

ISSUE NUMBER 62 - STEAL THIS PAPER

AUSTIN DAZE



Great Conversations With Taj Mahal, Malford Milligan, Patricia Vonne,
Southpaw Jones, David Milch, Bobcat Goldthwait, Danny Trejo,
Ziggy Marley & ZZ Top...

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

Welcome to Issue #62.

Hi. How are you doing out there? It is getting cold out there. We are best read warm. Here we are again at the beginning of another spectacular issue. Full is an understatement. I know I've said it before, but this baby is loaded. We crammed it all in here and had a great time doing it. We honored your requests and have upped our interviews to nine. Nine fascinating souls, from Austin or just passing through, offering interesting perspectives on how they each contribute to the creative orbit. This paper is busting at the seams. We cannot be held liable for word spillage or time consumption. Take your time with it and enjoy this issue. I am sure you will discover something about the musicians, directors and actors inside that you didn't know. There is much to be inspired by.

Our center page photo spread has grown and represents some of the events we were part of (at least where we had a camera). I received a postcard from Maria Mesa yesterday: she wanted to make sure I told you that she said, "Hello!" She is busy trying to get backstage and also finding the meaning of life. I offered her credentials! We will see what happens. I'll keep you posted. While Maria continues on her

quest, Daisy Riprock has stepped in to try and fill Maria's spot. I dig her new additions to the reviews. Let me know what you think.

The New Year is just around the corner. This next year will offer some new changes here at The Austin Daze. We will begin juggling more dates at Ruta Maya which should mean more good times to be had by all.

Take a look at our cool website. The folks at Outcasters have really done a nice job. We have an archive of our past issues, a blog(s), webs - only articles and more. Our friends at do512.com made us a sweet "Gigs We Suggest" page. Now you can log on and see what we are doing or what we wish we were doing.

Our website is getting a store just in time for the holidays. Now, you can give the gift of The Austin Daze to all those unfortunate souls that don't live in our oasis. Our stellar CD, subscriptions, shirts and stickers will also be available. If you are doing the gift

thing, you can buy from us and know that you are also supporting a creative effort. Ok, that is enough. End Commercial.

One final note, we would like to welcome Maggie Grace Brannock to the world. Happy Holidays from The Austin Daze. We will host a New Year's Eve throw-down at Ruta Maya and you are invited. We will have details soon.

- Namaste, Russ

PS: Feedback makes us feel really special. Tell us what you like and what you think we need and if you must, tell us what you don't like.

AUSTIN DAZE CONVERSATIONS:

* **Malford Miligan** - 2 & 6
* **Taj Mahal** - 3, 4 & 5
* **Southpaw Jones** - 8 & 9
* **Patricia Vonne** - 12
* **Bobcat Goldthwait** - 17
* **Danny Trejo** - 18 & 19 * **Ziggy Marley** - 24 & 25
* **David Milch** - 22 & 23 * **ZZ Top** - 25
* **ALSO INSIDE** - Birds Barber Shop, Maria's Taco Press, East Side Pies, Southside Flying Pizza, Daisy Riprock's cd reviews AND MORE...

MALFORD MILLIGAN



AUSTIN DAZE: Right off the bat, we want to know why Blue Monday became Blue Tuesday.

MALFORD MILLIGAN: Mark Proct actually made that decision when he was buying talent and booking the club. He had a country act that he wanted to bring in on Mondays. He also thought it would bring in more names and more people--more than anything else. So that's why it became Blue Tuesday -- out of necessity. As you can tell, Blue Monday used to have a lot less people. On Blue Tuesday, it seems like we have a lot more people. So it's good for the club, it's good for the band -- the whole deal.

MM: That's a good question. I got my start in music by playing with a little band called The Coz.

When did I know it was going to become a career? I'm a Buddhist, so when I started chanting about it becoming a career. Even then, I couldn't believe I was doing it. Because I grew up chopping cotton--9 to 5 or 8 to 11--you know, just normal day things. And then also, I went to UT. So I really didn't know; I had to really make a determination that this was going to be my career. And I was frightened; I was scared. Nobody in my family ever did this for a living. Nobody in my family sings for a living. We're either contract workers or working in the field--we did stuff like that. So it's amazing that I'm still doing it. It really is.

AD: So how did you get hooked up with Clifford Antone?

AD: So how did you get hooked up with Clifford Antone?

