

AUSTIN DAZE

**ISSUE NUMBER 60
STEAL THIS PAPER**

**GREAT CONVERSATIONS WITH
TERRY LICKONA * KEVIN SMITH
WHITE GHOST SHIVERS * GARY CLARK JR
GRIMY STYLES * GALACTIC AND MORE**

**ALSO: CD REVIEWS * PICTURES
FLIP HAPPY * ATOWN COMICS
DJ TRAINING**

**AND MORE OF THE STUFF THAT
KEEPS US ALL HERE AND NOT ALL THERE!**

Welcome to our sixtieth installment. We have been doing this for quite awhile. Long but not long enough.

What can I say? I am so glad that we can be at this point. It does get better over time. Things change. Things that once seemed unattainable have become within reach, while new distractions and worries surfaced that did not exist when we started. Our run is now in numbers that are beyond what we first could have conceived of during those late night paste up sessions. Some things are easier now. A trusty computer has replaced our diligent hands and is now able to produce a much cleaner monster. Although, I always dug the process. Those all night paste-up sessions really got the blood flowing. The mad rush to get it all in just kept us going. My longing for that mad rush must be why I continually wait till the last minute to write this.

We have always had high hopes for our craft and while we have not yet been invited to the Playboy Mansion or interviewed Willie, but we have been able to grow and touch a greater amount of people. People have come and gone from Austin Daze, but their work lives on with every issue. We would like to thank everyone that has done anything for the paper. I have heard that sixty is the new forty, so don't expect us to slow down. We still have many things to do. Only in Austin, could this exist. This is an

amazing place to be. Things are changing and have changed. But the heart and soul of the city remains well intact. Maybe been pushed around some, but it is still here and will remain. Ok, enough of that.

This is another exciting issue. We start off with a great talk with Kevin Smith. We had such a good time at this interview. Get out there and see his new movie, "Clerks II." We met with longtime producer of the "Austin City Limits" TV show, Terry Lickona. Any music fan will enjoy chewing through this dialogue. Next up were interviews with the White Ghost Shivers, Gary Clark Jr., Grimy Styles and Yellowman. We decided to run a talk we had with Galactic in January in anticipation of their performance at ACL.

September and October will be exciting months for both the Daze and the Austin community at large. In late September, Maria Mesa will venture to Nepal to try and get some answers in those mountains. We wish her luck and a safe return. I guess Tibet is the only logical next step after being the Daze CD Reviewer. If you happen to see her after the trip, be sure to ask about the journey. Also in September, Outcasters will unleash a new Austin Daze website. We are excited about that. And of course...the Music is coming! Van is in our backyard in September. The Stones are here in October. What could be next? One thing to know is that we will be back and stronger than ever in October.

We have received a great response from the last issue. Usually it takes us a good month and a half to get rid of all the papers. This past issue, they were gone from our hands in three weeks. We made more this time around.

Thanks for picking us up. This paper can be read over and over with little to no fading. It is good at any temperature, but it would rather be in the shade. Stop in and visit our advertisers. We love them all, without them I would be doing this paper on napkins! Remember to come out to our 1st Thursdaze parties at Ruta Maya and check out our website for some other events we have going on, Our office is slowly getting a face lift. We're still here and it will look sweet when they are done.

NAMASTE, RUSS
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AUSTIN DAZE INTERVIEWS:

* Kevin Smith - 2,8 & 9
* Terry Lickona - 3,4,5 & 6
* White Ghost Shivers - 12 & 13
* Yellowman - 17
* Grimy Styles - 18 & 19
* Gary Clark Jr. - 22 & 23
* Galactic - 24 & 25
- ALSO INSIDE - LOVE ADVICE, FLIP HAPPY, , MARIA MESA'S CD REVIEWS AND MORE...

KEVIN SMITH



AUSTIN DAZE: How did this film come about and why now?

KEVIN SMITH: It came about because I really wanted to tell the story about what it was like to be in my 30s. I felt like "Clerks" was about what it was like to be in my 20s so why not just use Dante and Randall again as the way into that story as my stand-ins -- my proxies? Because essentially, every flick I write is more or less about me, right? So I need somebody to kind of stand in for me because I'm not that visually interesting to look at. In fact, I'm a bit grotesque. So I tend to kind of want somebody to go in there and be me or two versions of me, or two opposing sides of me — like Dante and Randall or to some degree, Jay and Silent Bob or some of the other movies like Holden and Spanky and stuff like that. It seems to be kind of a no brainer.

Coming off of "Jersey Girl"— even in the midst of making "Jersey Girl"— I was like, "Man, next movie I make I want to make very low budget and I want to make it with a cast of unknowns". Just because working with celebrities — while I love Ben to death — a lot of baggage comes along with it. You spend two years of your life trying to tell a story and then all anyone wants to talk about is, "Did you see the big pink diamond ring and what's it like?" Or, "How are those two and do they f**k all the time?" I'm like, "I don't know, ask them". It's like I got treated like a third member of a ménage a trois in that relationship and I was just like, "Ask those people". But I guess those people didn't talk so I guess people would ask me a lot of questions about them. And you sit there going, "Well, s**t the back-story is overshadowing the story". So I really wanted to do something with a cast that wouldn't be in the pages of In Touch Weekly or Us Weekly and unless Brian and Jeff start f**king, I think we are ok. And if they do, it might be good for the movie.

AD: Why color?

KS: I felt like we rang the black and white bell. My DP, Dave Klein, and my producer, Scott Mosier, talked about it and were like, "Well, do we intentionally want to make it look bad so it could kind of match the other one?" A lot of people said that so much of the charm of "Clerks" was the way it looked. But the only reason why it looked that way is because we had no loot to begin with and this time we had loot. So we decided to go in the opposite direction and try to make it look as good as possible. But we found a happy medium between color and black and white because we did this digital intermediate

process which is where you go in and saturate all these colors. Most comedies, when you look at them, are very brightly lit and very brightly colored — that's just typically how people shoot comedy. We went in and shot it the way you normally shoot a comedy and then digitally seeped the color down — muted everything. So even though you go from black and white world to a color world when Quick Stop burns down, in a world of options open to them, it's still kind of a muted color world. Except during the dance sequence -- then we went bright, poppy color.

AD: Was it a nightmare dealing with the MPAA? I've heard that whole system is really strange. Can you elaborate on your experience how you feel about them?

KS: The first time we went before MPAA was for "Clerks" and they gave us an NC 17 for language — for the things people were talking about -- which was kind of outrageous and we went into the appeals process. What happens is, the MPAA watches it, and their raters give you the rating. If you don't agree with the rating and you want to appeal it, you go through the appeals process and then show the movie to a group that's made up of people who work in the studio system who are members of the MPAA but not part of the ratings board itself and then people who are members of a group called NATO, which sounds very official but stands for the National Association of Theater Owners. They figure these are the dudes on the front lines selling tickets to the audience so they know what crosses the line or what doesn't based on people coming up to the box office being like, "I want my money back" and s**t like that.

So we screen for

CONTINUED ON PAGE 8



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. You can look at our issues of old on the site. We are always looking for coverage suggestions AND FEEDBACK.

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Issue #60 Cast List

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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?

TERRY LICKONA



AUSTIN DAZE: How did Austin City Limits come to be?

TERRY LICKONA: Well it started back in 1974, and I can't take the credit for creating the show - it was not my original idea. It was the idea of a fellow by the name of Bill Arhos. He was the program director at KLRU at the time. Back in the mid - 70s, you know the Austin music scene was just beginning to take off and there were all kinds of people coming to town. Also at that time, Willie Nelson moved to Austin from Nashville. He was from Texas originally and decided he had enough of Nashville and really wanted to go back home. He chose Austin to be his new home.

Bill at the TV station decided that it might be an interesting idea to tape a music concert as an experiment and see if maybe they could turn it into a regular kind of a thing. And Willie, since

he was a bigger name than any other acts, seemed like the logical person to go to. So they approached him and he said sure. It was kind of simple -- its sounds simple when you think back on it.

They had just built the new building at the university campus where we are which is the Communications Center, and we had these huge new studios and we really didn't know what to do with them. So it certainly seemed big enough to shoot a music concert in that studio and Willie agreed to do it.

In October of 1974 they taped the show with Willie Nelson that turned into the pilot show for Austin City Limits. It aired on quite a few PBS stations around the country. Nobody knew what kind of a response it would get or if anybody in Chicago or California or Timbuktu cared about Willie Nelson. But it got a great response. Everybody loves Willie whether you're a country music fan or whatever kind of music there's just something about Willie -- he has a way of connecting with people. So the show was very successful and based on that success we were able to get the funding to do our first season of shows -- so in other words 13 new programs for that first year. And that's how it started.

Now I came along in the third year -- I missed out on the first two. I'm from upstate New York, and I was working in radio at the time so when I moved here I went to work for KUT -- the public radio station. And it was a just coincidence that it's in the same building as the PBS station. I had never worked in television, I had never set foot in a television studio in my life or even thought about working in television but I have always loved music. Although I have no musical

talent whatsoever I have always hung out with musicians and always been involved in one way or another: running the sound system, or when I used to do a radio show I would always have local artists come in and perform. So I kind of talked my way in the door of Austin City Limits back when they really needed some help -- I volunteered basically for free for that first year. And that's how I got my start.

AD: How did the name come about?

TL: I wasn't there when they came up with the name but I know the story. They kicked around a lot of ideas for names -- they had 20 or 30 different names. The inspiration for Austin City Limits was really pretty simple: one of the people at the station was driving back from Dallas on interstate 35 and in Austin, he saw the sign "Austin City Limits" and just thought, "Hey that's got a ring to it; sounds kind of cool; let's call it that". It beat some of the other ideas that they had at the time. One idea was "Room, City, Country" or something like that which I don't think would have had the same lasting appeal that Austin City Limits has had. So it was really just kind of an inspiration and it stuck ever since.

AD: What has been the hardest part about keeping the show on the air?

TL: I think, and most people would be surprised to hear this, is that the hardest part has been finding the funding to keep paying the bills every year. As with anything else live, you know whether you've got a magazine or a restaurant or a television show, you have your ups and

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We are STILL HERE & STILL FREE SINCE 1999'

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Austindaze.com

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downs. There are times when business has been better than others. We have always been dependent on outside funding so even though our show has been very economical compared to other TV shows -- our budget has been very low -- we still have to depend on outside funding in order to keep it going. And for the most part our funding has come from a combination of PBS -- in other words the stations around the country that show the show -- or from sponsors. We call them underwriters in PBS lingo.

In the early days we had Lone Star beer as an underwriter. Over the years we have had a couple of different beer companies and car companies -- Ford and Chevy. We've had Frito Lay and currently our major underwriter is AT&T, Anheuser-Busch, The Austin Convention and Visitors Bureau and AMD. So we are in better shape now than we have ever been in terms of our funding. But there were some years, literally, when we thought we might have to pull the plug. In fact, there was one stretch where for ten years our budget did not increase one penny -- and that was tough. Nobody got raises; we couldn't afford to buy new equipment or anything. But we hung in there and I think that's more than anything the reason the show has survived -- because of our determination to keep it going. We felt like it was really something special and unique. It certainly did help to put Austin on the map.

AD: How do you choose the talent that plays? Is it easy to get the bands?

TL: Well, it's easier now than it used to be in the old days when the show was still new. Back in those days a lot of people in the music business didn't know what it was or they thought it was some local music show. I can remember when I first tried to book Ray Charles -- I was very ambitious right from the start -- I went for the big stars as well as the Austin, Texas talent -- and his manager said something like, "Well, we don't do local TV shows". So I had to explain, "It's not a local show, it's on all over the country on public TV". So it was more difficult back in those days. Over the years as the show has become more and more successful everybody knows about it. It's almost rare, if ever, that I'll talk to someone who hasn't already heard of the show and has a great deal of respect for the show and its reputation.

I think another reason for the show's success is that we always try to come up with the right mix - the balance of different types of music and different types of artists. There was a time, especially in the beginning that it was mostly Austin and Texas music. And frankly, after the first three years or so we kind of ran through the best of what we had going here and besides we decided it would be a smart thing to kind of expand our musical horizons. There was so much other great music that deserves to be

seen and heard on TV that never did seem to have any exposure and we figured that we could help. You know, we could help give that kind of music the exposure it deserves. So, we started booking acts that were not strictly Austin or Texas or country type music. Over the years we've kind of reached a formula that seems to work where we try to mix it up. Certainly we continue to feature Austin music like this year we've done Alejandro Escovedo and The Gourds and we are going to be doing another show with Los Lonely Boys. We certainly include country music, blues, and folk. We are starting to mix in more Latin music from time to time; certainly rock and roll. My attitude frankly is: anything goes. I'm interested in maybe stretching the limits a little further than we already have.

AD: How does a band go about getting on the show?

TL: They have to demonstrate some success. In the early days it didn't even matter if a band was signed or not. Because of the reputation of the show and because we only do 13 new programs a year, we want to make sure when an artist does a show they are ready.

AD: Ready, as in well known?

TL: I think they should have at least one or two records out and done some touring besides playing in just the clubs here in Austin. And it would help even if they had done some limited television -- even if it's just local. Like on the Austin Music channel. But the thing I look for more than anything in an artist or in a band is originality. To me that's the most important criteria -- whoever it is. If they have something original to say either in their songwriting, or in the way they sing, or the way they play guitar. And if you think of some of the artists that have been on our show, I mean Stevie Ray is probably the perfect example of somebody who is totally unique and original. Of course he learned and borrowed from a lot of heroes over the years but still, nobody quite compares to Stevie Ray. Willie is another example or Lyle Lovett. There are a lot of people. But I think that originality is what matters more to me than anything else. I don't want somebody who is going to come out and do a bunch of cover songs or copy somebody



WIDESPREAD PANIC AT AUSTIN CITY LIMITS

KLRU-TV, Austin PBS, creates innovative television that inspires, educates and entertains. KLRU showcases live music with *Austin City Limits*; explores politics with *Texas Monthly Talks*; makes learning fun with *The Biscuit Brothers* and *Central Texas Gardener*; and spotlights Austin's unique people with *Austin Now*. Go to klru.org for show times.



else's style because you hear a lot of that on the radio and that's not what we want.

AD: Do you hunt down bands or do they get a hold of you?

TL: It's works both ways. I mean, I still like to go out to hear music. I go out to the clubs here in town. Although I must admit I'm kind of spoiled by Austin City Limits. Our studio is the best place to see and hear music you can imagine because you've got a comfortable seat, you can see, you can hear, it's not too loud and you don't get home too late and all that sort of thing. But I still like to get out and do the clubs and see who is out there.


But everyday, I mean everyday in the mail I get at least a dozen promo packs from artists from records labels -- big labels and little independent bands from West Texas who are just fans of the show.

AD: Do the bands on the show play for free?

TL: Almost -- almost play for free. Because our show is a non commercial, non profit show we don't pay much. But we do pay everybody a scale. The scale is based on the American Federation of Musicians. We have an agreement with the union and it really only amounts to a few hundred dollars per musician. So they don't do it for the money. But they do it obviously for the exposure and the opportunity to have their music recorded for Austin City Limits.

AD: Tell us some of your favorite moments from the show.

TL: Well that's a tough one because there are so many. This is coming up on my 30th year as the producer -- it amazes me when I think about that. People tell me all the time that I have the best job in town if not maybe in the world and I realize it is a great job. I still love what I do and I still get inspired by the music.



