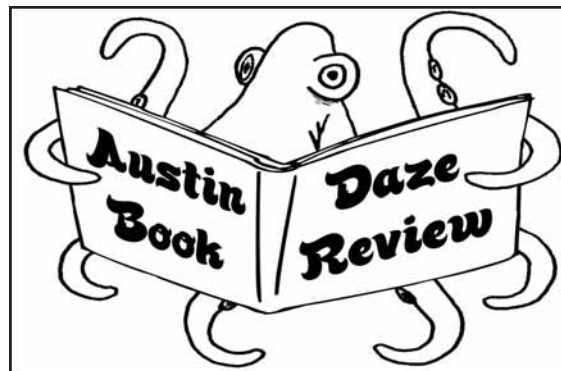
This year was not a new festival, but instead a “best of” type deal, where the mastermind himself, Quentin Tarantino, drew the films chosen from the past six events. As a veteran of QT Fest since its third installment, I have acquired a greater understanding of film than I ever received in an entire year of Film Theory. Every film screened is served up with an intro. Not just any intro. Oh no. These intros are interesting and engaging, depictionary monologues by Quentin, whose unique ability to spin a tale of an actors’ or actress’ back-story into something you wouldn’t hear anywhere else renders the price of admission and the hurdles one has to pass through to get inside, superfluous. If you are in the audience, you love the very essence of film. The Alamo Drafthouse becomes a church for the wayward movie-geek souls; it becomes a place where we can all share in and comment on the collective experience. For that brief week, all of its attendees become one with the preacher and enjoy the hidden or lost gems of film history. Many of these films have never been given such a choice screening and never known such an audience, eager to give them the respect they deserve or as willing to go along for the ride.

Quentin’s “Respect for the Presentation” speech all those years ago opened my eyes, humbled my ego and became permanently etched into my film appreciating soul. When he called for us, his audience, to check our stereotypes at the door, I have to admit, I had never before considered doing so. Ok, maybe a little bit, but never fully. I was always one to chuckle or sneer (God that sounds so evil, I am truly a nice guy) at a style of dialogue, wardrobe, or even a haircut. In retrospect, this

was all done for the sake of appearing cool or even (subconsciously or unconsciously, I do not know) to put myself above a movie. I was a film snob and I didn’t even know it. Since that humbling day, I get more out of films. Key elements that I had passed over because I was lost in the world of trying to be cooler than what was being shown, have become clear. For that gift of recognizing and appreciating, I am in your debt, Quentin.

Over the years securing a spot to this event has become an exhausting effort because the word has gotten out (all over the world) that films are screened here that you cannot see anywhere else. I have been lucky and am grateful to Natalie and The Austin Film Society for helping to smooth the way. We were unable to bring you an interview because the schedule didn’t warrant it and who wants to talk about such things in Church! We are hoping to catch up with QT on his next visit to A-town but if not, I know we will be at QT 7.

Oh yeah, putting a rumor to rest: QT was here shooting “Death Proof”, his part of “Grindhouse”. While this film has been the victim of much speculation that it is no longer in production, We have been assured that this film will happen.\*\*\*



By: Christopher C. H.  
Austin Daze Book Editor

Since this our first issue of summer we have decided to do a book review. We will make our decision whether or not to continue these based on your comments.

### Susan Casey's DEVIL'S TEETH --

engrossing tales of great white sharks, their habitats and preferred menus are extremely well written and documented. This is a chilling recount of these terrifying creatures, their immense power and range, some 30 miles off the San Francisco coast and north.

Favorite dinner companions they definitely would not be. My best advice is if you are asked to take a dip here, skip it. Her work makes lake swimming, something which I have never favored, look far more attractive. This is definitely an not a book for night



reading if you have any intention of sleeping.  
**Highly recommended.**

**Will make a great read at Barton Springs this Summer.**





# Casa de Luz Harmonic Convergence



Russ the Invincible did such a good job picking out a restaurant last time I decided to open myself up to the possibility that he might yet have another ace up his sleeve. Imagine my surprise when he told me there was a macrobiotic/vegan restaurant that he thought very special, Casa de Luz.

Well, first off, I am pretty much a dyed in the wool carnivore but I mostly eat fish or fowl. However I do love my fruits and veggies big time! But never ever ever would I have thought to review a macrobiotic restaurant. But again, this is Russ the Invincible speaking, and when Russ speaks, it's generally a good idea to listen as I've discovered over the years of our working and playing together.

So... here we go...

I met Wendy at the front entrance of Casa de Luz at 1701 Toomey Road and we began to stroll down the most pastoral, peaceful walkway I've ever been down; very serene, very Japanese in design. The more we walked, the more calm and relaxed I became and the thought occurred to me then that this walkway was very specific in design, a psychological ploy, to a degree, to set you up for what you're about to encounter. As it turns out, I was correct on that score.

We walked by a small playground filled with children's laughter, up a few wooden steps into a spacious room where I was greeted by a host of windows that perfectly framed the surrounding flora. I was also subjected to a gaggle of smiling happy people. I then noticed the seats were arranged for community style dining; the atmosphere, at once, very inviting. I felt very warm, very welcome.

Hmmm, I thought, there is something quite different and remarkable going on here. This soothing vibe I encountered was very prevalent, like a low-pitched hum that flows through everything and just makes you relax and glow.

At a front welcome counter Wendy purchased tokens which she explained are used to place your order. While standing there I noticed a small sign by the cash register that again, revealed more of the specialness of this place. The sign basically said -and I'm paraphrasing here- if you don't have any

money, you can sign an IOU. Wow. I mentioned this to Wendy and she said you could also volunteer to work for food, too. Double wow. This place so far, definitely had my attention. This was not your ordinary restaurant, for sure.

Having never had macrobiotic food before my curiosity was naturally piqued. And I think it interesting to mention at this juncture that macrobiotic literally translated means, "great life".

Wendy and I gathered our plates and glasses and were next greeted by the cooks and servers, where, after we gave them our tokens, we chose from a variety of dishes that they'd prepared especially for this meal. There was also a condiment counter off to the side after we were served a plateful. This process was a very simple, very eloquent, almost humble way to begin your meal; human interaction at its most basic form.

We sat down and I dove right in. Never in my life did I imagine that macrobiotic food could be so scrumptious; delicious, fresh food that was very light on the palette, the tastes of each dish very specific, but nothing overwhelming. I think subtle is the word that applies here. Tasty, too!