MM: Well what happened was, John McVey brought me into the club to do some singing with the Monday night band which was called

the Big & Tall Band back then and he was in it--great bass player. I got to know Clifford

mainly through John and hanging out with Derek O'Brien and all these guys who were just incredible musicians. John was the second guy to bring me in to do some singing. The first guy was Reese Wynans. He was playing in the Monday night band and he brought me in. So after that I just kind of became a staple. Because the band was so good it would just teach me stuff about the blues and R&B that I never knew before. Singing with quality musicians was just amazing. That's how I met Clifford.

AD: So you've played with just about everyone. What musical experience stands out for you?

MM: Well a few. The Double Trouble thing we did -- that was magical. The night that we did those gigs for Austin City Limits and then also the gigs at the Music Hall--those gigs really stand out for me. Other gigs that stand out for me: the night that Storyville packed this place (Antone's) and I couldn't believe it that there were lines around the block. I was like, "Who am I?" I mean these guys were used to this but I couldn't believe it, I was levitating. Playing with James Cotton--Oh man. There are so

CONTINUED ON PAGE 6



AD: How did you get your start in music and when did you know it was going to be your career?

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 community's 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 all of our issues on the site. We are always looking for coverage suggestions AND FEEDBACK.

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the articles here. Maybe we do. But
not as a collective entity?
Does that make sense?

TAJ MAHAL



AUSTIN DAZE: How did you get started in music?

TAJ MAHAL: It was always something that surrounded me; it was something that I didn't have to think too much about – like breathing. It was around me for as long as I can remember which would be since I was about 2 years old. I don't think I knew it, I just knew the culture was musical. At that point I could talk about what I was hearing.

Both my parents were musical — they both played piano. My mother sang, my father was a composer and bee bop player — jazz and

what not. I had piano lessons, clarinet lessons, and trombone lessons and none of those at that time were something that I could really get a hold of except for the piano, which I had already heard boogie woogie and stride on. That was music that I really liked. It wasn't until I was 13 or 14 that I really came into contact with players that had learned from one generation to the next without the aid of musical lessons or any of that kind of stuff.

AD: You're pretty much self-taught. How do you start learning a new instrument? Do you just pick it up and start fiddling around?

TM: Yeah. If you're lucky you get to see some people play. By the time I was in my teens the majority of the people that I wanted to learn how to play like played in places that I was too young to go into and actually see them play. You saw stuff people played in church and sang in church and you could hear a lot of popular music on the radio so most of what I could do early on was sing anything I heard--the instrument or the voice. But the stuff that was the deeper stuff was rooted certainly in the blues and then moved out to jazz from

there.

AD: How do you know when you have something?

TM: When it sounds like music.

Sometimes it sounds like practicing or a close order drill. Other times, you take an instrument and it sings the minute you put your hands on it. Then you know you've got something going on.

AD: Why did you choose the name Taj Mahal?

TM: It came to me in a dream.

AD: What initially drew you to blues music?

TM: I was born in 1942 and these were the years that blues grew a lot from the rural areas to cities like Chicago and Memphis. I got to hear a lot of that because it was popular music and in the culture. My mother was American and my father was Caribbean. So if you look at it as a painting, already I had an international and national concept. That's something that you know other people don't have.

CONTINUED NEXT PAGE



Africans in the Western civilization wherever this group of individuals were brought - they brought amazing music to the world. That music always had a certain deep feeling for me. It became an obsession with me to figure out why is this music so vital to the world? It's everywhere that you go in the world and that's an amazing thing to consider for music that was black music and music from people that were considered to not have anything to offer but their labor.

AD: Tell me about your song writing process.

TM: Sam Cooke said, "If you want to write songs, listen to what people talk about." If you listen to what people talk about, that will give you



music. Sam Cooke was my inspiration and we know that this gentleman was a very inspired songwriter and you can hear it. Those songs will be classic forever. And that was one of those things that he said: listen to what people are talking about. And read. Sam was an avid reader and about everything.

My songwriting process is as such: a friend of mine runs a guitar store not too far from where I'm living and I go there

And I was an inquisitive, odd kid interested in a lot of stuff.

to hang out. He went to a concert that I had, probably about two weeks ago, and on the night that he was there, there was a song that he heard that he really liked at the time. There was a line in the song: "It makes a strong man holler, it makes a weak man lose his home." So he was standing in a juice bar and this absolutely gorgeous woman walked in and about 10 minutes later he found himself singing that song. He didn't

really get it at the time but when the situation came up he got the song. And the next line, "No man knows the day he went away. Nobody knows how long you would stay." That essentially is a shout-out to a very good looking woman who has a lot of power and is desirable.