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I remember the first time Stevie Ray did

Austin City Limits -- he did the show only twice. At the time he was still kind of new, his career had just kind of kicked off, and he was still having some drug problems and doing this and that. I remember he was just totally wired when he performed that night. He was just drenched in sweat and he just got there and played like a mad man. But he kept coming off stage and saying, "No, I'm terrible. This is not working for me. I have to go do that song over again". And he was just too messed up to know what was going on. So I was back there just kind of reassuring him, "No, no, no, you're great. Everybody loves it. Just go up there and be yourself". And he did. He just got back up there and kept playing.

I remember the time that Ray Charles came in to do the show -- finally I got him to do it after his manager had turned us down in the beginning. And to me, standing there and seeing Ray Charles walk up on the stage -- he was such a legend, even early on -- made me realize that Austin City Limits had become something much bigger than it used to be -- than it started out as. That it suddenly was important enough for somebody like Ray Charles to come do the show.

And the same thing happened with Johnny Cash. When Johnny Cash finally came and did the show, I remember standing back stage with him literally just a couple of minutes before he went on stage and he seemed really kind of agitated; kind of nervous. I wasn't sure what was wrong. So I went up to him and asked him if he needed something; if he was upset about something or what. He said, "This is different than any other TV show. This is a really serious music show and I just want to make sure I do it right". Again, somebody like Johnny Cash, he's done a gazillion TV shows. That he would be nervous about coming to perform on Austin City Limits just really touched me. I got emotional about it. That is still one of my favorite performances because afterwards Johnny Cash said he thought it was the best performance he had ever given on TV.

I think the thing about Austin City Limits is that it does seem to bring out the best in people. Artists realize it is an important show, they realize it's being recorded for posterity so they better get it right. And you know, frankly, even some artists who may be average and not be the most original in the world, when they get up there on that stage it just seems to work its magic and bring out the best.

If you ask me what was the show that you liked the most last year, the show that we did with Cold Play I thought was an amazing show. The fact that they went flew all the way from England to Austin just to do Austin City Limits was incredible. It was because they respected the show's reputation. They turned down an offer to do Saturday Night Live and decided to do Austin

City Limits instead.

There is a story about every show, basically. Someday I'll have to write a book about those stories but I might have to wait until I retire so I can tell it all.

AD: Do you have any stand out nightmares?

TL: Yeah. There have been shows that didn't come off quite as well. I remember when Bonnie Raitt did a show -- this was probably 15 years ago or more. I think Bonnie is great and people love Bonnie's music and her live shows. We had no idea that anything was wrong until she left the stage at the end of her show and just burst into tears because she had "Just done the worst show of her life and that she had ruined her career because she was so bad". I didn't know what to say. She went down to her dressing room and wouldn't talk to anybody and finally we talked her into coming back upstairs to watch the tape--the playbacks of the show. She didn't want to do it at first but she finally sat through it and she watched it and she started liking it. The more she watched the more she liked and by the time it was all over she was hugging everybody and she thought it was great.

The show we did just a couple of years ago with Ryan Adams was kind of a weird experience because he was having some kind of temper tantrum that night. He couldn't get his guitar in tune and he kept blaming the guitar tech for not doing it right. After every song he would hand his guitar back to this guy and then he would go sit there on the corner of the stage and wouldn't say anything. And the audience is sitting there saying, "What's up with him? What's his problem?" And finally, at the end of the show he was so pissed off he took his guitar -- I don't know what kind of guitar it was or how expensive it was--but he just took it and smashed it to bits on the stage and handed it to the first person in the audience and walked straight out the door, out of the building and was gone. Nobody saw him for the rest of the night.

Some people come in and they are so easy to work with and other people come in and it's completely different. I think a lot of it has to do with insecurity, stage fright, state of mind of where they are at, and what's altering their mind. It's not quite like the old days of Austin City Limits. In the early days of Austin City Limits, when somebody would come in and do the show it was like a party. They would have a couple of six packs in the room and smoke a joint and go upstairs and do the show and it was like, "Wow, we're doing TV, isn't this fun?" But now nobody drinks today. It's like, "We aren't going to do anything before we go on stage we have to be perfect; take two days off so we can rest our voice and we have to go to the doctor to



get shots."

AD: Why is it like "Mission Impossible" to get into the show?

TL: Well, it is the hot ticket in town. First of all, it's free -- it's kind of ironic they are so hard to get. Part of the reason frankly is because the capacity of our studio has been cut back quite a bit over the years. When we did that original show with Willie, we had almost a thousand people in that studio. But over the years the fire marshal keeps revising what our limit is -- what our capacity is.

The studio wasn't really designed to hold hundreds of people when it was built. I wish they had put it on the ground floor instead of up on the six floor. Also, there aren't enough exits and only two elevators and that sort of thing. Right now our capacity is only 320. When we do a show, we have to set aside a certain number of tickets for our sponsors -- people who keep us alive. We give a certain number of tickets to the artists so that they can use them for their friends and families and then we give the rest of the tickets to the public and they go like that. We usually make one announcement on the radio the day before the show and poof, they are gone.

There is a plan in the works right now to build a new home for Austin City Limits -- a new studio. If this happens -- it looks like it is going to happen -- we would be able to increase our capacity up to 1,000 which is still small enough to be intimate but it will allow three times as many people to come to the shows.

AD: So this city changed so much since you have been involved with the show. What in your opinion has gotten better and what has gotten worse for the music scene here in Austin?

TL: Well it definitely has changed and in fact it seems like



Austin City Limits is one of the few things that hasn't really changed all

that much over the years -- it's one of those institutions. But one thing that has changed compared to the early days is it's a lot harder for musicians to make a living playing music in Austin today than it used to be back then. Back then, rent was cheap. I remember when Austin was known for having one of the lowest costs of living of any city in the country, which is certainly not the case today. So I think, number one, it's tougher for people who want to get started on playing music and try and make a living playing music. Number two is the club scene. It's a real struggle for music clubs just to survive. Now that Clifford is gone I know a lot of people are worried about Antone's -- whether Antone's is going to hang in there any longer. There are still places like the Continental Cub that just keep going and going and God bless them, I hope they keep going forever. And there are some other funky spots that still have live music. But I don't even count Sixth Street when I think of the live music scene because most of that is just kind of cover bands. About the only time I go to Sixth Street is if I go to Stubb's to see a show and then I might walk over there just to check it out. I might even go to Emo's from time to time. The Parish is still a good place. It's still just not as easy as it used to be for musicians to get together and try and pay the bills and play music.

As far as some of the good things that have changed, I think there's more diversity in the music now than there used to be back then. I think really if you look hard enough, you can find just about every kind of music. You can certainly still go down to the Broken Spoke and hear country music on any night of the week. You can go to Antone's and hear blues. There are places you can hear hip hop. Saxon Pub is another kind of mainstay. There is the jazz on Congress Avenue at the Elephant Room. And thank God there is some place like Waterloo Records to support the music scene and actually have live music in the store. There are so few independent record stores left anywhere in the country. It's a great thing to me that people in Austin still prefer to keep Austin weird. Places like Hard Rock Cafe couldn't make it. House of Blues looked into coming to Austin and decided that people might not want to come there that often. People in Austin would still rather go to Waterloo than Tower Records. They would die to get into Austin City Limits.

AD: Do you come up with the interview questions at the end of the show?

TL: I do. That's something we just started doing about five or six years ago. I wish we had done it a long time ago. But I do those interviews myself. They are very short: maybe only five to ten minutes max because we do them at the end of the show and by that time the artist is kind of tired or ready to party or go eat

or just kind of unwind. So we do the interviews in the dressing room and I really enjoy it because it does give the artist a chance to talk or reflect a little bit about their music or the show they just did. Even personally I enjoy the opportunity to have that one on one. It's like a conversation -- I can sit there and talk to them without being distracted. It's tough to try and decide -- I've only got five minutes -- what do I want to ask them?

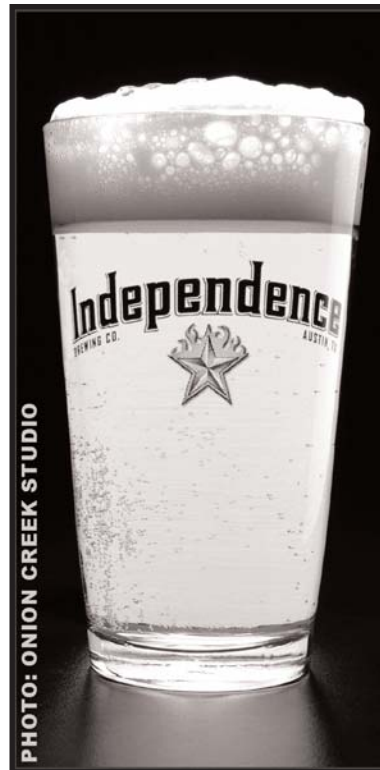
AD: What do you think of the festival year four?

TL: First of all, nobody was even sure there would be a year four. It's kind of like when the TV show started, you know? We didn't know if it was going to last one year, two years, five years, or what. But the festival was just like a home run right out of the box there. In the first year it made money which is almost unheard of. And it just seems to get better each year. It's almost getting too successful. That's why last year we had to put a cap on the size of the crowd -- we don't want it to become an unpleasant experience for people. If we could only put a roof and air condition on Zilker Park it might be more comfortable for people.

I'm really pleased with the way the festival has come together. Every year we try to change things up a little bit; maybe make it a little different. I think we still probably need to work on the diversity of the music. In other words if you go to the ACL Festival, it's basically a young crowd of mostly young white people. There aren't a lot of other ethnic groups. There's not much music that would appeal to the Hispanic people that live in Austin or the African Americans. We have talked about it among ourselves and tried to come up with ways to diversify the line up and try to offer something for different groups of people who might be able to come and enjoy it. But everything about the festival in the way that it is staged is like Austin City Limits the TV show. It's really done with the artist in mind. To make them comfortable. To make it a good experience for them to come and perform. Everything I've heard from all the artists and their managers and people who I have talked to, they say of all the festivals that they play, it's the best one.

AD: Are the bands that play the festival required to do a taping or vice versa?

TL: They aren't required to but more and more we try and tape some of the artists when they are hear to play the festival. So like this year we are going to tape a show with Van Morrison. I'm really excited about that. I've been trying to book him since 1978. I've got a file that's so old it's falling apart of all the different times I've tried. We are also going to do a taping of The Raconteurs -- Jack White's new band--on that Sunday. Cat Power is going to tape a show after



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the festival.

AD: This year's line up is absolutely stellar at the fest. Who are you looking forward to seeing?

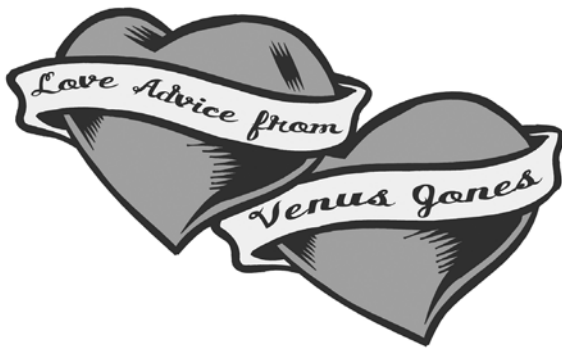
TL: Well I'm really thrilled about Van Morrison being part of it this year. And Tom Petty playing Sunday night as the headliner is exciting. I wish I had a schedule in front of me so I could remember who all was playing when. A really big deal is the fact that Willie is going to play. We've tried to get Willie to perform every year at the festival since it started but he was always booked or I think part of the problem in the past was that it was right around the time of his Farm Aid -- so that came first. There wouldn't be an Austin City Limits Festival and there wouldn't be an Austin City Limits TV show if it wasn't for Willie Nelson. It's great that he's finally going to come and play at our festival.

AD: Anything else?

TL: As you can tell I love to talk about this. This is my life, it's been my passion and I've given it my heart and soul and a lot fun too has gone into this show.

It takes a lot of people to pull this off and a lot of the people that work on Austin City Limits had been there as long as I have and some longer. It's really become like a family. We all started this out when we were in our 20s and we've all kind of grown up and grown old together. We all get along -- I mean we all have our disagreements and all that--we know each other so well we don't even have to talk. It makes my job a lot easier to have a staff that are so sharp and have done this for so many years. People just do their job and they do it well. ***





Send questions to venus@austindaze.com

I recently found out that my boyfriend has been on match.com for a while (even before I knew him) and I know he is still corresponding (match.com).

How do you stop a guy from continuing his correspondence with other women? Should I confront him? I am unsure if I should continue our relationship. What crossed my mind is he is just dangling me along until he finds somebody he really likes.

I think you are correct in your suspicions: your boyfriend is doing what I call relationship channel surfing. It's the American way these days, and not just with relationships. We think there's always a better person, job, city, social circle, spiritual practice, etc. just around the corner. So we stay in constant motion, always wanting more, never sticking with stuff when the going gets tough. It has led to us being a nation of people who are never really satisfied with what they have (and destroying the planet in the process of pursuing more).

Hell yeah, you should confront him. You don't say how long you two have been dating, but if you consider this guy your boyfriend, he should not be online looking for other women. (Has it crossed your mind that maybe he doesn't consider you his girlfriend?) It's one thing if he had met someone while using match.com and had developed a friendship with her. If he is starting up with new women all the time, though, you two have a problem. He should have been upfront with you - I think it's perfectly legitimate to tell a new love interest that you are going to continue dating other people for a while until you decide that your relationship is exclusive. But this sneaking-around stuff is not a good sign.

Of course, there's no way you can make another person stop doing something. He has to want to stop doing it himself. If you really want this relationship, you gotta talk to him. The proper response from him would be, "I love you, you're the one I want to be with, of course I'll take my ad down right away," (and then he follows through with it). If he makes excuses or tries to justify what he's doing, run, don't walk to the nearest exit.

And put up a match.com ad of your own.

I'm newly officially divorced, but was separated for almost two years (love long gone, very over it...). I've dated several men, with no spark. I've just started dating a man that I'm extremely attracted to. He's handsome, funny, successful, and thinks I'm awesome. The problem: It's always been a personal policy of mine to wait almost three months for sex (and always after an HIV test!), but I want this man now! We see each other several times a week, and I'm not sure I can hold out much longer.

Girl, I say just do him! What are you waiting for? Rules don't always apply when it comes to matters of the heart (or loins). You are a grown woman, and you have the right to sleep with anyone you want! If you two are attracted to each other, and he seems like a good, honest person, what on earth is stopping you?

Oh yeah, it's your personal policy. You should ask yourself where this personal policy about waiting comes from. Is this a remnant from your pre-marriage days of college and high school when good girls waited and sluts got laid? Are you hearing the voice of your mother in your head? Did you read one of those books about The Rules that throws women's dating habits back to the 50s? (Don't even get me started on those relationship books!) It's entirely possible that when you were younger, you needed to wait a while before making a decision to get more involved, but you may have better discernment now that you are older. As you probably discovered during your marriage, waiting to have sex is no guarantee that things will actually work out. Saying yes to greater intimacy is always a risk, physically, emotionally and spiritually.

One thing in your question sets off some alarms: the pre-sex AIDS test. You should ALWAYS use condoms in a new relationship for the first few months. You see, it takes the HIV virus several weeks to show up on a test. If your partner has recently had unprotected sex with another person, the virus is not going to show up on that first test. You should both get tested early on, and then lather, rinse and repeat three months later. And your standard HIV test does not tell you about other things, like herpes and genital warts. (Condoms are not always effective tools against those, either.)

I'm sorry to make you into an example, but please, people, educate yourselves about HIV and other sexually-transmitted diseases. It never ceases to amaze me how much misinformation and fear about this stuff is floating around the state of Texas!