About this time Bernardo Longoria, the current manager, and son of the creator, Eduardo, or Guayo (sp?) -as he's called by those who know him- sat down with us and I immediately peppered him with all sorts of questions, curious as I was why his family had chosen this route. Bernardo was very affable, his joi de vivre contagious. It became obvious during our conversation that he truly enjoys and believes what he and his family are doing and have created. Casa de Luz is a labor of familial love, no doubt.

Apparently Guayo, who at the time was living in Monterrey, Mexico, involved heavily in real estate, was dealt a blow during the real estate crash of 1984. So much so, after reading many books -Gandhi and others of that ilk- he decided to make a major change for both himself and his family, whereupon a more spiritual relationship with the Earth was born, which, of course, led to him discovering a more healthy relationship with his body and naturally, what he put in it. In short, Guayo had an awakening, realizing that money and acquisitions don't buy happiness, and began to seek enlightenment and harmony, and not just for himself, but his family, too. In time, the more he discovered and learned, Guayo found himself on a silent



quest to ultimately provide a place where harmony could occur on many different levels, for many different people.

After relocating to Austin, another critical turning point occurred in Guayo's life when the Austin East/West Center burned down in the early

90's, forcing him to rise to the challenge of fulfilling his dream.

Casa de Luz was born.

As we continued noshing Bernardo went on to tell me that you can't just apply for a job here either. You must first volunteer so you can understand their philosophy, as they only want people who are in tune with this philosophy, hence you volunteer and work several times before you can even apply. What a marvelous symbiotic approach!

And to further their philosophy, in their compound -which they've dubbed the Casa Campus- they've only let symbiotic businesses occupy their space, ones who have something in common with their deep rooted philosophy, from a Montessori School, to the Natural Epicurean Academy of Culinary Arts -which teaches macrobiotic cooking, Healing in Yoga, Ip Sun Thai Chi, a wide variety of seminars, activities, services and meetings which are ongoing, and other related businesses, too, all with the intent of nourishing the mind and body.

When we'd finished our lunch I felt eminently satisfied, and I must admit, slightly energized. You then buss your own table where you put your remains into special containers which are then recycled and composted, handing your dishes to a crew of washers. And I will continue to admit, for the rest of the day, too, I felt like my body was really maximizing the nutritious foods I'd ingested. My body -without a doubt- responded positively. And to make matters even better, the food was delish!

The Longoria family have really thought this one out, creating a most wonderful community that is providing many approaches to living a better quality life. Everything about this place is in tune, with not only man, but the Earth, as well; a beautiful, beautiful existence, pure in design, pure in function, harmony of the highest order.

Casa de Luz is open seven days a week. Monday thru Friday lunch is served from 11:30-2:00. Saturday and Sunday brunch is also served from 11:30-2:00. Dinner is served Monday thru Sunday from 6:00 -8:30.

The cost per meal is \$12.00, all you want to eat. Brunch is \$14.00. Both prices cover tax and a beverage.

They also serve specialty meals during various nights of the week, too. You can read about these and discover more about this fabulous concept at [www.casadeluz.org](http://www.casadeluz.org).

Their phone number is (512) 476-2535. They accept Visa and MasterCard only.

On the Casa Campus there are rooms for rent for any type event you may want to sponsor. They also feature music several times a month, and -get this- there's also a pandemonium of parrots that make Casa de Luz their home during their annual migration. Even the parrots know a good thing when they see it!

I can't thank Russ, Wendy and Bernardo enough for turning me onto one of the most special businesses I've ever encountered.

Casa de Luz, one man's vision, a community' reward.\*\*\*

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A haircut is an important thing. A bad cut will leave psychological scars. An errant “do” can have dire consequences. So it’s best not to throw caution to the wind. Better to have someone who knows what they’re doing give you the look and feel that will temporarily elevate your esteem, that special someone you can trust.

Given that, let me entertain you, enlighten you...

One day I met up with an old friend, the Mad Mexican, and there was a noticeable difference in not only his look, but his demeanor; subtle, but there all the same. And then I noticed what was the ignition for this change. He’d gone from having a simple, okedoke coif, to looking... well... handsome. No easy feat, sorry buddy.

I asked him who’d done the whacking and he told me a little Thai woman had been responsible. And, best thing was, she was eminently affordable. How does ten bucks grab you?

Yeah, in this day and age where a night on the town can cost you a months salary, imagine a great haircut for ten bucks! Unheard of.

I visited this Thai woman, name of Pranee, and I’ll be damned if she didn’t make me appear handsome, too. Woman knows her stuff. She can cut a man’s hair like no other, and I’ve had some decent stylists apply their scissors to my locks, and some for quite an expensive fee, too. Consider Pranee’s skills a bargain and then some.

And, she is spunky, too; full of the proverbial piss and vinegar.

Pranee just went independent and opened her own shop, “Hair by Pranee”, at 2030 East Oltorf. Her phone number is 707-7766.

Go over there and get your “do” done. You’ll be glad you did, and your pocketbook won’t take a beating either. And she’ll give you reason to chuckle, too. Like I said, she’s a spunky, all around groovy gal.

Tell her Don, the sarong wearin’ dude sent you. Don’t hesitate. Chunk it up and do the huckabuck, get your groove on...

GLOBAL WARMING MUSING

-SBrannock

There’s a big debate going around these days about Global Warming. That’s the idea that industrial pollution and vehicle exhaust is creating a greenhouse effect that causes the earth to retain more of the sun’s heat. As a result, terrible things will happen. It seems like half the people in this country believe Global Warming is an absolute fact, and the other half believe it’s a total myth. Not much middle ground there. Here’s the predictable part: if you’re a liberal or a Democrat, you believe it’s totally true. If you’re a Republican or a conservative, you believe it’s absolute hogwash. That’s right, most people are deciding this based on their political affiliation. That’s like saying "I don’t care if what I believe is true, I just care if my political agenda will benefit from it or not." Gee, is it really possible that the popular'left-right' way of seeing things has made us all that stupid?

Here’s the deal folks. Global Warming is a scientific phenomenon that should be decided using... SCIENCE. It should be debated by scientists, not by politicians with political motives and agendas. The earth doesn’t know what political party you vote for, the kind of music you listen to, or the church you go to or don’t go to. The ozone doesn’t know if you’ve had pre-marital sex or smoked pot before, or if you drive a Hummer or a Subaru.

If the average temperature of the earth has been steadily rising since the industrial revolution, then it seems to me there’s a good chance Global Warming could be true. If there is no trend showing an increase global temperatures, then Global Warming may be just a theory without provable grounds. That seems simple to me folks. Just look at the facts without projecting your politics on it first. I don’t know why most people can’t see that.