A lot of times there will be a partial piece that will be hanging around for awhile and I'll play it and go on to something else. And then one day it will all come together in my head and I'll go boom, "Ok." I'll tell you one thing I do: one of the things I gained from my Caribbean side of the family is one of the things that Calypso musicians used to do. They would form a circle of all Calypso bands and then the crowd would be on the outside. There would be a subject, and then you would get in the circle and you could stay in the circle as long as off the top of your head you could come

up with new lyrics. A lot of my records, even on my first album, I would have a theme that would be what I wanted to talk about but I wouldn't write the lyrics down because if you write the lyrics down you are stuck with going over them. But if they are coming into your consciousness as fresh as they are going out and being recorded then

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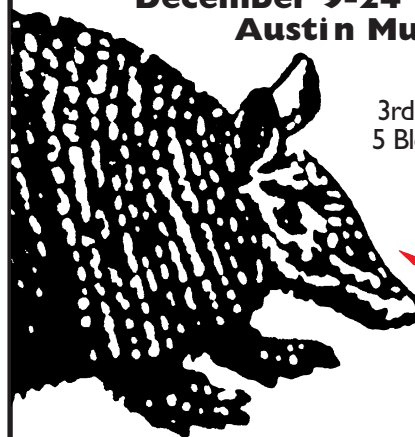
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you get an excitement with what you are doing. Certainly, I've learned other methods and styles of singing and communicating but that was a real big important thing to me: to be able to create life on the fly--which is what these musicians did. They weren't lyrics in the sense of, "You know I have a great song." They weren't much more past the second or third grade. This was



an oral tradition.

So I work at any angle that works for me. There is no one set way. I don't sit down and say ok, "Here is the paper; the guitar is in my lap." Now that has actually happened sometimes too when something comes and I know I better write this down. I don't have many lyrics like that — maybe I'll write down a song idea and a few verses about what I want to say. One of the greatest things about the blues, Big Bill Broonzy used to say, is, "Look you've got an apple. Well, an apple is red. Ok that's one. An apple is sweet. You can make an apple pie. You can make a cobbler. Now you've got four verses." What people do to make music comes down to a basic way of saying what is happening. Then you're centered from whatever traditional music form anywhere in the world. And then if you simplify the whole thing,

the songs that are amazing to you are the ones that just come out of the air. You're sleeping and they come in the middle of the night and if you are able to get up and figure out what needs to be done then there you go-- you've got a song.

Music, before you understand language, is already in your bones. You don't understand Spanish but if that beat is right, if the sound is right, if it gets your shoulder shaking and your feet moving, then you can translate the lyrics. Sometimes it doesn't have

anything to do with what the lyrics are saying.

AD: What do you think of Austin?

TM: I love Austin. Austin is the first place I ever went and played back in 1968 — somewhere around there, '68, '69. I've been in a few places in Texas over the years and Austin somehow feels like coming home.

AD: Tell us about the Taj Mahal Trio. How has it been playing with the guys?

TM: All of the musicians have at least 35 years of time playing with me off and on. Bill (Rich) was playing with Buddy Miles and I met him in the late 60's and we started playing. And he's been on many of the recordings that I have made over the years. We've been working pretty solid for 15, 20 years now. Kester Smith started working me in the 70's — he's Caribbean. We just worked a lot of gigs together — we would just get up and get it down. So whatever I want to add to the core rhythm section I can. We are always out playing, we're always warmed up. It takes time for the whole rest of the band to warm up because they have to catch up to us. It keeps everyone on their toes. Everybody does other projects and what - not but when it's time for me to go out there they go.

AD: Tell us about your fishing competition in Costa Rica.

TM: We raise a lot of money for the older blues people who often have fallen on hard times. We're working with probably 150 artists — some who are working for the first time in their life and never had a chance to have a CD out. We raise money to get them to have some concerts and get their health checked. Just take care of people who have given an awful lot and a lot of times don't get anything back. They give 70, 80 years of stewardship on the music.