I am a 30-something divorced male who, after several years of playing the dating game, has finally entered into another committed, monogamous, steady relationship, my first since my divorce. I have been with the new woman in my life for 7 months, and she makes me very happy in every way. I feel very lucky to have found this person. However, I have one nagging personal dilemma that I have been unable to resolve in my own mind. I very much love, and am IN love, with this woman, yet I have been unable to actually say the words "I love you" to her. While I have very much wanted to say it for some time, I have some anxiety over knowing exactly when and how to say those precious words. This probably sounds silly, I know. It's not like I have never said this to anyone before. I was married once, after all. But it has been well over a decade since I have said it to someone for the FIRST time. So I guess I'm out of practice.

The other thing lending to my anxiety is that she has never exactly said it to me yet either, although she did say several months ago that she felt she was "falling in love" with me. I feel that she shows me love in her actions every day, but I'm unsure whether she is actually ready to hear it from me. I am not an "overgiver" but I do not want to become an "undergiver" either. I do love

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her, but I don't know when in a relationship is considered "too soon" to say those words for the first time. I wouldn't want to scare her away. On the other hand, I don't want to lose her by taking too long to tell her, either. When does a woman feel comfortable with truly knowing that you are in love with her? And, how should I tell her? Please help ... soon.

What is the opposite of love? Most people would say hate, but that is not the correct answer. The opposite of love is fear. Come on, you can tell me, a total stranger, that you love this woman, but you can't tell her? That's pretty bogus, dude.

Your question is filled with fear (and more than a bit of over-intellectualizing!). What if she rejects me? What if she doesn't love me back? What if it's too soon? What if I wait too long? What if she equates "I love you" with "let's get married?" What a dilemma! From what you describe of your partner, it sounds like both of you are tiptoeing around, waiting for the other to spill out those three little words. "You go first!" "No, you go first!" In the process, it is becoming a less natural, much bigger deal than it needs to be. I fear that the longer you postpone, the more loaded those words become.

Each relationship is individual and unique, a combination of two (or more) people and their personalities, histories and desires. If it feels right to you, then it's probably right. This is not about how she does or doesn't feel: it's about how you feel. And nothing - NOTHING! - is hotter than a man who is emotionally open and not afraid to express his feelings.

The timing? That's easy! One night (or morning, or afternoon) after you've finished making love and are lying around, brains marinating in a cocktail of endorphins and oxytocin, roll over onto your side, put your arms around her and whisper those words into her ears. I betcha anything she says it right back to you!

Or you can do it over the phone, like my husband did (this was after we had been together for two months, if you must know). He just slipped it in at the end of the conversation, and I told him I loved him too. I hung up the phone and started dancing around, saying, "my boyfriend just told me he loved me for the first time!" He said it before I did, and made my day in the process.

Other ideas, you could write her a note and put it on her bathroom mirror before she wakes up. You could give her a card. You could go out for karaoke and dedicate a song to her, telling her you love her in front of dozens of drunken people! You could write it on the dust on the back window of her car. Love is meant to be expressed and let out, shouted from the rooftops! Don't let your life be ruled by fear! What are you waiting for? ***



them. And when we screened the first "Clerks" for them, they returned it within five minutes and gave us the R without having to make a cut. That's the aim. You can always get the rating that you would rather have -- it's easy to get an R rating — if you are willing to cut s**t out. But we weren't willing to cut s**t out of the movie because, first off, we didn't believe there was anything NC 17 about the movie, second off, all those jokes are good so we don't want to get rid of any of the jokes just to get an R rating.

So, we went through that process once with that movie and won. We went through this process again on "Jersey Girl". They gave us an R rating on that for some strange reason and we were hoping for a PG 13. So we did the appeals thing and got that overturned without making a cut as well. On "Clerks II", I was gearing up for the jihads of all jihads because I felt like there was no way this movie skates on an R. They are going to give us an NC 17 or slap us with an NC 17 — as the terminology goes. So I was getting ready to go in there. **It's kind of like a court room forum where you get to say your piece, the MPAA person gets to say their piece and it's kind of like a trial — like "Inherit the Wind". I was ready to go in there and just plead the case and site examples like, the "Godfather II" had a donkey show in it and they got an R — that kind of thing.** We screened it for the MPAA and they gave us an R without us having to make an argument. And I was so f**king delighted because it meant there was a lot of work I didn't have to do: I didn't have to go argue, I didn't have to go face the option of taking out any cuts from the movie. **But then after the dust settled, I was like, "What? How the f**k did this movie get an R? What's wrong with these people? Clearly that donkey show warrants an NC 17".** I think what it comes down to is: there is a lot of crude stuff in the movie and over the top kind of bawdy humor but even after the donkey show there is like 10 minutes of the scene where one dude is trying to tell the other dude that he loves him. So you kind of go out on a more heart warming note. It's not like the last thing you see is some dude drilling a donkey up the ass.

AD: I've heard that they have a harder time with showing boobs, say, than foul language.

KS: I've found that it is the reverse. You can get away with nudity and get an R but the moment you start talking about

sexual situations, that's where you tend to get more in trouble. You can show a pair of boobs but if you talk about f**king a pair of boobs you're looking at NC 17. When we went through the screening process for "Clerks", I talked to the dudes that run the theaters and they were like look, "We were glad to turn it over but harsh language, the f-word, the f-bomb, is the thing that gets most people on their feet and back out to the box office looking for a refund". He's like, "You can show movies where people get f**king killed and raped and horrible things can happen to people. You can show a lot of nudity and a lot of sex. But the moment people start saying f**k too much, that makes people over a certain age get up and ask for their money back". It's strange, weird thinking.

AD: Was this "Clerks" easier to make than the first? What has changed?

KS: For me, my job doesn't really change from movie to movie. I write the script, I rehearse the actors, and then when we are on the set, I try to make sure they give as good of an on camera performance as I heard in my head when I was writing it, if not something better. So whether I've got ten bucks or ten million bucks, my job remains relatively the same.

Scott Mosier, my producer, on the other hand, his job becomes more difficult the lower the budget is because it's tough to pull off things at a cheaper rate. We found though that a five million dollar budget was very comfortable. It would be nuts to spend twenty million making this movie because the moment you have an ass to mouth conversation in a movie you're putting a ceiling on the audience. Not everyone wants to go see that, you know? So you have to be kind of responsible with the budget you are going to spend to make a movie like that. So five million wound up being a pretty comfortable place for Scott to make the movie and my job was relatively the same as it was back in "Clerks".

In terms of ease, both movies had their relative ease to pulling them off. Like for "Clerks", we were shooting after hours in the convenient store that I worked in from 10:30 at night to 6 in the morning. Nobody was there. You didn't have to get location approvals or go through contracts because nobody knew the movie would ever get picked up. We were just f**king around making a movie in a convenient store after hours. When you go to make a movie with a budget, like in the case of "Clerks II", we had to find a closed down Burger King that we can revamp and turn into a movie set. So you have to secure that location. It's tough finding a closed down f**king fast food joint in this country. That's the business to be in. **F**ck the movie business, the real money is in fast food. Those places never f**king go out of business.** We would find a Burger King that was closed somewhere and we'd go to make an offer to rent it out for two months and

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boom, Wendy's would slip in and "Biggie size" the place. They would buy it and take it over and s**t. So it's tough to find an empty location. We didn't want to build movie sets from scratch because it's cost prohibitive. We just wanted to find a closed down Burger King and kind of paint it up and convert it a little bit just on the surface. So it was problematic finding the location but once we found it -- we found it in this beautiful place in Buena Park in California that was off the beaten path and nobody knew we were there so we didn't have a bunch of looky-loos - it was a cake walk. It was really, really nice.

AD: This film seems to be a testament to what our age group is facing. The facts may be different but the meaning is the same. What do you want folks to take with them from your film?

KS: I kind of started writing "Clerks II" as an examination of what it takes to become an adult. Because it is different than it was for say our parents' generation. Basically, you got married; you got a job; you stayed in that job for 30 years to support your family. You didn't sit there going, "Well this job isn't fulfilling to me". They didn't think like that back in those days. Our generation isn't the first to come up with this idea but we're certainly the most vocal about it in terms of looking for fulfillment in the things we do. So people tend to go out of their way to make their own breaks and create something. It's like, yes, it's a job but I enjoy it so much it doesn't feel like a job. Based on that, based on the fact that I kind of work in an industry that affords you a prolonged adolescence, where I don't lay bricks for a living -- it's not back breaking labor, I make pretend and somebody pays me for it -- you're never quite sure if you've hit that moment when you become a true adult. I've gotten married and I have a kid and I'm still there going, "When did I become an adult?"

I kind of realized for me when I became an adult, it was the moment that I decided that I



wanted to make "Clerks" -- that I wanted to be a filmmaker. For me, the moment you cross the threshold is that moment when you see the reigns of your own destiny and you make that decision to do something that changes the course of your life that you wouldn't have done two minutes before, two years before, ten years before. And I wanted to afford my characters that same opportunity. Dante and Randall are kind of stuck in limbo at the end of "Clerks". Me, because of "Clerks", that's the moment I grew up. I wanted Dante and Randall to have that same kind of moment — that moment where they too can grow up. It's weird, they are fictional characters, but I felt like I owe those guys something. And not the actors that play them, but the actual characters themselves because without them I wouldn't be here today.

AD: I have to ask you about the title. When I first heard it I couldn't believe it— I like it but I didn't think of you as a part 2 filmmaker. Were there any other titles and since the trilogy debate came up, will there be a "Clerks 3"?

KS: Originally I was calling it "The Passion of the Clerks". When we announced it online a lot of people said, "Oh that's great, another Dante and Randall movie". Other people said, "F**k Kevin Smith, he's a hack". But both parties agreed on one thing: the title sucked. Everybody said that title was a one joke title and in one year's time it's going to be an old played out joke. And I was like, "Man, you guys don't get it. I know it's a one joke title but it's oddly appropriate. The movie is about the passion of the clerks". But you know, after a long time I was just like, the title is going to kill us. The title is holding us back. And then I realized that it sets up a movie that doesn't exist. That sounds like a parody film and then you get in there and it's very much not that. So I was trying to think of what the title should be and I was like, "You know what, go for the under sell. Just put a 2 at the end of the first title". It doesn't promise any more than it is — it's just like, "Clerks" part 2.

Will there be a "Clerks 3"? If I was to hit my mid-40s and I felt like I had a story to tell about being in my mid-40s I would definitely think of Dante and Randall first and foremost. But I don't know, right now I can't see it. If the movie opened up next week and in some bizarre twisted universe the movie made five hundred million bucks and Harvey Weinstein called me up and said, "You have to start shooting "Clerks 3" like now" I couldn't do it because I just don't have any ideas for it.

AD: What was it like to make a movie with

your immediate family?

KS: It's always nice. Basically, from the first one all the way up until now I've been making movies with my friends — I've cast everybody I know. Like in "Clerks", I put my mom and my sister in it. You've got a bunch of roles to fill and some people speak and some don't. Why go cast strangers when you can cast people you know in the flick? Like in the case of my kid: I've cast Harley in "Jay and Silent Bob Strike Back" and she had a little role in "Jersey Girl" and now she has a little role in this movie. I get to watch her grow up on film. In a weird way, it's cheaper than taking her to Sears for a portrait sitting. It's just like a little family album of sorts. Working with the family is a very cool thing. In the case of my wife, I cast all my friends in my movies, why wouldn't I cast my best friend?

AD: Does "Clerks II" take place in the same reality as your other films such as "Jay and Silent Bob Strike Back"? Is there continuity with respect to time?

KS: In terms of continuity, absolutely. The Jay and Silent Bob in "Clerks II" have met God in "Dogma". They are also the same guys that had a movie made about them. In the earlier cut of the film there is a reference to "Jay and Silent Bob Strike Back" when Jay and Silent Bob tell him they would lend him the money to reopen Quick Stop. Dante and Randall are initially like, "Where'd you get money from?" And Jay says, "Doesn't anyone remember that they made a movie about me and Silent Bob once?" I wound up cutting the reference out just because I was trying to cut time. So it definitely takes place in the same reality as those flicks.

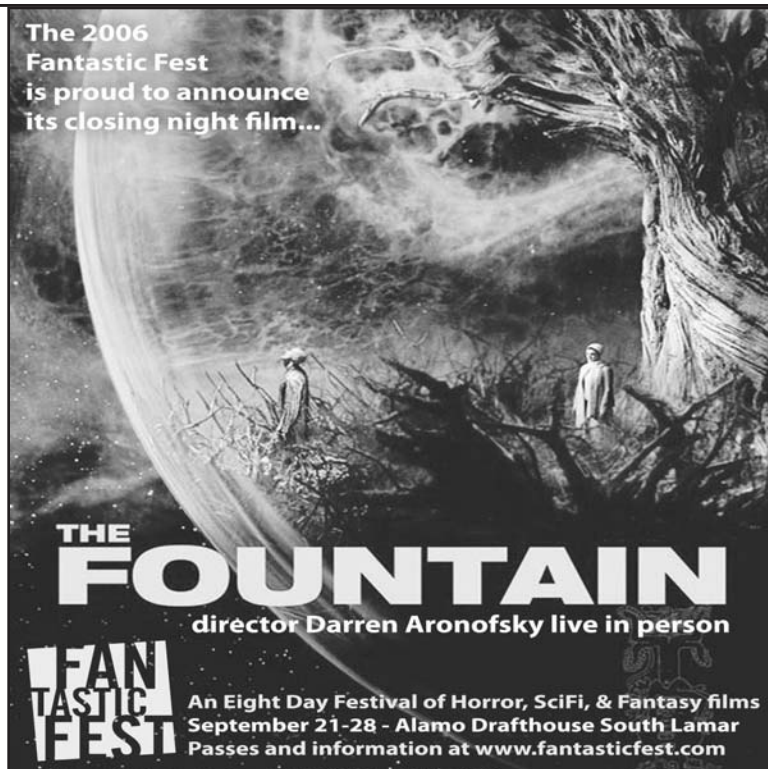
AD: Between writing, directing and starring in films, what is your favorite thing to do?

KS: I like writing first and foremost and best of all. Editing would be next, more so than directing. Acting is kind of a pain in the ass and I never really think of myself as an actor. I don't think of it as acting I just think of it as being in the movie. And you know, having your picture taken when you look like me, never a f**king cool thing. I love writing. I love sitting alone in a room and coming up with stuff. And editing is more of the same — it's like getting a second bite of the apple because you get to shape the story even a little further. So I like writing and editing best. Directing, I just see as a necessary evil to get the material to edit.

AD: So we have to ask, what do you think about Austin and what do you do for fun while you are here?

KS: I dig Austin. It's a very cool community; a very artistic community. I mean I support any

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town that supports film the way that this community does. Not every big city or let alone, small city has a film society. And I have a deep debt of gratitude to Austin because if it wasn't for Austin we wouldn't have Richard Linklater and if we didn't have Richard Linklater we wouldn't have "Slacker" and if we didn't have "Slacker" I would never have thought about being a filmmaker myself. So when I come here it's always kind of like visiting Mecca to some degree because without Austin film, without Richard, I never would have thought that filmmaking was something that I could take a shot at as well.

What do I do when I come here? Normally when I come here I do stuff like this—I do press—so I don't really get to go out a lot. Any time I come I tend to do an Austin Film Society thing. Last time I was here was a couple of months ago. John Pierson teaches a class at UT and I did a sit down and did like a 100 person class — a Q & A type lecture sort of thing. But I don't really get to go out all that much although I do go out to eat and the food here is tremendous.

AD: The last time we saw you, was at the Alamo.

KS: Yeah. While I was here for Pierson's class he said, "Hey the Alamo said they will show anything you want to show". And I said, "S**t, let me see their library". And they had "House Party" and I had never seen "House Party" on the big screen so it was like, "Can we have a House Party screening?"