I’m no scientist, but I can tell you that the planet seems to be getting warmer to me. (It’s also true that I was born in Maryland, grew up in Oklahoma City and moved to Austin in 89, so it might just SEEM the planet is getting warmer to me.)

and according to my friends and family in OKC, they didn’t have one either. I spent 16 years in OKC, from 1972 to 1988, and every winter was VERY long and super butt-cold. I remember wind-chill factors of 30 below zero. I remember getting to school with hands so numb from waiting for the bus that I couldn’t hold a pencil the first hour. (Imagine the law suit if that happened to a kid in Austin...) It got cold in early October and stayed butt-cold until April. It snowed a lot every year, and there was NEVER a Christmas in T-shirts and shorts. It just didn’t happen ever, but it does happen now- even in OKC. Winter was clearly the longest season when I was a kid. Every summer was in the low 80’s to low 90’s, and if it got into the high 90’s it was a “heat wave.” The 100’s only happened once or twice a year at the most. Many summers never even saw triple digit temperatures.

But lately it seems like OKC is as hot as here in the summer, sometimes it’s hotter. Winters have been warmer there too. It doesn’t rain nearly as much as it used to here or there. I can also tell you that growing up, Easter was sweater weather at best, and often coats were worn. But the day after Easter here was 100 degrees, and in OKC it was 91. That seems way off kilter to me, folks. A few summers ago, we had 44 days over 100 degrees. If that happens this year, I am definitely moving to Canada.

I can see the immigration interview now... the guard will say “Welcome to Canada, eh. Are you here because you oppose the Iraq war and the fundamentalist Neo-cons in the White House?” “No” I’ll reply. “We come to you rebelling against 100+ degree temperatures and \$250 electric bills in the summer. We also dream of raising our son to be an NHL hockey player with the sense of humor of Mike Myers. Also I have a comic strip that occasionally lampoons America, and nobody reads it down there. I’m also tired of working 50 hour weeks as a way of life and having what might be the worst health care system on the planet.”

“Oh, well that’s a beauty

\*\*\*



## CINDY CASHDOLLAR



### AUSTIN DAZE: How did you get involved with music?

CINDY CASHDOLLAR: Well, let's see, I got involved in music when I was actually kind of young because I grew up in Woodstock, New York during the time before the first festival but when there was still so much music in town--you would just hear it. People were playing in the little tiny center of the town or on the sidewalks. So I started playing guitar, just regular guitar, when I was eleven. And my dad was a big country music fan and my mom liked all kinds of music--she had a huge collection of what they call world beat music now. She had everything. She was a big Dave Brubeck fan and an Olatunji fan and so there was all that in my house just on the record player. So between the two influences I had a lot of different musical angles coming at me all the time.

People are really surprised when I tell them that I am from New York--a lot of people think that New York is just New York City. But you know where I grew up in the Catskill Mountains; it's a really rural area. So I grew up with a lot of country and bluegrass music as well as all the folk and blues music at the time. There were so many musicians and influences that lived in Woodstock at the time that I was growing up. I mean when I was still in junior high, I was seeing John Hammond Sr. and Muddy Waters and just so many of these people that would come through Woodstock. A lot of blues.

I feel really fortunate about where I grew up even though I hated it when I was growing up because there was nothing to do. But as time progressed, after the first Woodstock festival, it became a very popular place to live and more and more people moved there and more and more clubs opened up and so the music scene itself just kept expanding.

**AD: What brought you to Austin?**

CC: Asleep at the Wheel. In '92, I

had moved from Woodstock to Nashville because at that time there just wasn't enough work to really make a living. I was working with Redbone at the time--I had played with him for five years--but by '92, he wasn't really on the road that much. In Woodstock, by the time you heard that somebody needed a Dobro steel player, it was like three months later. It was kind of the end of the line for music gossip. A lot of jingle worked had dried up in New York--I used to go to New York to do jingles. So I just figured if you lived in Nashville, you would hear gossip first hand: who was quitting or who was being fired. So, I hooked up with Asleep at the Wheel, hearing that they were looking for a steel player. They were coming into Nashville and they were playing a TV station. I went down to the TV station and waited for their bus to pull up. I didn't know anybody. I just went and asked for the steel player and said, "Are you really leaving the band? I heard you were leaving" And he said, "Yes". And so I gave him my demo package.

I'm still here 14 years later.

### AD: How has the local scene changed in your 14 years? Is it better or worse for musicians?

CC: You know it's really weird because the first almost nine years that I was here I really wasn't here. I would go out with the Wheel and come home. You have a few days off and the last thing that I would want to do was go out. So the first time that I was here I don't know that it was fair for me to judge the music scene--especially when I hear how amazing it was. Of course everything was amazing in the 70s and 80s--it was a different time everywhere. No matter where you lived. It was just different then as every era is with everything: economics, music, and politics. The 70s and 80s were prime time for both bad and good music. From what I saw here, Austin sounded very similar to Woodstock, where there was just an incredible music scene with amazing local talent and lots of places to display that talent. And over the years, clubs closed down for whatever reason; they raised the drinking age.

I can say that since I have moved here, what little I would see, I've always been impressed by what an amazing music scene it is here. **There is just an unbelievable amount of talent here. And not only the musicians but also the support network around the musicians here. KUT and KGSR radio. I see more support of local musicians than I think anywhere I've seen.**

### AD: Have you noticed any shift in the music industry for you personally?

CC: The one thing that has always struck me about being in a town that is so focused on live music is that there is no publishing business or major label business here in Austin. And so, it's not like Nashville, or LA where there's that other side of the music industry where there's demos going on constantly and people having writing appointments--that whole other side of the industry. But I think at the same time that's what makes Austin so special. People are not here necessarily for the business. I think that this is an anchor point where you come and go from here to do your business--it's the breeding ground.

The only change I've seen, to me really, is a couple of landmark places closing down. Henry's, which is the first club I went to the first night I got into town to see Junior Brown and that was amazing. I would have been fine to just pack my bags and go home after that. It was just so incredible. I've seen landmark clubs close like Henry's and Black Cat on 6th St. and Liberty Lunch. That was sad to me and I hadn't been there that long. I've seen in my 14 years more of the people that I had met here earlier go on to actually be able to make a living here doing music and then some that have had bad luck. And I've also seen a big change in the clubs because of the smoking ban.