Fishing is something that I really love, the salt and the sweet water, and we do mostly salt water fishing. We created a situation now where people can come down and really get to enjoy themselves in a really wonderful setting while basically living very close to the local people down there in a kind of lodge - type situation — not ostenta-



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tious setting at all. There are a lot of ex-patriots down there that go down for the surfing and the fishing and whatever else. So it brings people from all around the area.

AD: What is next for you?

TM: More music. Next year will be my 40th year in the record business and I have my own record company now and I'm real excited about that. It should be a big year. ***

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many to be honest with you that stand out.

There are a lot of gigs that I played. Even Eddie Clearwater playing a solo. We were playing for Fender out off the coast of California and we go do the little Fender thing and he's part of the deal and I'm giving him a solo and I'm like, "Yeah! This is rocking!"

AD: Tell us about the Malford Milligan Band.

MM: The Malford Milligan Band has been going for about 4 years and is full of friends of mine. It's a nice little band and I enjoy doing it but I'm probably going to wind it down. Storyville is putting out another record so I want to go tour that as much as possible. We're putting something together--this power field; it's going to be amazing; it's going to be really cool. And plus I want to do some more gigs with The Boneshakers. So doing these kinds of gigs allows me to tour around the world and go around the country the way I want to go around. My band just wasn't going to do that. And I love my band, but my name alone just isn't going to be able to do that.



AD: How long have you been in Austin?

MM: Since 1981.

AD: You've seen some changes in this town. What has been the best and the worst change in Austin for you?

MM: That's a good question. The best change is recognizing the music scene and trying to help musicians out. The worst change has been the heightened rent and property values because one of the things that made Austin so appealing to musicians is that it was cheap to live here. So the higher cost of living is what is worse.

AD: What do you think of the Storyville reunion? Do you think it will go anywhere?

MM: You know, I don't know. We are just taking it one step at a time. We call it Storyville phase 1. I'm excited about it; I love playing with them. I think we will sell out

Antone's and we are already getting offers around the state. So regionally, I think it will do well. And regionally we always did well. I'm just looking forward to playing the music and playing the songs that I helped to write.

AD: What is special about an Austin audience?

MM: That they're an Austin audience. People can come out every night and love to see you play. And when they come out en masse to see Storyville, it's pretty special. It's my home. I've played in front of a lot of folks but Austin audiences are really appreciative; they really love

music. It's hard for people to get out in my generation because they have kids. Earlier, in the 70's and 80's when they didn't have children and had an expendable income, they could come out and see bands. It's hard for people my age to do that now. So when they make that extra special effort to do that, I just want to give it to them. And that's with any audience. We don't

have a full house one night, I don't care--they are going to get what I got. I'm going to bring it to them. It's not their job to give it to me it's my job to give it to them; to bring it on stage with me.

But an Austin audience, that's my home.

AD: What can this town do to better the lives of music makers?

MM: Continue with what it is doing: medical care; supporting the clubs. I'm going to be honest with you: I don't make money in Austin. I have to go out of town to

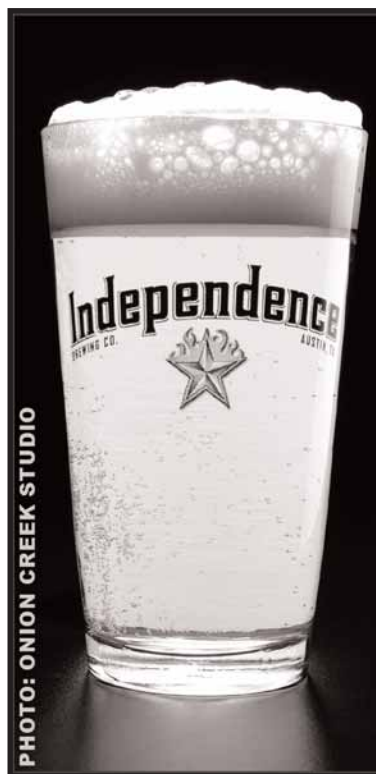
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make money. But the thing that Austin does when it has these clubs is it trains musicians; it teaches people their craft. It is a great place to be from; it's a great place to learn. So keep going and doing it.

AD: What wisdom would you offer someone that is new to the music business?

MM: Don't look for the big break. Look for the little bitty ones. It's not the big break; it's the little breaks that you get.