It was fun; it was so tremendous to do. You don't get stuff like that in many other places, man. Reparatory cinema just doesn't exist in other cities anymore and here it is still alive and well and going strong. ***



MARIA MESA'S RECORD REVIEWS



Howdy from Atown Records, it's your faithful musical servant here- Maria Mesa.

First I'd like to express my sadness about the closing of the Backroom. I can't remember all the bands I've seen there, but my favorite were The Ramones, Motorhead, Faith No More, Primus and Bad Brains. Getting to play video games with Lemmy and shoot pool with Mike Patton and Mike Bordin was a true honor. I've busted a lip and bloodied my nose in my share mosh pits, and enjoyed them all. The Backroom now goes on that list along side Liberty Lunch, Electric Lounge, Cannibal Club, Beach Cabaret, Club Foot, Raul's and the 'Dillo.

Secondly I'd like to say THANKS to all the folks who have sent me CD's. My apologies to all the good ones that I haven't reviewed yet. Anyway- here's the latest batch of CD's you need to know about. Next issue might be my last for a while, before I embark on my spiritual quest in the mountains of Tibet. Either that or I'm going on tour with the Stones, or possibly a little of both

That being said, thanks for sending me your CD's and now it's time to read on!

=====

Ray Wylie Hubbard "Snake Farm" 2006 Sustain Records



Score = 8

When Ray sent me this one I about fell out of my chair. I knew he was working on a new album with a new label, but it seems like only months ago that "Delerium Tremelos" was released. That album was a wonderful thing, and I just didn't expect anything from Ray for another year or more. (But I'm not complaining, believe you me.) A lot of other folks wish they could be so prolific, but Ray's secret is that this kind of music just sort of falls out of him. Anyone else would really have to labor at it.

The Snake Farm sits on I-35 near Selma, Texas, and I've been told for years there's more to it than just reptiles. My aunt once pointed out the double-wide trailers sitting

behind it, and said "take a guess what goes on back there." I thought she was crazy, but now I'm not sure. Apparently this local urban legend has reached Ray, or maybe he's been out back a few times himself. Either way, the opening track is a classic with Ray's sly humor in full swing. (I like the plug he gave to one of my favorite old 80's bands- The Alarm.)

This album rambles through a thick, sticky, greasy mess of genuine American roots music. Imagine a chicken fried steak smothered in cream gravy and a couple of greasy cheese enchiladas with chili con carne on top. Now cover that with bacon and bacon drippings, and set it to music. Don't forget the ice cold Lone Star and a jalapeno on the side.

This is primarily Texas style blues with a country and rock chaser, and it stands up well to all the praise it is getting. Ray's guitar work and Gurf Morlix's guitar work really shines as expected.

Ray might be considered country, but he rises above and beyond that category in the same way Johnny Cash did. He doesn't so much sing as he does speak through the music in storyteller fashion, like a character actor playing the role of himself. His material is very personality driven, and that's why it seems so effortless. It's just Ray being Ray. The only thing about this album that seems amiss is the lack of variety. Most tracks have the same basic groove, which makes the album seem a bit rushed conceptually. But it's an awesome groove, so I can deal with that. I think you can too.

=====
**The Texas Sapphires
"Valley So Steep"
2006 Lowe Farm Records**



Score= 8

Billy Brent Malkus comes to us from Maryland's Eastern Shore, a rural farming region scattered with tiny crab towns along the Chesapeake. Raised on classic country music at the family pig farm, he left for Baltimore to hack away at their punk rock scene. Eventually his country roots took over and he decided to come to Austin to pursue better things.

Here he hooked up with Rebecca Cannon, the darling yet bratty front woman of the popular 90's Austin punk band "Sincola." With a previous hit called "Bitch" and a video that I'll always remember, I knew Rebecca's time in the limelight was far from over. Together they decided the switch from punk to country would be a natural one. They were right- and the Sapphires were born.

Enter Grammy winning steel guitarist and producer Lloyd Maines who has a long history of turning all things golden. Lloyd adds dobro and pedal steel among his production help and general guru presence. Guests also include Warren Hood on fiddle and Craig Bagby on drums.

The first thing that hits you is the authentic roots country sound with a tinge of bluegrass, and any hint of punk rock is noticeably absent. Rebecca and Billy give it a real Conway Twitty and Loretta Lynn meets George Jones and Tammy Wynette kind of effort. Who knew that Rebecca could slide in to that role so naturally? The backing band combined with Lloyd Maines and guests adds the finishing touch. You'll be glad you bought this one.

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White Ghost Shivers "Everyone's Got 'Em" 2006 Chicken Ranch Records



Score = 7

I've been a fan of another Austin band doing the retro thing for a long time now. Yep, that was me at the Electric Lounge checking out the Spankers, and at the Continental for 8 1/2 Souvenirs back in '95. I've also enjoyed Shorty Long's set at Flipnotics, and I've seen Squirrel Nut Zippers a time or two. But for some reason I was a bit skeptical about these guys. I don't know why, because the revival of 20's and 30's American novelty is a small enough genre. The right attitude should be "the more the merrier." Shame on me (or anyone else) for thinking otherwise. This style deserves due respect, and anyone capable is welcome.

Hitting "play" I instantly realized a new kid was on the block, as the all-acoustic musicianship passed my stringent quality control. Upright bass thumps away, the muted trumpet wails, the clarinet brings us right back to yesteryear. Guitars, banjos, violins, they're all very nice. Everything clicks away fine and authentic enough. Then the third track starts and "Smokebreak Slemenda" starts to sing. Ouch.

His vibrato is out of control and makes me shiver. Wait a minute... "Shiver." Is that the desired effect? My guess is that this cat is trying to do the retro sounding vibrato that Mysterious John does so well, but pushes it right over the edge. Or maybe I'm missing the point, and making me shiver was intended? I dunno. All other vocalists seem to work fine for me.

Cella Blue's voice is sweet as honey, but her style is- and perhaps this is just coincidence, almost identical to founding Spanker Christina Marrs. But even Christina emulates the style of the era, so her style may not be exactly "original" either. It's a head scratcher either way. Then WGS uses instrumentation that includes ukulele and kazoo... well now that's Spanker territory if you ask me. (If one of them learns the saw, I might just have to shoot them. Oh wait... is that what I hear on track 15?)

The novelty songs here work well, and songwriting is no problem for these guys. Overall this is a good CD and that's why I'm writing about it. There's plenty of room in this genre, so I think



they'll find their crowd. And if you think about it, they're probably starting out as better musicians than the Spankers were in '95 anyhow. If they can work out their concept to be a bit more unique, they'll be just fine. Besides, humor is always a good thing, and they definitely have that.

===

Proteus
"Proteus"
2006 Independently Released

Score = 7



Sometime in the late 80's, the music known as "Art Rock" or "Progressive Rock" fell from grace. Perhaps it was the Seattle scene that pushed it out of the limelight, who knows. Led by bands like Rush, Yes, Queen, Pink Floyd, Genesis, and King Crimson, it eventually seemed to drown under its own weight and disappear. I always blamed the shortening of our collective American attention spans. Others might say it was MTV that decided no one in those previously mentioned bands were as pretty and marketable (and therefore as talented) as say, George Michael.

I'm happy to say there has been a grass roots effort to revive the style, and this is the best local example I've heard so far. Heavily influenced by the jazz-fusion of the same era, Proteus doesn't shy away from unpredictable time changes or dramatic, ambitious instrumental interludes. Musicianship is strong with impressive keyboards and guitars throughout. The rhythm section keeps up very well and never misses a step. When it comes to their instruments, these boys definitely did their homework. No lacking of talent there.

But just like the other examples of this style I've heard lately, Proteus lacks the unique vocal qualities of a charismatic front man like a Geddy Lee, a Peter Gabriel or a Jon Anderson- and there aren't any showmen like Freddy Mercury around so I won't even go there. Even Pink Floyd, while not a show band at all- had unique and instantly recognizable vocals. That's another part of the magic that the progressive art rock bands of the day had, and I'm still waiting to hear that in a new band. The vocals on this album are good, but they don't stand up to the instrumentation. And on one track in particular (Beyond the Earth) they even have a bit of a "boy band" thing going. Ouch. Lyrics are also not a strong suit, which was another crucial piece in the progressive rock puzzle.

But the important part of this band is the instrumental work and the sheer cerebral talent that seems to flow effortlessly when they're jamming. Like the bands mentioned above, they seem to be capable of doing a million things instrumentally without putting a foot wrong ever. If they can do this live, they'd be a great band to see. The track "Spec o' Fleck" demonstrates a Bela Fleck

and the Flecktones style workout, which is a challenge for anybody to pull off. That is the part about these guys you need to know about, the rest will come in due time.

===

The Lonesome Heroes
"Don't Play to Lose"
2006 Floodwater Records

Score = 7



I normally stick to reviewing full size albums, but this band shows great promise in their 5-song debut. Chemistry between players is so important in any music project, and that's what I hear in this. The vocal harmonies between Rich Russell and Landry "Slydry" McMeans seem like a rare thing in its infancy, and so does the songwriting. Slydry's high-pitched voice is as unique as her slide on the lap steel guitar.

The Lonesome Heroes are on a mission to make a different kind of country music. With its "Grapes of Wrath" era feel soaked in reverb, you get the feeling you are listening to a long distant echo of something that once was. The drifting melancholy and bittersweet style is beyond the range of their youth, and yet it seems totally natural to them.

The production is low budget and the mix is occasionally questionable. The song structure is loose but the almighty groove and ability to convey the mood is dead on. I expect great things from this band in the future, so they'd better stick around for the long haul.

===

Gaelic Storm
"Bring Yer Wellies"
2006 Megaforce

Score = 7.5

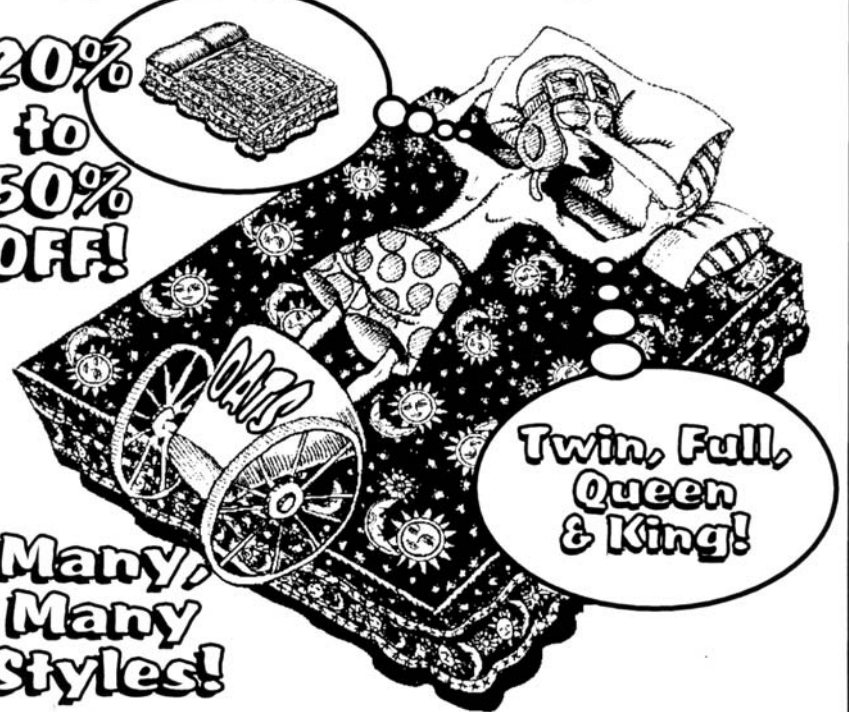


I've been fortunate enough to go to Ireland and Scotland a few times, so I'm always glad to get my hands on new music from over there. Gaelic

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Storm however, began their journey on the shores of Amerikay- way out in Los Angeles. There they were lucky enough to be the band that supplied the Irish traditional music for the film "Titanic." And that's a pretty sweet gig, if you can get it.

Although they might have a few members born across the pond, the band is now unofficially based here in Austin. Trust me, this CD is the finest evidence that traditional Irish music is best performed with a belly full of Tex-Mex. I've followed their work for a long time, and this may be their best album yet. Here they sound relaxed and in their groove, having shed the ill feelings of that nasty corporate environment way out west. I have a good feeling about this one. Although Ireland is certainly the prominent force here, Scottish and American folk music influences them too.

The tracks that really stand out are "Don't Go for the One" (Hilarious- if only I could tell you why this means so much to me...) the Irish anthem "Kiss Me I'm Irish" and "Me and the Moon." A nod goes to the final instrumentals titled "The Salt Lick" and "Tornado Alley" which lets you know where these boys now reside. ***



WHITE GHOST SHIVERS



We met with 3 of these guys, (1 gal and 2 guys) at the Longbranch before a show. We really dig this band.

AUSTIN DAZE: What is the band name all about?

WHITE GHOST SHIVERS: New Orleans Owls from New Orleans. They were our favorite band from that era and they had this one song, "The White Ghost Shivers". It was really big song for us. We needed a name for a show we had to do and it just popped out — White Ghost Shivers. It stuck and we liked it. We had some horrible other names — they are pretty funny actually. We tried to go jokey but this was so much better. This one just fit perfectly. It had the ghost in it and everything so we went with it.

AD: Tell us the history of your band.

WGS: The three core members of the band all went around at the end of '99 and kind of started a White Ghost Shivers proto band. We had people on string bass and some other instruments. It kind of evolved — we kept meeting other people and the band kept growing and growing. The band that you see now has probably been around for 2 years -- all 7 of us that are the Shivers now.

AD: How did you all get together?

WGS: We never put an ad in the paper saying we wanted someone that could play this kind of music or whatever. We've tried people out for the band but it just didn't work out. It takes a certain broadness and open-mindedness because a lot of people that are into, let's say, Tommy Bluegrass aren't going to accept doing a Calypso song or aren't going to accept doing a minor key song — they just know bluegrass. So it's really rare to find people that are so open to everything and will try anything. And there's a lot of us and we are pretty whacky so you've got to be whacky too. And you've got to be bisexual.

AD: How did you go about finding your own genre?

WGS: Not to sound too cheesy, but the stars just sort of aligned

when we met each other. We all kind of met each other at the right time. We had all kind of moved here for something new, something different than what we were previously doing. We all generally had similar musical tastes but we all had very broad musical tastes. We all have a love for official jazz and western swing and then you know, some of us like metal and some of us like punk rock — all kinds of stuff. We were all pretty open-minded and it sort of became our sound that you hear now. Also, our love for the-
atrics: Little Rascals was a big influence and Bugs Bunny cartoons. It just melded all with the music and somehow this is what we've come up with. We don't discourage any type of music that comes in.

AD: Do you guys write your own tunes?

WGS: The majority, yeah. The majority of songs are written by us. Somebody usually brings in an idea and it's usually a core progression: this is the way we want the rhythm, the lyrics. And then we incorporate the band and the band works on it a little bit and does some things to it and then that's pretty much the song.

AD: You're live shows are one of the best that we have seen. Do you guys choreograph your acts or do you just improvise?

WGS: Most of it is definitely improvised but a lot of times you may see us doing something familiar — you may have seen us do it at several shows. But most of the time if you see us doing something it came from us at one point stumbling on it at one show. So nothing is ever truly planned. Occasionally we'll do things like where we have marched in like brass band style — we discussed that prior. Like 5 minutes prior. Antics on stage and stuff is usually pretty off the cuff. And even if we stumble on something that we like we'll never discuss it or practice it. It will just be like, "Oh, and now I'm going to start doing it again".