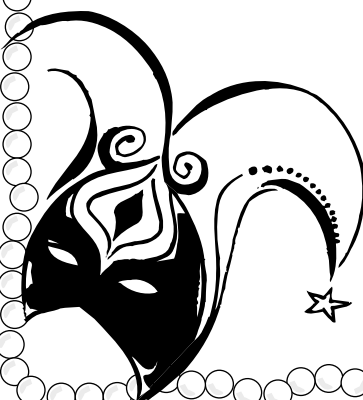
So that's the main difference, to answer your question in a round about way: key clubs closing down and the smoking ban.

### AD: What do you think of the smoking ban?

CC: Well I just think that there is a way to make it work for everybody. I can certainly understand it in restaurants. But I think in clubs, it's always with music, there is smoking, there is a bar--I just think there is a way to make it all work that isn't so segregated. It feels empty. That's the major change that I've seen. I think the smoking ban could have worked out to everyone's advantage. Whether it's an early show that could be worked out so that it's not smoking. So the healthier people, they go out and go to shows and then go home and go to bed like normal people. Maybe a mandatory air filter system could work too in the

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clubs. I think there are ways to get around it, I really do

**AD: What is Fur Peace Ranch?**

CC: That's Jorma Kaukonen's school for music. Jorma from Jefferson Airplane and Hot Tuna. He and his wife Vanessa have this beautiful place in Ohio. They started it about nine years ago and it's this incredible school for learning all different kinds of music. People from all genres and all instruments. The classes are small and so you'll have Jack Cassidy teaching bass and GE Smith teaching guitar or Jorma. I mean they have so many different people it is amazing. And they have a beautiful theater that's public. So Saturday night the three instructors that are hired to teach that weekend do a concert at the theater that is broadcast on the NPR station live. And then on Sunday, the students get to do their own concert at the same theater. So the teachers prepare them. There are all different levels that are pre-determined. I've taught there for about five years in a row. It's great. The food there is wonderful. The accommodations are cabins on the premises. The learning facilities are beautiful. Jorma's recording studio is there so that is also one of the facilities used. I've taught in a lot of different places and I think it's one of the best facilities that I have ever, ever taught. Environmentally, location and the variety of teachers and classes that they offer are incredible.

**AD: We went to see you play a few months ago in Dallas. What was it like playing with Van Morrison?**

CC: It was great only because I remember the only time I had seen Van Morrison live was when my mom had taken me to a concert when I was 12. I was a huge Van Morrison fan from that time on. Part of the cool thing about growing up where I did, was that people that I considered my musical heroes, people that I did end up playing with later on, they all lived in Woodstock. A lot of them lived there. So to play with Van, to me, was just part of that sound that I absorb.

It was a thrill to get that phone call.

He has a new country CD out now so initially, on the first tour, a lot of material that I did was the country stuff--and then I would kind of go back and forth on stage and he came out and did some of his older hits. On the most recent tour I did he did not bring a horn section. So Jason Roberts, the fiddle player from Asleep at the Wheel, and myself we had to learn most of Van's catalog and all the horn parts. But it's interesting, all those years at Asleep at the Wheel, the fiddle and the steel guitar and the saxophone--just like Bob Wills and His Texas Playboys--that was the horn section. So Jason and I were used to playing horn parts. When Van's management told us that we had to learn all the horn parts, that was not such a shocking bit of news. The shocking bit was that we only had a few days to get it together. But the good news was that we had done all the Western Swing that has so

much big band horn in it so musically we knew, even as a steel and fiddle, how to approach those parts as a horn player; how to make the attack of the notes sound like a horn; how to make the phrases breathe like a horn section. So we had that going for us. But the show you guys saw had the big fourteen-piece band and that was great.

To work with Van musically, was great.

**AD: Your discography is tremendous. What's it like to be the "sideman" in the music business?**

CC: I have never wanted my own band. I have always been really happy just being in the back and doing my job. I really enjoy the interaction of other musicians and I really enjoy being part of the support network more than the person up front. Let's face it, it's more of the headaches. I just like being in the back. Just playing and not having to concentrate on anything. I love getting to do different things. I like being able to mentally absorb what someone else is doing and take it all in and put it to work. I do do shows where I might be the host for the evening. Like the past couple of years, I put together, "Slide-o-Rama" at the Cactus Cafe where I get a bunch of slide and steel players together, and it's a lot of work.

**AD: How do bands get a hold of you?**

CC: It's so weird, I think it's like any business that somebody's in. I guess people just know when you are home and when you are not and when you're available and you're not. People just call. I'm in the phonebook and Cashdollar isn't a common name--I'm the only Cashdollar here in Austin.

I think people seem to be familiar with my work either from one thing or another. I've gotten a couple of gigs just because of "Time Out of Mind"--a project I did with Bob Dylan. A couple of gigs I've gotten in the past few years have just been because of Dylan's "Time Out of Mind" CD. They like the atmospheric stuff I did on that. Like, Ryan Adams called me to tour with him and do his "Cold Roses" double CD because he liked the work I did on Dylan's record. Van Morrison, I think had seen me with Asleep at the Wheel. Dylan had heard me with an old friend from Woodstock when I was with a bluegrass band, like ages ago, and I think he had also seen me with somebody else. So I think it's all different applications but I would say either people visually seeing you or they hear you on certain projects.

But they do find me. So it's very interesting. And I always ask people too. I always go, "Well how did you hear me or find me?" But at this point I think I've done so many different things that it's not hard to follow the dots. \*\*\*



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# CLIFFORD ANTONE



The reason for the Blues In Austin and really for the town as being a destination for music has passed. And yes it is a sad day for our city. We uncovered an old interview we did with Cliff a few years ago. Here it is in its entirety:

*If you have ever attended a good show in this town, this is the guy who deserves your praise. He can be credited as one of the people responsible for securing Austin's place as the Live Music Capital of the World. Certainly, he is the best known. Look in any blues history and you will find his name. He just has this aura of greatness about him that had us shaking in our boots when we started the interview. This guy knows and has worked with just about every major name in the music industry. But while his stories may be the stuff of legends, he's just a regular, nice guy that has done so much for this town. Man, I could ask him stuff all daze. His message: get out and support live music. Keep Austin the Live Music Capital of the World! Thanks so much for doing this interview with us.*

## AUSTIN DAZE: Are you from Austin?

CLIFFORD ANTONE: No. I was born in Port Arthur, Texas in the lowlands where the blues came from. I could never hear anything but the blues. I am a blues man, period.