AD: There seems to be a rise in talented humorous bands in Austin like the Spankers, the Small Stars and Sonic Uke. What are your thoughts on that?

WGS: I think it's great. The more the merrier. The Spankers are sort of the forerunners of that whole genre — they're great. They started doing that so long ago. We love seeing bands doing more comedy and not taking themselves so seriously yet still taking their art serious. It's interesting, it's not just Austin. You've got Gogol Bordello doing total theatrical stuff. It's kind of interesting that everyone is going back to that whole kind of vaudeville thing and burlesque is kind of coming back and all these big stage productions with all these things happening now.



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AD: At what point did things change for you guys?

WGS: It really changed when Cella came on board. Before that we had a loyal 30 to 40 people that came out to every show. When Cella came on board it just seemed like all of a sudden we just started getting bigger and bigger crowds. Cella and Oliver — they both came in at the same time and they both brought an incredible amount of talent. You get a little leg in there and it's all good. And then John joined us. And now John plays with us and he's just an amazing musician. Horn players and legs: that's what did it.

We also got a show at the Continental Club and that helped a lot too. First Thursday we packed the place up. We started getting chances all of a sudden and making the best of it. The snowball gets bigger as it rolls down.

AD: Tell us about your new album.

WGS: We'll tell you this much — it's out. It's the first time we've done a recording with the band and been thoroughly happy with it. We're excited. It's all original tunes, all great tunes—they are all played really well. It's a perfect era. It's the first album that really captures the whole band as it is. Because it's always been something about if someone left or we didn't get to record this, or something happened. This is the first time we were all there, we had all



**WHITE GHOST SHIVERS
FROM PAGE 12**

We played totally live -- we didn't do overdubs or anything. We

just pushed the record button and started playing the songs. We definitely have to give credit to Billy Horton, the guy that recorded it. He does a great job with bands that do old music.

AD: What do you think has gotten better or worse for the Austin music scene since you started?

WGS: That's a good question. It's hard to say. When we first moved here there were a lot of people very excited about playing traditional music here. And then there was such a great rock and roll garage scene for awhile and that's kind of dwindled away. It's not really too much good or bad. **Austin's still, no matter how many crappy bands come through here and how many stupid hipster bands are around, there's still so much better stuff in Austin than anywhere else in the country so you can't really complain too much.**

Austin is so accepting of different styles of music and different interpretations and also cultivating really good music. In other spots in larger cities nobody wants you to come on stage with them or have two different bands playing together and maybe meshing for a night like we've done with the Small Stars and different stuff like that. In Austin, everybody is all for it. You know, "Come on up and play with us" and "Let's do a project together". There's so much freedom musically--with any art here. Austin is blessed to have people that love music and want it to continue.

People always mention how all the clubs have gone away since the 80s or 90s and all these clubs have closed down but the clubs that are still around are pretty supportive of live music. Like Beerland. Randall is really supportive of all these bands that are coming up. We played there for a year and a half when there was nobody there. He still let us play there every Thursday. The Longbranch, places like this, where you have a wide variety of music that you'll hear. It seems like there is less clubs sometimes because a lot of clubs have closed but it also seems like the ones that are there really make an effort to make sure their varied in what's playing and what music you can find. Like Headhunters is this little bar that has a bunch of music every weekend. Bands get on there and rock out. It's kind of sad that a lot of places have gone away, like Steamboat and all the other places, but there's still a lot of places here. And they are doing everything they can to get you in there to play and that's great.

And the Austin Lyric Opera is branching out. We

are their artists in residence.

AD: What advice would you give young musicians in Austin starting out?

WGS: If you are somebody coming from another city that you were big in, don't come here expecting you are going to be a rock star because it's not going to happen. Most importantly, do something creative from just your run of the mill shit because there's too much of that going on here. Don't be afraid to try something new. Do what you are doing but at the same time be open to other influences because there are so many things.

AD: What are your thoughts on the upcoming ACL festival?

WGS: We're excited. You know all of a sudden you've made it because you're on ACL Fest. It's nice to be finally recognized on that level. We wouldn't be going to that hot ass dust bowl if we weren't playing. They always have great line ups but there not that worth it. It's still exciting. We love it.

AD: What's your favorite thing about Austin?

WGS: The people: friendly and hospitable. Love it. The weather. Tubing. You can go out any night of the week and see an interesting band that's cool. You can go anywhere and catch good food and live music. And the diversity: as small as a city Austin is compared to say, San Francisco or New York or Seattle, you can find more music, art, film, outdoor activities just all kinds of stuff. It's all here.

AD: On the flip side, what is the thing you like the least about Austin?

WGS: The people, the music, the weather.

The one draw back about Austin is that it is expensive to live here. If you're a struggling musician it's hard to make rent and although you are supported --you've got a place to play -- sometimes you're not going to make a lot of money. Especially when we started, it was 8 people in a band and you're working on tips and you get \$0 for a tip that's basically \$0 for each person to take home. So it's tough in that respect.

And that there is so much music --you don't know where to go.

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respect bicyclists and that there are not a lot of walking neighborhoods.

AD: Is there anything else?

WGS: Pick up Austin Daze. And start wearing purple. Spread the Shivers if you dare. *





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Austin Nights with the Austin Daze



White Ghost Shivers at The Continental Club

The Brew at Copa

Monte Montgomery at Antone's

The Resentments at The Saxon Pub



Toni Price at The Continental Club



Yellowman at The Flamingo Cantina



Topaz at The Velvet Spade



Sophisticates - 1st Thursdaze at Ruta Maya



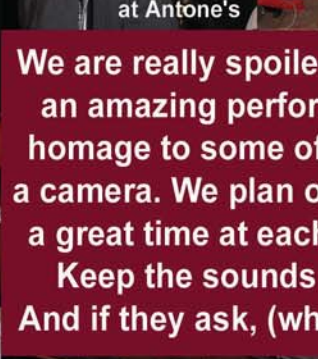
Austin Daze has a party on the 1st Thursday of every month... Hence 1st Thursdaze! Our banner.



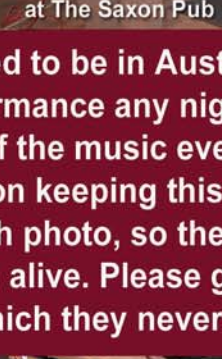
Groovin Ground 1st Thursdaze at Ruta Maya



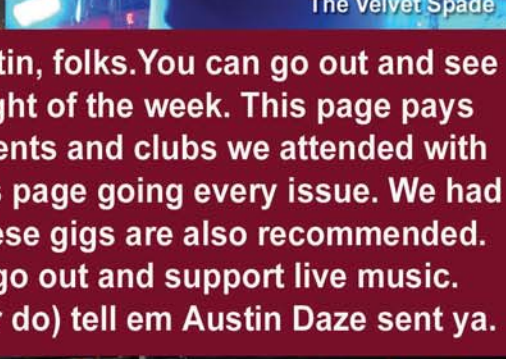
Reid Wilson & the Gunhands at Shoal Creek Saloon



Guy Forsyth at Antone's



Stephen Bruton at The Saxon Pub



Grimy Styles at The Velvet Spade

We are really spoiled to be in Austin, folks. You can go out and see an amazing performance any night of the week. This page pays homage to some of the music events and clubs we attended with a camera. We plan on keeping this page going every issue. We had a great time at each photo, so these gigs are also recommended. Keep the sounds alive. Please go out and support live music. And if they ask, (which they never do) tell em Austin Daze sent ya.

Upcoming Austin Daze Events at Ruta Maya:
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1ST THURSDAZE SEPTEMBER 7TH
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 More events on www.austindaze.com



Gary Clark Jr. & Eve Monsees at Antone's Record Store



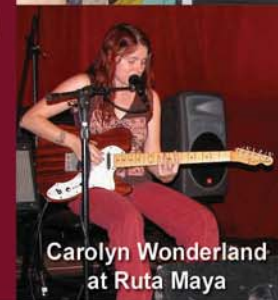
Jon Dee Graham at The Continental Club



Chris Maresh Quartet at The Elephant Room



Eric Tessmer Band at Antone's



Carolyn Wonderland at Ruta Maya



Boombox ATX at Lucky Lounge



DJ Manny at Red Fez

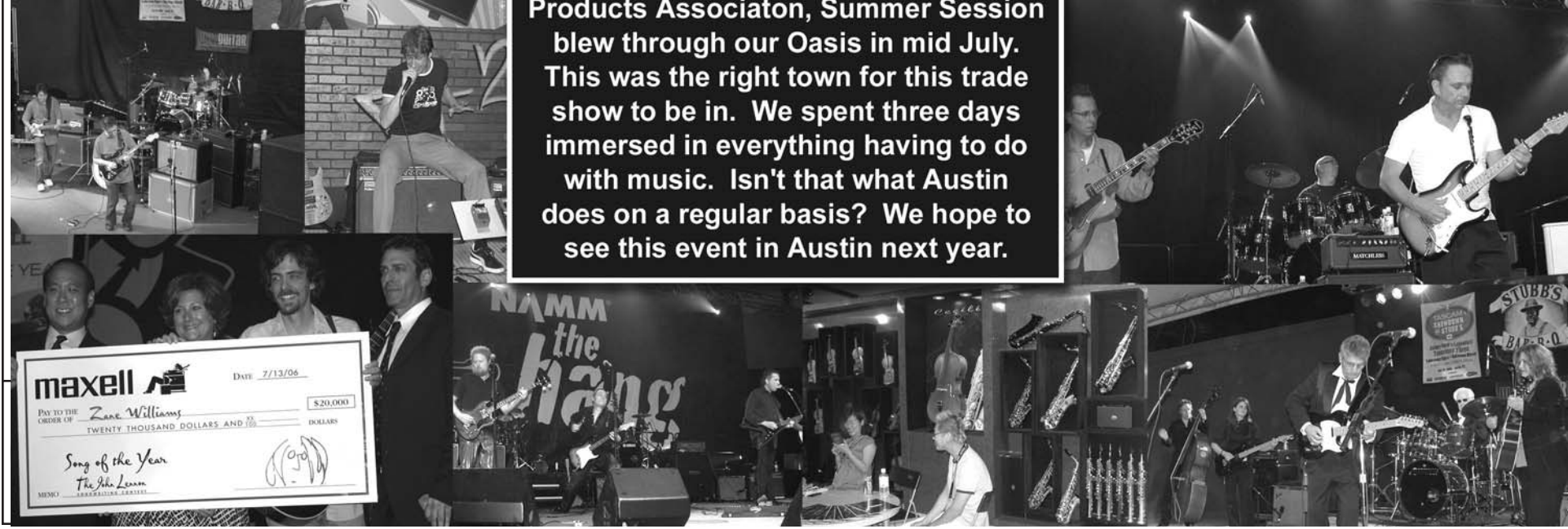


Matt the Electrician & Southpaw Jones at Cafe Mundi

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NAMM, the International Music Products Association, Summer Session blew through our Oasis in mid July. This was the right town for this trade show to be in. We spent three days immersed in everything having to do with music. Isn't that what Austin does on a regular basis? We hope to see this event in Austin next year.



YELLOWMAN



AD: How have you been able to have such a long career? What is your inspiration?

YM: With me, the music and the talent is real. I was born with this. I never practice, I never learn. I was born, I grow, I live with the music. The music that I love is a lifestyle music. Just like Bob Marley and Burning Spear. Decades, decades and decades: still Yellowman, still Bob Marley, still Burning Spear, Sister Nancy — all that music is lifestyle music. That's the reason why.

AD: What advice would you give an upstart in the music business?

YM: Just do it positive and do it real. Don't think of it as a business just think of it as a life. It's your life. You have to be good to the fans, you have to be nice to the promoters — no disrespect. You have to know every music; you have to respect every music. You have to respect every reli-

gion. No discrimination against any religion. You have to respect a man's faith: Rastafari, Catholic, Muslim, Mormon, Buddha — doesn't matter. Respect.

AD: Tell us about your musical approach and how it has evolved over the years.

YM: I try to let the people relate to my music. For instance, I see things that happen, commercial things -- things that are going on now. So that's how it go with the inspiration of my music. We just keep the music going.

AD: Well thank you. we appreciate the interview.

YM: Ya man. ***

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AUSTIN DAZE: How has the Reggae scene changed since you started?

YELLOWMAN: It changed a lot. It changed a lot because most of the Reggae music right now is a different kind of music — not the roots, hard core drum, real music. You understand? What we are trying to do right now, we try to do rhoumba (?), the Reggae in the dance halls. Reggae strayed away from the dance halls because of the new younger artists. But now we are trying to bring it back.

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GRIMY STYLES



AUSTIN DAZE: What is your name all about?

GRIMY STYLES: A tough first question. Grimy Styles began from the idea of a dirty melting pot of sound. It was not always pleasant and it was not always thought out or planned. It was a platform for us to take different genres of music and put them together and make this melting pot. And using the name Grimy gave us a lot of room to create a style.

At the same time in the beginning, as the name implies, it did sound grimy. The sound was definitely dirty. It has given us room -- a platform within a genre itself, you know, definitely dub reggae -- to expand from there and include other influences. We call it global dub music because it's exactly that. Whether it's Middle Eastern or American Soul or Jamaican Reggae, Afro pop, Afro beat -- it all comes together.

AD: You guys are four white guys from Texas. How have you been able to channel the energy of Reggae and dub music?

GS: I don't necessarily think it's a color thing. The people of Jamaica took all different styles of R&B and jazz which necessarily wasn't restricted to any color or ethnicity and created Ska music through their interpretation of it. We were merely taking these ideas and our interpretation of it -- just a combination of things that inspires you. You know you imagine in their time as well that they were looking to America for popular sounds. I mean jazz was definitely an extension of popular music at the time. It was kind of underground and that sort of thing. But we do the same thing in this time. Whatever bizarre course we are on we keep it in that reggae element more than anything else does. But that is just by choice and we try to add other things to the melting pot.

AD: Have you gotten feedback from other reggae artists?

GS: Yeah, I would say so. Probably what's more interesting than anything is for a traditional reggae artist who has been playing reggae for 25 years or who is in the Jamaican scene to listen to what we are doing. And they are

going to see it for those things that you brought up: they are going to see that it's those four white guys playing this music; playing some traditional sounding selections and then also playing this kind of mix of other things. Some might find it odd, some might appreciate it -- hopefully they appreciate it. Matt works for Steven Gibbs down in Kingston and all of us have been down there. And it's interesting to hear his feedback on the album and on the recordings. Truthfully he likes the more roots variety. But in the experimental, atmospheric, post-modern dub that we do, it's definitely a lot harder for them to digest. But there's still that backbone there that is appreciated by other people. But that's our target audience -- the entire globe, not the roots lovers or the dub lovers. We try to have a wider audience.

AD: What is the best thing about Austin and the worst?

GS: The best thing is that there is so much music in Austin -- so much to see; so much to digest. And the worst thing is there is so much music in Austin. Coming from a selfish point of view, being a band trying to make it and playing on a Saturday night you're competing with thousands of other bands that are out in the city -- good, good talent too. But we are here and love it so we wouldn't have it any other way.

The other best thing is the real open-minded listeners here. The audience actually listens to the music instead of a bar scene that is just there to drink beer and get drunk and unless you are playing covers of what is on the radio they are not going to pay much attention. We appreciate a listening audience that will intently listen to an instrumental dub band for two hours. There are less people that we have encountered here that ask that question, "Why don't you have vocals?" than elsewhere. "Play 311". "Play 'Free Bird'".

AD: Do you guys ever plan on incorporating vocals into your music?