## AD: How did you start in the music business?

CA: I didn't really start in the music business—I'm just a music lover. Back in 1975, at the age of 25, I wanted to open a nightclub since they had changed the 12 o'clock curfew to 2 o'clock am. I wanted to bring Chicago blues to Austin and give young musicians a place to play—like, Jimmie Vaughan , Stevie Ray, Lou Ann Barton, Denny Freeman, Angela Strehli, and Derek O'Brian.

Paul Ray and the Cobras, and the Fabulous Thunderbirds were my house bands for the first year that I was open.



## AD: How did you attract all the blues legends to Austin?

CA: Back in '75, when I first opened

up the nightclub, I met up with my friend George. I called him up and I went to Chicago and met Sunnyland Slim the piano player and Big Walter Horton the harmonica player. Leon worked at the record store next to the club and he called up Clifton Chenier of New Orleans and brought the Zydeco Music. Then Fats Domino, BB King, Sam and Dave and Irma Thomas played at the club. Since 1975, Buddy Guy and Jr. Wells were a team. Muddy Waters played for two solid weeks.

## AD: Tell us a John Lee Hooker story.

CA: One night I was sitting at the nightclub and the phone rings. The bartender says, "Hey, Clifford, it's for you". It was John Lee Hooker. He asked me how I was doing and I said, "Good". He said, "Good, because I need a gig". I told him, "You don't have to ask, you just have to tell me when you want to play".

## AD: Of all the musicians that you've met over the years, who made the greatest impact or impression on you and why?

CA: Every one of them is the greatest. Clifton Chenier: he made the accordion sound as if it was an entire orchestra. Cleveland: played the rough board the best ever. They are geniuses. When Muddy Waters played the slide guitar, it was so powerful. When Stevie Ray and Albert King played together, they were amazing.

## AD: What is your favorite memory of old Austin before the boom changed everything?

CA: The tolerance level was much higher. It used to be an easy going, "Live and let live", attitude. The DWI and TABC laws make it hard to run a nightclub. There is no room for gray areas.

## AD: What do you like most about Austin now? Least?

CA: I can't say what I like, but I do know what I love about Austin, **the music**. Austin is where I want to live.

## AD: Least?

CA: The lack of tolerance. The rent is so high that musicians can't afford it. People who are asleep at 10:00 p.m. are telling us what to do at 2:00 a.m. There are so many regulations; people want to have power. It's not easy to start a business like it was back in 1975 when I started. Today it is so much harder because of all of the above.

## AD: Why is it that great artists have a difficult time being fully appreciated these daze?

CA: America has no culture. What sell are the top ten pop songs. They make it look palatable and something the public can swallow. Musicians have to go to a country outside of this country to be treated like a king. Why is that the opposite in this country? Our country is not based on culture. In the schools the first thing they cut is the funding for the arts. It is not promoted in our country.

## AD: A new crop of musicians is coming up now that we've most likely not heard of yet. Who are the two or three most likely to be major stars in

## the near future?

CA: Keller Brothers, Eve Monsees, Gary Clark, Moller Bros, Johnny G, Jason D, Erin Jaimes, Donna Kay and Liz Morphis.

## AD: What do you think of ACL: then and now?

CA: It's a good TV show. I wish they could do more local musicians. For one reason or another they don't do local talent as much. I guess it's hard to please all the officials. They did a brilliant job at booking talent for the festival. It ended early so that people could go out to the clubs and that benefited local businesses. It's the next best thing to SXSW. Nothing is perfect. It's a good thing. You've got to give credit to the city and music coordinators.

## AD: Where are your favorite places to eat in this town?

CA: There's about 100 of them: Guerros, Threadgills, Iron Works, Rubies BBQ, Frank and Angie's, Sullivan's, Ruth's Chris, Austin Land and Cattle Co., Eddie V's....is that enough?

## AD: What comes to mind when you hear: "Austin is the live music capital of the world"?

CA: Against all odds. We've never been helped or gotten enough support from the city. They are busy handling city stuff.

Antone's, The Armadillo, Opera House, Liberty Lunch, The Backyard, and The Soap Creek Saloon owners were the founding forefront. Stubb's brings top quality musicians. These people are the reason for Austin's being the live music capital of the world. It was the music that they worked hard for and took losses. They knew how important the music scene was and they understood what it took for a club to be successful. It is not understood by the people. People need to get out of their houses. Turn off the TV, throw away the computer and support live music! If people would see how easy it is to support the musicians just by going out and spending \$20 for the music. Help support live music!

## AD: Which location of Antone's has been your favorite and why?

CA: The first one on 6th St. It was completely dead down there. Rent used to be \$600 compared to now at \$10,000 a month. We were the first club on 6th St; there was nothing going on; 6th St was absolutely deserted.

## AD: What do you think of our current political situation?

CA: Let me ask my consultant....It sucks! With that aside, I look at it like John Lennon: "Give Peace a Chance. Imagine." I'm a peace kind of guy. Make love not war.

## AD: What is Antone's Records all about?

CA: In 1986 I started a press label to give a chance to kids like Lou Ann Barton and Doug Sahm. The sound was just like what they did in the nightclub; it was what they really sounded like a chance to capture and share the feeling.





ANTONE INTERVIEW CONTINUED FROM PAGE 22

**AD: What is in your CD player?**

CA: Listen to this, Muddy Waters "Honey Bee".

**AD: What would you like to say to the people of Austin?**

CA: Turn off your TVs and throw away your computers and go out and support and listen to live music.

**AD: What do you think of the Austin Daze?**

CA: Often in the Daze like purple haze. But seriously. Anybody that is doing something good for Austin is good.

**AD: You play a killer bass. Who are your favorites and who influenced you to pick up the instrument?**

CA: I can play blues all night with anyone but I never considered myself a professional. I am an amateur, and I have fun doing it. But I have gotten to play with the best and that is what I have enjoyed. Especially, Albert Collins and Luther Tucker. My favorite bass player from Chicago is Jack Meyers.