GS: No plans. Support other projects and stuff like that. You know we have some friends that we play with -- have sit in -- but not to seriously take on a singer. It's an incredible thing to have an instrumental group and capture the audience for a long set without having one person to focus on. It creates a lot more introspective listening where they are not distracted by words or one front man. They are able to sit back and focus on whatever they want.

The important thing to say too is that roots reggae has been associated with positive lyrics, conscious lyrics and often times spiritual lyrics

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-- the Rastafarian movement being associated with roots reggae. For us, while it comes down to four guys who love reggae music, who love dub, respect the roots, respect Rastafar where everything came from, at the same time, we are not all Rasta. And we all come from different spiritual backgrounds. We want people to interpret the music for themselves and not have someone on any sort of platform on a regular basis to tell people a certain message. While we respect that -- we definitely love that kind of reggae music -- what we do, our backgrounds, our influences, where we traveled, the music we listened to, we are able to express ourselves more clearly in an instrumental way than someone with vocals.

It allows us to have our own separate voices.

AD: You guys have an amazing local, loyal fan base. How did this happen and what do you think about it?

GS: Well we've been playing for what, four years? Three years with this line up. We've built this for three years, playing on a regular basis, giving people options. You know something different they are not used to. There's not too many dub bands. You know, all the dub bands that are around are pretty popular. So we just gave them something different with different types of music. People come out; we definitely appreciate it. We are very grateful of our fans. Word of mouth is more valuable than anything for us is in town. Regardless of however many different promotions and tactics we use, everyone finds out about us from a friend of theirs.



AD: It's hard to keep a good thing a secret.

GS: Thanks. It's interesting to see new faces and they get younger and younger and it really is a word of mouth kind of thing. Like most bands, it starts out where you call up a couple of your friends and you tell them to come out and see you play and everybody enjoys themselves or whatever. Then it just keeps accumulating. Of course, we've gotten the opportunity to play the bigger spots locally: Eeyore's Birthday Bash and Bob Marley Fest, which opens it up. So we got all age people coming to the shows and it's a good thing for us. Nationally, we haven't done much outside of two small tours — Colorado and New Mexico — and it's kind of a hit or miss bar scene kind of deal. Maybe some of the ones that saw us the first time when we went through a year ago will come back and bring a few of their friends but it's nothing like what we have here where we have accumulated this fan base. It's a pretty special thing for us to see all these people that we don't know. I guess we offer something locally. We are kind of wide open.

AD: So if people don't get to hear about you by word of mouth, is there some other way to find out about you?

GS: Sure. We utilize the myspace.com bit — friend sharing and all that sort of thing. That's quite a network in itself. We've had a web site for the majority of the time that we have been in the band. Dub.com has a live song. We get a lot of feedback from Europe: Brazil, mainly France, Germany, and a little bit of Italy.

AD: I was about your influences on your

website and came across Django Reinhard. That is a strange name for a reggae band to name as an influence. Can you explain?

GS: We love it. Gypsy music is a fusion of sound -- of ideas in itself. So that and that energy influenced us. A little bit melodically; definitely



rhythmically. I guess more of the spirit and energy — that passion.

AD: What local bands bring you all out?

GS: Tribal Nation. They were here for awhile, loved those guys. D-Madness. He puts on a pretty good show: drums, keyboard, bass, sings — everything at the same time. He's an incredible musician. Of course our friends Collect All Five. We've been playing with them since the early, early, days.

Also, any time any of the Texas dub legends such as Sub Oslo or Echo Base Soundsystem are playing; you'll definitely see our faces there."

AD: When do we get a recording? Tell us what is available.

GS: Good question. We are working on an album right now in the studio — we've been working on it for the past two months. As we speak, we are in the process of doing final mixes and dubbing it. It's a matter of time; we're not in a rush. We want to have something that we consider our baby. You know, that will hopefully put us on the next step. Whether it's promoters or more of a national scene, something that will catapult us to that next level. Right now we are just taking our time. So to say probably by the end of this year is probably somewhat accurate. Fall 2006.

As for what is available now, it is a live disc that is fairly dated but still has a good representation of what we bring to the stage.

AD: What's next for Grimy Styles?

GS: Our goal is to have a recording that we love that can be heard across the globe and hopefully we can go behind it and perform it in all these places where our niche is. We're not an MTV group and we never will be. The ground scene is powerful. Dub music is an important weapon also. Just like all music, it heals people. It can make you dance, make you feel good inside, give you something to relate to. So basically, we want to take it to a higher level and affect these people and hopefully do something good for the world. ***

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Trailer Vittles, Pt. 1

FOOD REVIEW BY MAGNUS OPUS



In the darkest of night when a creative idea seizes upon you and is intent upon breaking on through to the other side to ultimately greet the light of day, humanus walkus erectus, being the never say die creatures we can be, always manage -come hell or high water- to find our way. Keyword: always. The higher the wall, the higher we jump, the faster we dig, the harder we push and shove, the more we plot and plan and do. It's been our modus operandi since the big bang beginning of time. There's no such thing as "give up" for the driven. The words "no" or "can't" just don't exist in their vocabulary, either.

Based on these aforementioned philosophies there is a unique phenomenon developing in our midst. With the rising cost of real estate these days there are those floating in the womb of biz world who are seeking alternative spaces in which to ply their wares, strut their stuff in general. Whilst in pursuit of their dreams each of them at some point, more than likely, encountered a wall, a very big financial wall, but instead of quitting or giving up, or borrowing a staggering amount of money, they've reached deep and gotten downright ingenious. What is this particular growing phenomenon of which I speak? I call it, "Trailer Food for Now People".

It's been my privilege to have recently met a handful of folk here in Austin who've chosen to forego splashing out obscene wads of cash in order to set up shop in a traditional building setting and instead have opted to serve their gastronomic delights via the modest confines of a travel trailer, and are finding an adoring, ravenous public meanwhile. Have kitchen will travel! And despite what you might think these folks aren't sacrificing quality in their endeavors. Oh contraire! Sacre' bleu! Perish the thought!! Don't forget, Magnus is at the helm of your ship, dear reader, so have no fear. In the immortal words of George Clinton, "Free your mind and your ass will follow!"

The first of these mobile entrepreneurs I will chronicle is aptly named (and you'll see why as you delve further)...

Flip Happy

I'd just finished a rehearsal with Patricia Vonne at Music Lab on Oltorf when Amanda, wife of bass player, Scott Garber - and fare you well glowing during her pregnancy, might I add- walked

in with a red and white checkerboard object in her hand. She said to her husband, "You gotta try this."

Scott unwrapped the mysterious package and according to my well-trained eye there sat what appeared to be a crepe. Scott took a bite and immediately looked at me and said, "He's the one that needs to have a bite of this", and that said promptly handed me this intricately folded, stuffed puff.

The first bite quite literally shocked me. I didn't know what to expect really, but one thing was for sure I wasn't expecting what I got. With that inaugural bite I discovered the texture of the crepe in itself was without a doubt a work of very specific, high art. No small feat. I mean, I've lived in Paris where crepes are the stuff of legend and I don't recall any better than this, and most weren't nearly as good! Simply divine, that first bite. This particular concoction of which I was snarfing was generously stuffed with feta cheese, pesto, spinach, roasted garlic... I mean damn!!! And the fillings were in perfect proportion, just enough for heft but not too much, holding together for a perfect hand held treat should you desire to ingest in such a fashion (I recommend this method, by the way).

Pointing to this sensation resting innocently in my hand, I looked Amanda square in the eye and without beating around any parts of burning bush, I said, "Where'd you get this?"

Amanda replied, "It's close by, a new place run by some friends of mine; on the corner of Oltorf and South Lamar. It's called Flip Happy. They work out of an old travel trailer -believe it or not- and it sits in the parking lot behind Flashback, right in front of Floribunda Nursery."

A trailer in a parking lot behind a building that serves world class crepes, huh? I couldn't make my way to my truck fast enough!

I thanked Amanda for the turn-on as I scampered out the door. Next stop? FlipHappyville!

Sure enough, there was a small Flip Happy sign by the entrance to Flashback that told me I was at the right place. As I maneuvered into the parking lot there it sat, a stainless steel restau-



rant on wheels with a couple of umbrella tables and a picnic table or two, surrounded by some imposing, regal century plants looking ever like lions guarding the royal gate.

Charming is a word that springs to mind, fare you well reeking of South Austin, another.

I parked and ambled on over to the trailer where I was greeted by a young spark of effervescence whom I would come to know as Willow, the daughter of one of the proprietors. Willow eagerly showed me the chalkboard menu, pointing out, "All

the ingredients are made from scratch with love". By this time a couple of spiffy gals bade me welcome. As it was these gals stood in front of me, Nessa Higgins and Andrea Day Boykin were the creators/owners/chefs/chief commanders and do it all of Flip Happy. I proceeded to wax and gush over the sublimity I'd just experienced courtesy of Amanda's turn-on and their well executed efforts. After a round of sincere thanks from the both of them Andrea wasted no time and volunteered to make me another. I didn't have any truck with her suggestion and told her as much whereupon she spun on a dime and went directly into action.

I took a seat under one of the umbrellas while Willow brought me a menu and a bottled water and went to explaining each and every crepe therein. Like I said, a veritable spark plug, that gal!

The menu is well thought out featuring great combinations, like exquisitely sliced ham, Gruyere cheese and green onions -which became my favorite after a second visit. They also have a cool selection of desert crepes, too. That night after I'd polished off my spinach and pesto creation I had -upon Andrea's and Nessa's insistence- mixed berry with Chantilly cream drizzled in a dark chocolate sauce. Two words for you... scary good!!

While relaxing post nosh I shot the breeze with the very affable and effusive Nessa and Andrea where they told me a bit of how this all came into being.

Apparently, Andrea, while visiting Galway Ireland one year sampled a crepe that beguiled her. Back stateside, unable to forget this magical concoction, she eventually tracked the guy down who owned the shop that had seized upon her conscious whereupon she meticulously picked the man's brain; he freely and openly discussed his preparation style and what it took to run his crepe business while Andrea listened intently and took copious notes. After that discussion Andrea began her full on research, zeroing in on the finest crepe maker on the market. What she eventually discovered was the Krampouz Griddle, made in France, a key tool in the making of these splendidly fluffy Flip Happy wonders.

Already good friends, Andrea and Nessa had reached a point in their lives where they were intent upon establishing self sufficiency After a few shared beers on the porch one night they made the mutual decision that crepes would be the ticket. A partnership was formed and they got busy building this new enterprise, birthing ideas and making them reality.

Andrea began consulting with her husband, a chef, and the two of them undertook the careful construction of these wonderful recipes that are now available to you the public.

Nessa began to beat up the roads less traveled, searching high and low for a travel trailer. Her search unearthed Cowboy Dan, a fellow that lives outside of Lockhart who was able to provide them with the trailer they now occupy, a refurbished to code, 1966 Avion, to be exact.

By the by, the gals began all this out of pocket, digging deep, building this business from the ground up with their savings, their sweat, and tears.

Slowly but surely the pieces of the puzzle fell into place, but they lacked one thing... a location.



Their savior appeared in the form of John Huston, co-owner of Floribunda. From what the gals told me, after a series of disappointing turn-downs the minute they broached the idea with John he was all over it, plumb excited at the possibility of having this new business close by. So, come April 21 of 2K6, Flip Happy was born! Did I forget to mention these ultra delicious crepes are also very reasonably priced, too, ranging from \$5.50 to \$6.25? They also offer salads.

Their desert crepes are to die for and are priced to sell at \$3.00 to \$3.75.

A selection of teas, sodas and bottled water are available in a big metal tub out front, packed with ice.

There's a kid's menu, as well.

Hours are 5:30 PM - 9:00PM, Tuesday through Saturday. Lunch is

served Friday and Saturday only, from 11:00AM - 2:00PM.

As of now cash is king at Flip Happy, so hit your ATM and come packing "In God We Trust"!

The gals also mentioned they are willing to pull up stakes and bring their Flip Happy trailer to any special event, too; Andrea and Nessa aim to please.

I love their spirit. I love what they've done. And even moreso, their food is get down righteous to the bone! Remember the immortal words of Willow, "Everything is made from scratch and with love!"

Get on over to Flip Happy and snag you a crepe, a gastronomic work of art if ever there was. Why? Because Magnus says so, and Magnus knows best.

Tell 'em I sent you and prepare for your taste buds to groove mightily. "Yippee kiya!" sez I. ***



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THE DAY I TRAINED TO BE A DJ



It was a day like any other day here in Austin. The plan had been birthed long ago that the Austin Daze do a story about our friendly neighbor DJ shop. We pondered the idea of doing a story about the shop when we first moved in. It seemed like a nice idea. I just was not into it because it felt sterile and boring. The fate was sealed on not doing this kind of spread on the store when I chanced across the exact piece I was avoiding writing in one of the pretty glossy mags in town. I still wanted to include The Dojo. The DJ thing fascinates me because it is a genre of music that is foreign to me. I missed this boat entirely while getting into music. It wasn't avoided on purpose; it just wasn't around.

My fascination with this genre fueled my own personal exploration and conveniently, I was able to pursue my curiosity just outside my office door. Manny (The co-owner of DJ Dojo) would meet in front of our neighboring spaces and happily answer all of my questions. It was out there that I found out what goes on in The Dojo and where we came up with a concept for a story on DJ Dojo.

The Dojo is a DJ dreamer's wonderland. Aside from selling the music and equipment one needs to be a happy DJ, they also have a full - fledged studio, which also acts as a training space for

those who wish to learn this art form. Hence the Dojo.

I declared myself the perfect candidate (both novice and very interested in the DJ world) for a piece on "DJ for a day". The date was set and we went about our way.

It could be argued that in a strange turn of events it was, in the end, my fate that was in fact sealed with respect to The Dojo. I was out on a fair Tuesday evening to watch The Blue Monday Band (Does that make sense?) when I stumbled across DJ Manny spinning the groove at The Red Fez. The place was filled to the brim with electric bodies. Everyone seemed to me moving at the speed of whatever tune he selected, scratched and dubbed in. It was magical. My taste buds were whetted. I could hardly wait to have my turn as DJ Daze.



The day for me to try my hand as a DJ finally came and I timidly went into the windowless DJ Dojo (our collective complex is getting a facelift) empty-handed. I had no records, CDs or any equipment. Manny set me at ease and told me that he had all the stuff I needed in the studio, ready to go.

We entered the spacious studio and I riddled Manny with more questions. I wanted to know what he thought it took to be a good DJ. He answered them all with a firm patience. His belief: a good DJ has a true understanding of music and a devotion to the craft at hand. Makes sense.

We started with a gangsta rap album because the beats are easy to follow. The DJ counts beats in fours like any other musician. Manny had me practice the counting so I was on the level. He told me these beats are most important in keeping the performance in sync.

Next he had me stop and start the record. We are not talking about those powered needles that start playing with a push of a button, no sir, these needles require the practiced touch of the player to start the beats. My first time at this felt like I was playing a high-pressure game of Operation in front of a gymnasium full of set up prom dates. Trust me I was careful. After this pins and needles performance Manny applauded but said "Remember DJs are human," meaning that it is acceptable to miss - drop a needle sometimes. A few more times and I got smoother.

Next up was the scratch. It involves learning the ancient crow technique of the hand. I don't want to give too much of this ancient custom away but in practice looks are very deceiving. Bring a record back with the beat four times is hard my friends. It took me many tries to get it right. We then played with the mixer that switched between the two turntables. It felt like I was back in those early winter mornings being an MC with BigDave at the Free Radio studio. It's weird how a touch can bring a feeling back.