**Thanks for the Music and Soul  
you brought to Austin!**

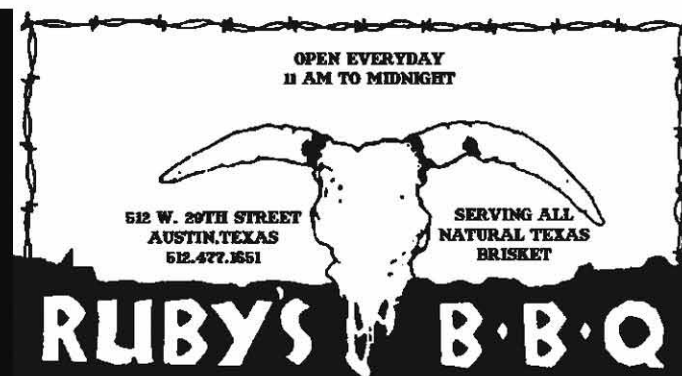
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# MATT THE ELECTRICIAN



**AUSTIN DAZE: Is there a story behind your stage name or is your last name Electrician?**

MATT THE ELECTRICIAN: It's kind of a boring story: basically I was an electrician for I guess about seven years here in town professionally. It was the first job that I got when I moved to town, which was in '96. It was really long days, like 12 or 14-hour days. I came here because I wanted to play music, so I was trying to do the open mic nights and little gigs at coffee shops and stuff, but because I was also an apprentice to an electrician, I didn't have a whole lot of say when I got off of work. The guy that I worked for would occasionally let me-- if I had gotten a really good gig-- he would let me get off a little bit early. But for the most part we would get back to the shop at like 7 or 8 o'clock at night and if I was going to do an open mic that started around then I just had to kind of haul down there as fast as I could. So I didn't usually have time to shower or change. I was working out in like, 100-degree weather and just looked like hell. And so, I don't remember, maybe the first open mic I did-- one of the first couple that I did-- I just said, "Hi, my name is Matt and I'm an electrician"--so as to explain my appearance--like I came straight from work.

Not long after, a friend of mine said, "You ought to use that as a stage name." And I said, "No, that's a horrible idea--that's really cornball". And while we were talking about it at a restaurant this guy came up and said, "Hey you're that electrician guy". And I said, "Yeah". And he said, "My son and I saw you at this open mic and we really liked you". And I said, "Oh thanks". And I thought, wow, you know, that's funny, he didn't remember my name, he didn't remember "Matt", he just remembered the electrician. I thought, "Oh, maybe it's not such a bad idea".

**AD: Tell us about your songwriting process.**

MTE: Well, it's top secret.

It's different every time that I write. More often than not, I sit down to write. Every once in awhile I'll get struck by something--a word, or a melody--and I'll go in and record it really quick. I'll put something down and maybe come back to it. But more often than not I sit down just feeling in a mood to write.



Not necessarily that I've been struck by any great inspiration, but I just feel like I want to write so I'll sit down with my guitar. I kind of do it at the same time. So generally I don't write the lyrics first or write the music first. I'll pretty much just sit down and be noodling and often that will evolve into a song but it's all kind of simultaneous.

**AD: What instruments do you play?**

MTE: Well I play the guitar. I've been playing the guitar since I was 15. I've played the trumpet since I was 5. A couple of years ago I bought a ukulele so I guess you could say I play the ukulele, not really well, but I do. And lately I've been playing a lot of percussion on other people's shows but I think I'm just a guitar player playing percussion. I did play bass on a tour one time but I'm not a very good bass player. I'm fully willing to make a fool of myself on a lot of different instruments but there is only really guitar and trumpet that I play.

**AD: You've been in Austin awhile, what has gotten better for musicians in town and what has gotten worse?**

MTE: Better and worse. Gosh, that is so hard because I know that there are a lot of things that have gotten worse probably for people that have been here for a long time. Whether it's just more musicians in town or clubs getting torn down or I'm sure someone would say the smoking band. There are probably a lot of things that I'm just not aware of. But the longer I've been in town things have gotten better for me. So it's hard to be objective about that. It's easier for me to get the gigs that I want. I have a booking agent now that I didn't have 10 years ago, so she does the work for me. You know, I did a lot of work for a lot of years trying to create those gigs but now she takes care of them so that's a really good thing for me.

But as far as in the town and overall, I found that the longer I was here, the more people I met. There were a lot of years where I just worked. I did my day job and then would try and go out and play but then I would go home and go to bed. On the weekends I didn't really see other music--I was just working. I was working all the time and I didn't ever really meet anybody in the scene. I met a few people at open mics here and there but it wasn't until I quit my day job that I actually made a point of going out. Going out just to work. Not to work, but to network. I hate putting words to it, but it's really true. It taught me that there is this great community of musicians in this town that were really nice. And when you are just sitting at home trying to get gigs and looking in the Chronicle it's not nice--It's scary. You just see all these names and you're just like, "Who is this Kacy Crowley? Who is Jon Dee Graham? Who are these people? They are playing all the time. What are they doing that I'm not doing?" And then you go out and you kind of just meet people and you realize that there are a lot of really nice people in this town. There are a lot of really incredible musicians. So I've been just blown away by the community in the four or five years since I kind of let myself go out and experience that.

So it is networking in a sense but it's really taking advantage of the live music scene.

**AD: What's special about this town to you?**

MTE: To me it is that sense of community. I remember sitting out in the back of the Continental with a local writer for one of the papers. It was during the benefit for Jon Dee's son Willie, and there are just all of these people there and all of these musicians--it was a great night. There were so many people and he was just sitting talking to me and asked me, "When you are on the road are there other towns that are like this?" And I said, "Well I'm sure there are.

**I'm sure every town has its community and has its support network. But in my traveling around and living in other towns, I've never seen it quite at the level that it is in Austin."**

There is something insular about Austin, on one hand, where there is a scene that kind of seems like it exists here and doesn't really leave. And even if people go on the road--you hear a lot of these bands go to Europe, there is a big scene in Europe for the type of music that is big here, whether it's Americana or Roots rock or what have you--you get a feeling there is a lot of people that play for here. They play their music for other people here. Whether it's other musicians or their fan base. And yes they might go out on the road and tour, but they write and play for here. And when I go to other towns I get the impression they are playing for someone else. There's not the same sense of community. And again, that's hard to generalize because everywhere, I'm sure if you stay there long enough, has its own community. But to me that's the one thing that draws me back to Austin when I'm on the road. That's the thing that I miss.

There was a while, maybe 2 or 3 years ago when I was having a singer songwriter night at my house. Just on a Tuesday night. And I would have 5 or 6 of my singer songwriter friends come over and we'd just sit around and drink and play songs. And then we started this thing where we were writing a song once a week. It was a title game thing. So we'd have the title and we'd write the song and then we'd come back the next week and play it. Then people started inviting their friends. And it was this really cool thing. I remember telling somebody about it who was in New York--I was on the road somewhere--how I had a lot of these local Austin musicians come over to my house and we would just sit around and play guitars. And they were so jealous. They were like, "Here, everyone is so separated that people don't do that." That's what you do when you are in high school and college when you are first starting to play the guitar. People get together and jam, for lack of a better word. I don't like that word. This person was just really amazed and just jealous that we got to do that here.

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## MATT THE ELECTRICIAN FROM PAGE

Here, I know people that work six nights a week and on the 7th night they want to sit around and play guitar.

**AD:** One of the things that you do at Cafe Mundi with a group of people is come up with a subject and then write a song. I was just wondering if any of those songs become things that you record?

MTE: You know, just for the record, I stole that idea from Bob Schneider. I heard him talking on the radio about it. And then a couple of days later, I heard Steve Brooks talking about it and I thought, wow, what a brilliant idea that you come up with this title. And that's what it is, more so than a subject. They pick a title. And the title could be, "Sitting on the Couch"--that's the title. And then you have x amount of time to write a song using that title. When I heard these guys talking about it on the radio I thought this is a great idea because I was going through a dry spell where I wasn't writing at all and I thought this is a good way to kick start it. So I started doing it with a friend in California where it was just the two of us. We had to write the song and we had a week to do it and record it and we'd put it up on the Internet so each other could see it. We did that for awhile and then I started having the guys coming over on Tuesday nights and playing guitar and sitting around and we started doing it in that kind of arena. And then at Cafe Mundi, when we started doing it we were doing it with Bruce Hughes and Southpaw and myself. And Bruce had done this game with Bob Schnieder on his bus and so he was like, "Yeah, let's do it at Mundi and we'll do it live. We'll announce what the title is going to be the week before and then the next week we'll come back and play the song for them". So I had three of these games going on at once and of my last two records, the third record that came out I had 5 songs out of 11 or 5 out of 12 that were from the game, and this last one there was 7 or 8 out of 12. And the record that I'm getting ready to do now is I think all but one. Like 13 or 14 songs are from the game. At times, psychologically, it feels like a crutch. Every once in awhile, because you know that's the only way that you are writing. But it's good because it keeps me writing.

**AD:** What advice would you give to a new musician now in town?

MTE: Probably just the same stuff that I learned. You just have to work. It is a job. You have to work really hard and you have to talk to booking people at clubs a lot. You can't be discouraged if the first time you try to get a gig, they are like, "No way". Or if the first gig you get is at 1 in the morning on a Tuesday. Because it will be. And it's hard to get your friends or anybody to come out and see you then. In the 10 years it really

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## ATOWN by Scott Brannock

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took a lot. It took five or six of those years at least to get to a point where I was even drawing more than 10 people. So you just have to stick to it. And do treat it as a job but also, as I said before, go out and see music. Cause you can't be in this city and not take advantage of that.

**AD:** One last thing, a few years ago we were on a plane going somewhere, where we read an article about you. I was wondering if it helped your career.

MTE: Well I did get a couple of offers to be a flight attendant after that. I think I can proclaim, pretty safely, that I am the king of bizarre media. Just random publicity. I never get the regular mainstream stuff. I end up on the in-flight magazine. I think that just kind



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of describes me.

**AD:** Is there anything else that you want to add?

MTE: Yeah, I just wanted to say, "Hey to the Living School".





# MAP: The Right Time, The Right Place

-Dony Wynn

The MAP program quite literally saved my life. And no, I don't mean in some over dramatized fashion where one was given help to be able to take on a more refreshed view of how one goes about one's days. Nope, I'm talking quite literally saved my life! And I, for one, especially in these dark days of spiraling costs of insurance, medications, and quality health care, feel the need to sing this program's praises. In my mind, this program and the people who work within its system are literal Godsend. Let me explain exactly why I feel as I do...

My situation was most unusual, but then again, we as humans all have accidents in life which require medical attention, and without proper coverage, quality of life simply eludes those without it, but again, my situation caught me completely off guard.

All my life I was an extremely healthy, vital person. The last time I could remember even being sick is when I had a cold when a teenager. But in early 2001 I ingested something in a piece of red meat -no one has yet to determine exactly what- that during the course of a year used my body as a host to gain strength for an ultimate all out assault on my body and my vital organs.

That attack occurred in May of 2002. I was living in a very remote part of Texas at that time, living in complete solitude working on a novel as I was, not seeing any parts of humanus walkus erectus for weeks at a time. For well over a month I slipped farther and farther into a most dangerous state where fevered dreams became my reality, eventually rendering me unable to walk or feed myself, while this organism quickly poisoned my entire system, doing its best to take me from this life.

Luckily for me, the owner of the ranch stopped by one day and was shocked to see my condition, which, unbeknownst to me, had deteriorated to a scary level.

He immediately rushed me to a doctor in Houston where I was summarily put into a hospital emergency room and was operated on within the hour. My system was completely septic, the doctors explaining that I was mere days away from losing my leg, and a week or so away from dying.

Having never been sick before, while the attack ensued I'd study each breakdown that would occur at various health sites on the Internet, then I would drive the 40 or so miles to the nearest town that had a health store where I would buy natural ingredients to fight off each specific attack. I thought I could survive in this way, as I hadn't any health insurance at all, nor had any affiliation with any local doctor, so my choices were limited. This process continued until my lower extremities were attacked and I could no longer walk. Yes, little did I know of the tenaciousness of this bugger that had invaded my body and wanted to do its worst. It was a lot tougher than I was, I didn't know it, as until that day when the poison was unleashed into my system I'd been nothing short of superman.

I remained in the hospital's care for several weeks, a squadron

of IV's hooked up to my arms and hands delivering some severely potent antibiotics, several of which I found I was allergic to, only adding insult to injury.

My life was spared, but this organism I'd ingested had done a lot of damage, and the fight for my life, again, unbeknownst to me, was far from over.

A year later I was again rushed to the hospital after suffering a similar attack, having learned better the first go 'round. I'd fought this bugger toe to toe then and found he packed a lot more punch than I could take, so I wasn't in the mood for another twelve rounder of that variety.

During my stay in the hospital this time, I was informed I was diabetic. The poison which ravaged my system had effectively killed my bodies ability to produce the insulin needed to control the sugar in my bloodstream.

When discharged I was given some short term medication and was assigned a doctor, but after only one visit, I was told that unless I could get insurance or unless I could pay in cash, I was no longer welcome.

Given I hadn't any job, and now couldn't even work if I wanted to, still unable to walk without crutches after that first attack, I was no longer privy to a doctor's care.

For a few months I tried my best to handle my situation through diet and exercise, but in truth, in my ignorance, I was fighting a losing battle. I tried to get on several types of indigent health insurance but was routinely turned down because of a lack of paperwork. Frustrating to the nth! I explained to the person in charge of my application that how can I provide paperwork when there isn't any? I didn't have a job, nor a bank account, nothing, that was why I was filing for indigent care in the first place! But they kept turning me down, repeating the mindless mantra, "You must have more paperwork."