Anyway DJ DAZE has one lesson under his belt. It was an intriguing and fun way to pass the time. I'd recommend this class to anyone interested in taking up this style of music. Call or stop by and sign up for a lesson. The hour-long session costs \$30. Manny informed me that he runs the class for all levels of experience. There is always something new you can pick up. The DJ DOJO also has plenty of CDs and records to make you sound just right. Don't be intimidated by the unknown. Everyone is welcome. The folks inside love to answer all sorts of DJ questions. Stop by and be sure to tell em DJ Daze sent ya.***



GARY CLARK JR.



AUSTIN DAZE: How did you get involved with music and why did you start?

GARY CLARK JR.: Basically as a youngster my parents had a ton of records and would play music all the time so I just came up with the Motown stuff, the Marvin Gaye, the Jackson Five. I think actually, deep down I wanted to be Tito Jackson. Then I saw a BB King video. I grew up being really involved in music in school and a friend of mine Eve Monsees actually had a guitar around '95, I think. She lived right down the street from me and I could hear her jamming so that was a big influence. My folks got me a guitar in 96 around Christmas time and from then on me and Eve started going out to blues jams and just kind of just fell into it that way. We started picking up gigs and shows and it kind of just happened from there.

AD: Tell us about your songwriting process.

GC: It's pretty random. Sometimes I'll just sit down with a guitar and come up with some sort of little chord structure thing and build the lyrics from that. And sometimes a little poem or something will come to me. It's pretty simple. I wouldn't call it songwriting -- it's just little poems or stories, I guess.

AD: What has the journey been like getting your sound out there and what have you found most challenging with the process?

GC: Well, I kind of started off playing straight ahead blues stuff -- so I was kind of doing that for awhile. I realized that was not all that I wanted to do. A lot of stuff that I was writing or sitting around playing wasn't blues stuff. Trying to incorporate that into the foundation of the blues has been the most challenging part -- having that go over well. That's the most challenging thing but it works out, I guess.

I guess I don't really approach it like trying to get my sound out there. I just kind of do shows and put out records and put them out there and hope people will pick up on them. I haven't really gotten into the go for it and go make a name for it and jump into -- that whole thing.

I'm just kind of writing and figuring it out and growing up a little bit and getting that together.

AD: You are young. How old are you?

GC: 22.

AD: I'm wondering does it hurt or help to have a regular gig in this town.

GC: Actually that's been a pretty big deal because we play free shows at the Continental Club every Wednesday and it is a constant and a paycheck, like you said.

And I've had people come to me -- you know, we will have a show somewhere else and there will be a small cover -- and they will be like, "I was going to come see you on Friday but I figured I would just come see you for free at the Continental Club on Wednesday". So that's kind of an interesting deal -- trying to work that one out.



AD: Some folks we know who watch you play on a regular basis told us that you were on fire at the Chuck Berry show last year. What was different or special about that show to you?

GC: What was different and what was special was that the pressure was on to share the stage with Chuck Berry. It was: bring it or go home. So I was really nervous before that show and got out there and started feeling good. The crowd was into it and that was a driving thing -- it was inspiring the whole way through. That was the fire. It was insanity. That was one of the most energetic, fun shows ever.

It's when everything clicks. The

guys are grooving and the people are feeling it -- it doesn't get much better than that.

AD: What advice would you give other young musicians just starting out in the business?

GC: I would say don't rush. Make sure you are doing things for you and your vision and not what other people have in sight for you.

AD: On that note, what is your vision?

GC: It's pretty broad: to be able to be in this field of music and art and be able to create; to hopefully have people appreciate it and be able to make a living off of it or whatever that may be.

AD: What are your thoughts on Clifford? When we interviewed him three years ago, he told us to watch out for you.

GC: When me and Eve first got into this thing he was like, "Come on. The doors wide open". We grew up listening to all these people that we admired and he gave us the opportunity to share the stage with these people and talk and share stories. He basically made our dreams come true. We were young kids and here was this guy who was like, "Whatever you want to do. I support you 100%". He was always, always there supporting us -- every single time. I can't say enough good about him and how much I appreciated him.

AD: Tell us about your new recordings.

GC: It's kind of a nonstop process. I'm working on a lot of stuff: Solo stuff and kind of soul things--just writing all over the place basically. Just making music. Sitting back and doing a little



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reflecting on myself and the things that I see and drawing from that. So hopefully with that maybe a record will come in the next year -- maybe a couple of them.

AD: How is your reception in other parts of the country?

GC: We haven't really gone anywhere on our own. We've been lucky enough to be Jimmie Vaughan's support band on a couple of trips on the East Coast and West Coast but that's about all the traveling that we've done. But when we were out there it was a trip as to how people reacted -- it wasn't what we were expecting. People received us really well. Trying to just get the package together and then just go back out there.

AD: What's next for Gary Clark Jr.?

GC: I'm pretty excited about this October. I'm going to be in an acting gig -- a movie -- and I'm pretty excited about that. I'm going to be in a John Sayles film. So that's what I have going. I kind of accidentally fell into this acting thing so I'm going to try and go see if I can hold my own on that for awhile. Besides that, just keep writing music and hopefully get a record out there pretty soon.

AD: I remember reading about you doing a soundtrack for a movie. Did that ever happen?

GC: Oh yeah. I did a soundtrack for a movie called, "Lenexa, 1 mile". Director Jason Wiles

wrought it and it's a story loosely based on his life. He's a blues lover and he asked somebody in New York about finding somebody to do a film and this guy said my name and asked if I wanted to do it. I said, "Sure I'll do it". I didn't know how much of a process it was. They are just now getting everything finished and I started doing it in January.

AD: Will you stay around here for the John Sayles thing?

GC: It will be in Alabama. It's a piece based in the 50s.

AD: Who do you go see in town? What brings you out?

GC: I go check out Warren Hood pretty regularly. I'm a big fan of what he does. Ephraim Owens, Blaze. I like to go watch Barfield jump around and act crazy every now and then at Continental. Blue Monday band, Blue Tuesday band -- Derek O'Brian and all those guys. I like to see what happens at Flamingo. I'm pretty much all over the place -- I like to see what else is going on.

Also, there is this group I've been playing with called The Sophisticates. We've been at the Continental the past couple of weeks. Jay Moeller, who plays drums with me, kind of put this thing together. Ephraim Owens will show up every now and then. Anthony Farrell from the Greyhounds and Scott Nelson will play bass or Ronnie James will play bass. We'll just kind of get together and play funk, soul and we all kind of bring things together from what we do. We kind of just jam out. **

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Editorial

-Scott Brannock

Today Exxon reported second quarter profits in excess of \$10 Billion dollars, and one AP writer figured that translates to 4.7 million dollars PER HOUR. (Please re-read that for dramatic effect, okay?)

These aren't sales figures; these are in-the-pocket take-home profits after expenses. Also, Chevron, BP PLC, Conoco/Phillips and Royal Dutch Shell PLC issued similar reports. It's pretty hard for the average person to wrap their brain around numbers like that, so when these news stories come out most people just ignore them- which is the wrong thing to do. Can't they drop the price 30, 40 or even 50 cents per gallon and STILL make obscene profits? I know that's a naive thing to ask, but why not? The answer is clear: The price of oil wasn't driven up by Katrina or by violence in the Middle East. It was driven up by good 'ol American greed.

Here in America, all of us are in business to make money, and I have no problem with that. I'm very much a Capitalist myself, and in the way it was intended there's no shame in that. But when the Founding Fathers chose Capitalism, didn't they make the assumption that the players involved would be reasonably ethical people? And even if they aren't, they're still expected to operate within the law, right? But lately, we've seen clear examples of MAJOR corporations doing neither. They become bigger, more powerful, and more able to do anything they want without consequence. But that's not the worst part. The worst thing is that "We The Sheeple" know what's going on, and we'd rather crack open another cold corporate Budweiser and flip channels than think too much about it. (Yes, we've definitely forgotten the price that was paid for our freedom, not that long ago.) What Exxon is doing isn't really Capitalism anyway. If they sold stereos, or blue jeans, and they jacked up the

price, no one would buy them. So the difference here is that the small hand full of players in Oil and Gas (and a couple of guys in DC) agree on a set price that they all stick to, give or take a few cents. That creates a monopoly situation, and everybody involved gets richer if they play the game. (I get the feeling if a rogue CEO were to sell at 20 cents cheaper to corner the market, he'd be sleeping with the fishes the next day.) Also, not everyone needs a new stereo or pair of jeans. But if you work, you probably need gas to get there. And if you go to the store and buy something, it was gas that brought it there. So these evil geniuses have us by the scrotum a lot more than any other simple entrepreneur. To me the thing they produce and sell falls in a different category. Even worse, if every jeans or stereo manufacturer jacked up their prices together, we'd all whip out our sewing machines and soldering irons and figure it out pretty quickly. But if all the oil and gas producers cut us off, well I don't think anyone of us will be home brewing gasoline anytime soon. They know that, and that's where their power lies. (They also have a fancy way of keeping alternative energy sources from catching on, but don't get me started there.)

Then there's Big Government. A fat, bureaucratic, inefficient and obtrusive beast that takes a big crap on the Bill of Rights daily. The two guys in the highest positions (Bush-Cheney) came from Big Oil themselves. Am I a bad person for thinking that if the price of gas doubles right at the end of their administration, it's NOT just a coincidence? Am I bad if I see this as an obvious pay-back to the big oil cronies that got them "elected" in the first place? Am I bad if I see this as their last great "Hurrah" to become even richer before retirement? (And I'm not a Democrat, I don't consider myself a liberal, but this stuff should be obvious to anyone who pays attention.) Here's what I see when I put big business and big government together. (I'm not a conspiracy nut, just an observer of human nature.) As business gets more powerful and almighty, and our government does too,

and the line between them blurs when one controls the other, and they become so distant from regular citizens that we become just numbers on a page ready to be taken advantage of, you and I will PAY THE PRICE. We will pay it by slowly handing over our quality of life and our freedom bit by bit until it's all gone. Clearly this is the path we are on, we know it and see it and the end result is obvious. And still we do nothing, because it's more convenient to ignore it and hope it goes away. We're all overworked and underpaid, and with our time off we'd rather spend it with friends and family than be a government watchdog.

It's not that Thomas Jefferson, Benjamin Franklin and George Washington had a bad plan; they just had more faith in the basic goodness of mankind than to imagine Enron or Exxon could be the result. Or perhaps their peers were just better people so this just didn't seem conceivable. They couldn't have imagined the unnecessary size of the modern Federal Government, the Gestapo methods of the IRS, the Department of Homeland Security, the Patriot Act, the special interest groups. How could they have guessed that an illiterate Frat boy from Connecticut pretending to be a cowboy from Texas could become president through the "good 'ol boy network?" The Founding Fathers were idealists, and man, it sure was a good idea at the time.

I don't think America is totally lost, it could still be great again. But to get there I think we'll need one helluva revolution. And when I look at all the fat slobbs at Wal-Mart and their pudgy X-box playing kids, I see ignorant masses that rightfully deserve their fate. The dumbed-down Americans would be totally incapable of thinking that far, having enough passion, and doing anything about it. They deserve to lose the country their forefathers fought so hard for. The average American isn't interested in freedom anymore, and I'm not even sure it's taught in schools. So I'm not optimistic about our future, but if an intelligent consensus can be formed quickly enough, maybe we'll survive anyway ***

GALACTIC



We had a chance to sit and talk with these guys in January. They will be at the ACL Festival in September.

AUSTIN DAZE: How did the hurricane affect you guys?

JEFF RAINES: We all left for months. You know, it was really kind of interesting: Galactic was actually in Seattle playing a festival on the Sunday night that it hit. A couple of guys stayed there. I flew to Shreveport and met my family. We thought we would be away from town three days, tops.

The day after the storm I was messing around, getting ready to go home and someone was like, "Hey man, come here". There's like a blown levee -- I was just in shock. You know, we had always heard that could happen, but I just never thought in my lifetime that I would see that happen. I mean it was incredible. And then you're there watching that one helicopter drop those sand bags and it was just like, "Oh s**t, here we go".

So anyway, I live now on what is called the "sliver on the river" which is basically uptown, maybe two blocks towards the lake from St. Charles. So my house survived. Our keyboard player Rich's house flooded and he was renting it so he lost everything. Our drummer's house got hit by a tornado and the back wall got knocked out of it. The house is still standing and he still lives in it -- you just can't live in his bedroom, basically. Robert, our bass player's house survived but he had like two feet of water. Our saxophone player's house, he had to get a new roof -- he was also on the sliver on the river. He ended up renting his house and moving to New York, just cause, you know the city is sort of half uninhabitable. But yeah, everyone is back except him--he kind of got a great deal on an apartment so he's staying there for a little while, but he's hopefully returning.

Yeah, so we are all still there.

It's funny, because I used to really complain about New Orleans

because there are some backwards aspects to living there and it was very frustrating at times. But you know there are also these great things and the storm has really brought that home -- what a special place it was. So I have this provincial, kind of like, come hell or high water civic duty, to stay and play gigs with some local bands. We all have kind of pick-up bands there so we have been playing shows just so people have something fun at night when they are dealing with what they are dealing with.

AD: How does New Orleans influence your style of music?

JR: The blueprint for our band was always very much Meters inspired. We were always very much into P-Funk and from there we sort of got into the music of James Brown. And then the Meters were always this legendary towering New Orleans influence. So that was really kind of the most profound influence. I think to some degree, emulating your artists, is how you sort of get into music, and that was definitely the band. That was very imprint for Galactic -- just as a place to start. To give the music some sort of context.

AD: What do you think caused you to be part of the New Orleans scene?

JR: I think it's because the one thing that kind of brought us all together -- the common denominator of this band -- was a love and appreciation of New Orleans music and old school funk, R&B, and soul. All that stuff in general. But we lived in New Orleans -- that's where we all met and became a band. We are really from all different parts of the country except for Stanton -- the drummer -- who is from New Orleans. But we are all people who found our way to New Orleans, made it a home, and kind of delved into the rich tradition of music that was there. We started out trying to play authentic old school funk and R&B and incorpo-

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rate some of the brass band stuff that's in New Orleans. Stanton is a New Orleans drummer and that means everything in terms of how our band's rhythmic articulation. It's just rooted in New Orleans music. A lot of it has to do with the fact that Stanton is a great New Orleans drummer. He is somebody who has definitely taken on the tradition of New Orleans music and drumming and delved into it -- it's very deeply studied; very thoroughly digested. So being a funk band or a groove band and having such a strong drummer with such a strong personality which comes out of New Orleans, is a big part of what makes us sound the way that we do.

And then, you know, we also happen to be a young band from New Orleans that decided to get out there and make a way for ourselves by touring the country and building up an audience slowly. Because of that, we have taken on some of this new, next generation New Orleans music. I don't know if that is deserved or not but obviously, we love that music and are proud to rep-

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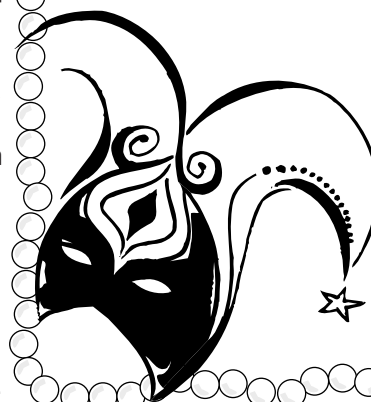
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AD: Do you mind us asking what happened to your lead singer?

JR: Galactic was a band that was almost always primarily instrumental. When we first made our first record we really were an instrumental band - we really didn't have a singer. But we new Theryl just from hanging out -- as a New Orleans musician from other bands and stuff and so we asked him to come sing a track on our first record -- which he did. And then we started to compose a track together and we improvised a track. So that's kind of how he got involved at all. And then he started coming out to some of our gigs and just when we were getting ready to go on the road we asked him if he wanted to come and so he did. Theryl always had this sort of permanent guest kind of status. We'd play a lot instrumentally and then he'd come out and sing a couple of songs a set. We did that for almost 10 years and it worked nicely.