I moved to Austin in July of 2003 as a business opportunity presented itself and it was time to move on with this next chapter of my life, the novel having been completed. I accepted diabetic medications from different people I met during this time who offered me some of their own supply as they were concerned about my health, but again, the reality was without a job or health insurance I was quite simply doomed.

One day, feeling very poorly and getting worse, a friend recommended I stop at this building called "Rosewood" on Pleasant Valley, explaining there would be help for me there. I went the very next day.

The receptionist understood my plight but said I would be unable to see a doctor until I'd been approved for the Map program. This was my first time to hear of this service called MAP. She made an appointment for me right there on the spot.

Imagine my surprise when I showed up at the appointment a few days later there on Cesar Chavez and within minutes I was seated in front of a caseworker. What is this?! No hours long wait for assistance?! And smiling cheerful faces, to boot?! That visit was my first clue I was in for something remarkably different than any other government style assistance program I'd witnessed to date.

Imagine my surprise when after several

pointed questions, all very easy to answer, I was given a medical card and an appointment was made with a physician mere days later! That simple! I was quite in shock and figured my guardian angels were working overtime to save me. And in truth, they were. But also in truth, so was MAP.

During my first doctor visit there at Montopolis it was discovered my body was producing ketones, which means your body is involved in a last ditch effort to save you from death.

The doctor and the attending nurses went well out of their way to make sure my system stabilized, calling me at home at all hours, continually following up on me and my condition to make sure I was okay. Almost unbelievable to me, it would seem, and would be a scenario that would be repeated over and over again. The people in this system truly cared about an individual's health. I was, and still am, dumbstruck.

Here I am almost three years later, a very healthy, vital person again. Sure, with diabetes I still have the odd aggravation, but my disease is under control and I am winning this battle and doing so courtesy of the MAP assistance program, the program that quite literally saved my life.

As I mentioned at the beginning of this article, I am hear to sing the praises of MAP (Medical Assistance Program), and that is what I intend to do. So please, allow me to continue to warble...

The MAP program was begun sometime in 1978, by Betty Heimeblau, an Austin city councilman serving on the board of Brackenridge Hospital, a veritable angel in human clothing to be sure. At first originated and sponsored by the City of Austin, in today's world the program is sponsored by the Travis County Healthcare District.

What MAP does is profile you during the interview process to see which part of the program you can participate, if any. If you qualify you are assigned a location to receive treatment whereupon you make a co-pay for each visit. Same for medication, same for any hospital visits you may require. For someone like me who scrapes by to make ends meet during this rebuilding phase, the infinitely affordable co-pays insures me quality health care as well as medications. Glory be...



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*Central Family Practice*





I recently met with Patricia Young, CEO of Travis County Healthcare District, and with Christie Garbe, Communications Manager, also with the Travis County Healthcare District of, to get more inside skinny on just what makes this MAP program click. After showering both of them with profuse praise and thanks, we got down to the nitty gritty.

During our conversation I found that like any funded program which tries to help those in need, there exists the danger of oversaturation; in short, not enough money and too many people to help. The MAP situation isn't any different.

Patricia, or Trish as she likes to be called, informed me that the State of Texas has the highest rate for uninsured in the country, 25% to be exact. At present they are trying to instill a triage type system, where the people who need help are the ones who will get it, prioritizing needs versus wants. Trish explained that nothing would be finer than to give everyone the help and care they need due to the economic status, but they simply can't enroll everyone who needs it due to lack of funds and clinic capacity. Trish further stated that they are constantly seeking new modes of funding, and she will continue this hunt as long as she's able and there continue to be those in need.

One thing that's particularly frustrating to Trish, is that a person's health, even though many might see that as an individual problem, is very much a community problem, too; the domino effect in full bloom. Without good health and health care, an individual cannot actively participate in the marketplace which helps to revitalize the entire community, and the money required to pick up the slack puts a drain on all levels of the system. A vicious cycle, to be sure. To read more of this impending crises which will affect each and every one of us ultimately unless some drastic changes are made, I urge each and every reader to get on the Internet and go to, [www.utsystem.edu/hea/codered](http://www.utsystem.edu/hea/codered), to read of the very real dangers we face if this growing problem isn't addressed. And believe me, even if you are a young and healthy person, ignoring this looming crises WILL have a direct impact on your life if not dealt with. And like I mentioned earlier, accidents can happen to even the most healthy and vital person, so get informed, and by all means, get involved.

I am one lucky dude. While I continue to rebuild my life in this truly incredible city, and with the assistance of the MAP program, I continue to receive first-rate health care. And that is the one thing that keeps resonating with me, the individuals who are actively participating in this program to help those in need don't do so strictly for monetary gain, as they could be elsewhere in the system making a helluva lot more money. No, these people genuinely care. And that is something that touches me, as I now know, all too well, how fragile our existence, and how important a person's health is after my near death experience. And the fact these people tirelessly work to help you and me, with smiles on their faces and joy in their hearts is something that is nothing short of miraculous.

I especially want to give a huge shout of praise and thanks to those individuals who work at the Brackenridge Wound Care Clinic. Due to a freak accident, I've been under their care for over

six months now, just discharged last week. All I can say is, these wonderful people -whom I've grown very close to after a staggering amount of visits- worked tirelessly to give me the care I needed, and ultimately healed and saved me. They cared, and went that extra mile, and for that I'm eminently grateful.

I applaud the MAP program, and all of those who choose to work in it. You are doing God's work, taking care of God's children, and this is an act of selflessness and charity beyond compare. I know. I am alive today. And I continue to get wonderful, affordable care from a body of people who've taken that extra step in life to make a difference. God bless you all!

I urge each and every one of you reading this article to take that extra step. Make your vote count. Be concerned. Get involved. Life is for the living. and let's all do it well! Living well IS the best revenge.

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For once,  
when I have said the things  
that make a woman smile  
I will  
not wonder what it is  
that makes me feel so vile  
There should  
be times when we can say  
exactly how we feel  
But those  
times come more often than not  
at ass ends of bad deals  
And so  
though I have made her smile  
I just don't feel quite right  
You see  
I feel like I've betrayed  
our freedoms and our rights  
So men  
take heed of your good words  
use them with utmost care  
for they  
can twist them up like braids  
in ways that just ain't fair.... -Maslow



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**WE WILL BE 60!**





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