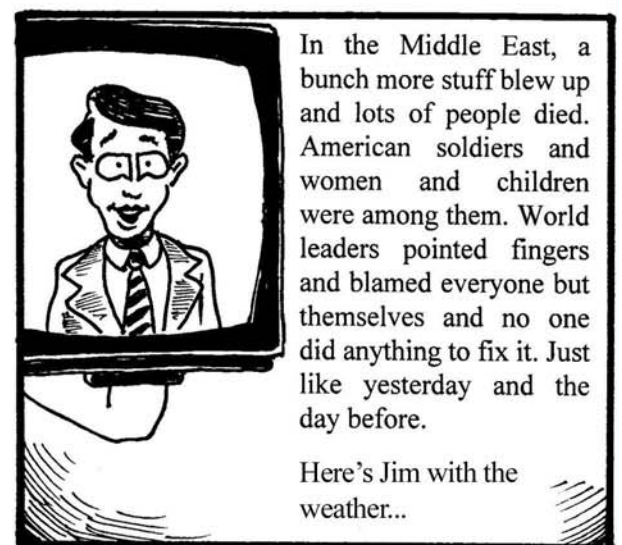
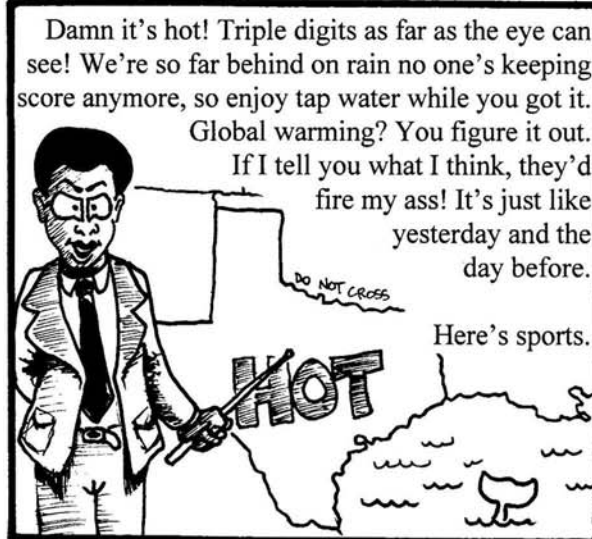
But at one point he was kind of forced off the road because of health issues and at that point we started realizing what we really do is play groovy instrumental music. That's really what Galactic is all about. And none of us are really singer songwriter types and it was always a stretch for us to write vocal RB type tunes or things that seemed appropriate to do with him. He couldn't come out on the road for a long time and at the same time we were kind of realizing maybe vocals aren't really the natural thing for this band. Really, the natural thing is what you hear us doing now which is playing our own strange version of funk and New Orleans music.

AD: Tell us about your songwriting process.

JR: It kind of mutates a little bit but generally we write pretty collectively. We often write in the course of just working in the studio and recording. We've had our own studio in New Orleans for the last couple of years. We usually just go in and start working on stuff. Often there are little germs -- little seedlings of tunes or whatever-- that have come up on gigs or in sound checks. Ike out of jam-type situations. So sometimes we have some ideas for us to work on but sometimes we just set up a drum loop or a rhythmic bass or something and just start composing over the top of it, each taking passes and seeing what the good ideas are and then kind of building it up like that -- one step at a time.



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AD: What's next for Galactic?

JR: Well, we're working on an album currently, which has been set back a few months because of Katrina. And we are trying to sort of incorporate some of the underground hip-hop scene from mostly West Coast rappers. But there is plenty on the table to do a record. We've done quite a bit of songwriting but our studio was condemned so we're sort of slowly putting another record together.

We are doing a project in collaboration with Lurchborne and some of the Quantum Records hip hop artists and some of the

more conscious, underground MCs that are out there. So we are kind of making this record that is going to incorporate some of that. It will be in the spirit of old school hip-hop which was so largely based on sampling a lot of old school funk and soul jazz records, which is all the stuff that we learned to play anyway and love.

Aside from that, we are going to keep working on the road at the same pace that we have been. We'll still be out there -- making laps; coming around. We've always loved playing in Austin, Texas. It's a great town.***

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Free. Yeah. I'm not kidding. Free.
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- Dony Wynn

The thought of anything "free" today conjures up images of some cruel hoax perpetrated by a con artist, one which inevitably goes horribly awry. Or for the savagely amused a police bred sting which under the guise of winning something "free" lures fugitives to justice in one fell swoop as a moth to flame. Then there are those neon, forty-foot tall, ubiquitous "FREE" signs used as a lure to suck you into the slow burn labyrinth of a calculated swindle where you'll eventually pay and pay and pay, then pay some more, a total flensing the end result. In today's lingo the word "free" brings along some scary baggage with it. "Free" is not to be trusted. "There's something wrong there. There's got to be a catch", you find yourself saying when that word appears as if by magic. Beware. Steer clear. Tread carefully in them thar woods. "Free" will take a chunk out of you and leave generous teeth marks upon your hindquarters, too. Or, to further define the term "free" can be represented by the quality or constructional integrity of an item being so poor or compromised as to the owner not even being able to reasonably or rationally charge a damn thing for it, so therefore, you get crap, but it's "free!". Or in this contemporary setting "free" means music as you want it when you want it, whomever's and wherever's. Bottom line? "Free" they call it. Out and out thievery I call it, but that's another story for another time. And usually this "free" music means really crappy quality, too. Yahoo! Substandard, even. "Free", nonetheless. Ugh.

In short, "free" ain't worth a damn in this day and age. You see the word "free"? Run like the dickens as far away from its sham lure as is humanly possible. If you are seduced by its siren call "free" will cost you ten times as much in the long run. That said, En guard! Put up your dukes oh evil "free"!

Now that I've girded your armor against the perils of this dagnasty "free", it's time to completely and irrevocably contradict myself, 'cause I've found something that is entirely "free". Hang on! Don't go to running just yet! There are some good people left in this world! Not many, but some! I'm talking no catches, no twists, no turns, no smoke and mirrors, no fine print, no hidden clause, no devious tactics, no hidden agenda, no malice or wickedness lying in wait for the hapless victim. Nope. None of that. Just simple goodness. Giving and caring the bottom line. All good for you. And get this, it's... egads! "free". Really! Cross my heart and hope to die, stick a oh well, you get my drift. "FREE".

And this "free" has a name, and its name is...

Volunteer Healthcare Clinic

Dig this. The Volunteer Healthcare Clinic, located at 4215 Medical Parkway, is a place where you can be attended to by

qualified, high-quality professionals who volunteer their time to give you the very best in health care. You can also get certain prescription medicines there on the premises through their assistance and donation program and your x-rays and lab work are outsourced by some of the cities finest, respectively the Austin Radiological Association and Seton. Routinely the clinic provides education and nutritional counseling, referring other medical and dental resources as needed. In addition to all of these resources there are many private donors as well who keep the clinic open to serve the many. These kinds of gifts of time, funding and expertise are the essence of the life of the Volunteer Healthcare Clinic. Oh yeah, did I mention the cost of all these services? Free. No catches. You heard that right. Free.

This clinic was begun in 1966 amid some rather comic circumstances. Apparently Monsignor Richard McCabe, then head of Catholic Charities, had a rather irascible father, a physician who'd retired but was anything but complacent. From what I understand father was not so slowly driving son right out of his gourd, bored stiff and far from done with living as he must have been.

Around this time there were a group of women, the Women of the Christ Child Society, who'd taken note of the plight of the local hippies and homeless who hadn't any access to medical care, nor could they well afford it, and their circumstances touched these women deeply.

Eventually Monsignor McCabe and the Women of the Christ Child Society banded together and the Caritas Clinic was born (changed over time to the Volunteer Healthcare Clinic), and in turn, the Monsignor's father was given a new lease on life, applying his abilities to help those in need, thereby officially extracting himself from his son's hair.

Everyone walked away a winner from that union! And their dream continues today...

During my time spent with Susan Wills, current Executive Director of the clinic, I was able to meet many of the staff who were freely giving of their time that day to help the many that were seated in the adjoining waiting room.

All these dedicated professionals seemed so relaxed and happy, all business, but all smiles, too, knowing they were doing something important and meaningful with their lives, utilizing their skills, helping others in desperate need of these same skills. And most all I met had been there for well over ten years, some over twenty, satisfied, content with the mission which had initially bade them get involved. The building was far you well buzzing with activity, a very pleasing buzz, might I add; that low level hum which is produced when there is harmony and spiritual balance in all facets of the work.

There are, at present, over 400 volunteers, including physicians, registered nurses, pharmacists and interpreters/registrars



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(speaking English, Spanish, Japanese and Vietnamese) to provide you with the highest quality of medical care and educational counseling, serving both adults and children alike. More volunteers are needed, however, to meet the ever-growing demands. You, as a potential patient, must also meet the eligibility requirements. If you haven't any health insurance and have to make decisions like do I eat, buy some gas for my vehicle, or get my prescription? - hardcore decisions I know all too well!- then you qualify. You can check more of the requirements for eligibility, see just what types of volunteers are needed and read more about this special group of individuals and what they're offering at www.volclinic.org (in both English and Spanish), or you can contact them directly at (512) 459-6002, or fax is (512) 459-3002.

Monday nights are used to treat people with chronic illness. Hours are 6:00PM -10:00 PM. Both Tuesday and Thursday nights are utilized for general practice. Hours are the same.

Volunteer Health Clinic, a dream born out of necessity, made real by people whose hearts and minds are in the right place for all the right reasons. These volunteers are the lifeblood, angels on Earth, helping the ones who need it most, doing God's work.

As Susan Wills so eloquently put it, "Having access to this care is a right, not a privilege."

I couldn't agree more.

A beautiful thing to behold, Volunteer Healthcare Clinic.

Meeting them was my privilege. Caring for you is theirs. ***

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Water. We can't live without it.

With our plentiful lakes, springs, and aquifers, water may seem to be a limitless resource in Austin. But if you've been to Lake Travis recently, you've seen the effects of the drought we are currently in. The lake is about a dozen feet lower than its normal level this time of year, exposing land and rock that is usually submerged.

As business boosters bustle to bring ever-more growth and development to the Austin area, we must think about how to plan for a future in which many more people are flushing, washing, and drinking water from the Colorado River and the Edwards Aquifer.

If increased population is a given (and considering Austin's historic growth trend, I don't see how we're not going to have more people here in years to come) there are two approaches to consider: do we increase the supply of treated water or do we reduce water demand per person so that as the number of people goes up, the overall amount of water consumed stays the same?

The Austin City Council recently approved, unanimously, building a new water treatment plant. The agenda posting for the approval did not disclose the price or even the location of this new, expensive infrastructure. Only at the City Council meeting was the location (on Lake Travis and on endangered species habit) made known. The Council's approval of the water utility's request for a new plant assumes that we cannot reduce water demand per person to any significant degree, so we must increase the supply of available water.

Who will pay for this new water treatment plant, which will cost hundreds of millions of dollars? Everyone who pays water bills to the City of Austin. The increased supply approach is faulty, costly, and ultimately wasteful.

We must first understand that here in Austin we are water hogs. We consume an average of about 185 gallons of water per person per day. Just down the road in San Antonio, daily water use averages 140 gallons per person. Our image of ourselves as environmentally conscious and earth-friendly does not match the reality of our water consumption.

If we used the same amount of water per person that people in San Antonio use, we could add over 250,000 people to our water system without having to increase the capacity and supply of the system!! Just follow this simple math. There are about 787,000 people using Austin's water right now, at 185 gallons per person per day, which equals 145 million gallons of water per day.

If we consumed San Antonio's average of 140 gallons per person per day, our daily consumption would be 110 million gallons per day, leaving over 35 million gallons of spare capacity to be used by the projected influx of new residents.

Austin's water system can currently treat and deliver a maximum of 327 million gallons of water per day between the three existing treatment plants (two on Lake Austin and one on Town Lake, downstream of the clean water flowing out of Barton Springs and into the lake). Since summer lawn watering can double daily water consumption, if you double our daily average of 145 million gallons, we are at 290 million gallons, still well below the system's current capacity –

and that's assuming people double their daily water use in the summer.

If we are aggressive about conserving water, we won't have to spend hundreds of millions of dollars on a new water treatment plant. Saving water saves us money and prevents expensive infrastructure expansions.

So why is our water utility – and City Council – rushing ahead with a new treatment plant? One reason is that some developers and city leaders are eager to dismantle the Green Water Treatment on Town Lake and redevelop the property, so there is a perceived "need" to "replace" the Green Treatment Plant and its 42 million gallons per day. But Green could be refurbished to increase its capacity using new treatment technology while shrinking the plant's footprint to allow for redevelopment of the site – thereby eliminating the "need" to build a new, much more costly treatment plant somewhere else.

The other rationale for building a new plant is that since the water system "peaks" in summer months when demand for water is much higher, we need a new treatment plant so that we can continue to meet "peak day" demand, i.e. we can continue to wastefully water our lawns in the middle of August.

Is it worth spending hundreds of millions of dollars on a new water treatment plant so that we can water our lawns excessively in the summer? Can't we simply use less water and use water more wisely?

On the same day that the City Council approved the new water treatment plant, they approved a goal of reducing peak daily water consumption by 1% a year for ten years. This conservation measure was not looking at reducing average daily water consumption, just reducing (by a mere 1% per year) the amount of water used on the hottest days of summer.

With a more aggressive peak-day conservation plan, we can eliminate the "urgent need" for a new treatment. With an aggressive overall conservation goal of matching the daily use of our neighbors in San Antonio, we can eliminate for the next five to ten years (and possible longer) any need at all for a new treatment plant.

We must call on our elected officials to adopt conservation plans that are actually aggressive and would save our city's tax- and rate-payers millions of dollars.



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We should have policies that match our image of Austin as "green." Of course, there are many other important aspects related to water conservation where Austin could be much more progressive, such as rain water collection and water re-use, but I'll leave those for another article.

If you see water being wasted, call the city's hotline at 974-2199.

Colin Clark, advocate for Save Our Springs Alliance
colin@sosalliance.org***



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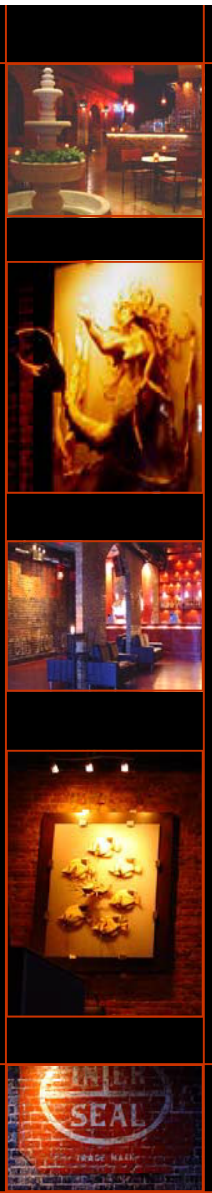
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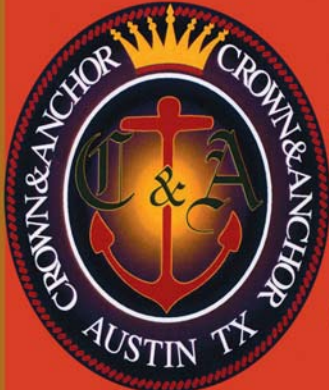
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