Send questions to venus@austindaze.com

QUESTION ONE:

I have been married to my wife for eight years. She is 30 and I am 36. Lately we have talked about being more open to sex. My fantasy is to watch her have sex with another man. One night I let her go to a club with her girlfriends, and I showed up a couple of hours later unknown to her and she was all over a man in his 20's. I am starting to have second thoughts of letting her go through it. She has found a nice young man and they both want to do it. When I saw them kissing it kind of hurt my feelings because she doesn't kiss me the same way that she was with him. Also at the bar she let him fondle her in public, something that she never lets me do.

My question: are feelings of guilt/jealousy normal even though I have given her the ok to experiment? and my second question, is this abnormal to feel this way?

When you go to the movies, you see about 90-120 minutes of action on the screen, but it takes hours and hours to film these few minutes. Everything looks perfect, but you never see the endless time spend doing makeup, rehearsals, lighting, blocking and hard work, or learn about the personal lives and challenges of the people who made it possible. The film is fantasy, while the making of it is reality. I believe you have just discovered the difference between making movies and watching them.

Part of the problem you're having is that you were expecting your wife to fulfill your fantasy and it would end at that. Did you think she would do it just for you and not want to enjoy it? Been watching much porn lately? Your logic here is quite reminiscent of that industry - women's sexuality exists only to turn men on and has little to do with what they want. And what about the other man? Is he merely a dildo attached to a body? In my experience, most people don't like to be treated that way.

The doubt that comes with comparison has crept into your heart: she behaves differently with you than she does with him. How are you going to feel if his dick is bigger than yours? What if she prefers him to you, and your marriage ends? No two people make love alike, and unless you can accept that fact, your experiment is bound to fail. You must also factor in the NRE, or New Relationship Energy. Remember what it was like when you two got together and you couldn't keep your hands off of each other. She is feeling that excitement with her potential new lover.

Your nervousness and jealousy are perfectly normal in this situation. You are testing the boundaries of your trust and communication, and there is

much at stake here. One wrong move, and your marriage could be kaput. When you open yourself up to something as risky as bringing another person into the picture, you are bound to experience discomfort. While you might feel like things have already progressed too far, it's never too late to change your mind, and you certainly wouldn't be the first man to get cold feet when the opportunity to fulfill this particular fantasy actually arose.

If you feel that your relationship is in a precarious position and this is a way to save it, opening it up will only make things worse. You must feel absolutely secure about yourself and the love between you to make it work. If your marriage is not super-solid, definitely take a pass. You can always try again at a later time. There are many, many ways to expand your sexual horizons that don't involve bringing in another person.

If you do decide to move forward, I highly recommend becoming friends with the other man. Once you know him as a three-dimensional human being with his own wants, needs, fears and goals, he won't seem so intimidating.

QUESTION TWO:

I am about to leave a relationship that isn't broken, and I'm petrified. I have been dating a wonderful, wonderful man for just over a year. We fell in love very quickly and very soon it was understood that we would marry someday. He's 33 and I'm 25. The problem is that I have it much more together than he does. I am on the career track, and I am universally acknowledged to have lots of "earning potential"-- I am going to work hard and earn money. He is the antithesis of this: he's not against work, per se, but he's not corporate. He wants to ocean kayak and rock climb and ski and lead tours to Latin America. We joked early on that he would be the househusband and I would earn all the money.

I love him. Everyone loves him, but more than one of my family members has come to me to express doubts about him. At first I shrugged off all the criticism, saying, "If I love him, and I do, we will make things work." Now I am considering breaking things off. He is the sweetest, kindest, gentlest person; he would be the most wonderful father I can think of; he is attractive, decent, and devoted to me. In other areas, we have nothing in common: he is outdoorsy, adventuresome, and arbitrary, while I am bookish, ambitious, tentative, and reserved.

My question to you is: Is it possible to wish someone well, to want him to be happy, and yet to know on a deep level that it just isn't going to work? Part of me wants to hold on to him, just because he is so special. The other part sees fights in the future, conflicts over money and attention.

Allow me to mirror back to you a few of the qualities of your partner: sweet, kind, gentle, wonderful, attractive, decent, devoted, adventuresome, and confident. Now take that laundry list, and go read the personal ads for Women Seeking Men. I believe you'll find thousands of women looking for your boyfriend. He sounds like an amazing man,

and you recognize that you are lucky to have him.

Sadly, though, you don't seem to want him. His values differ from yours, especially when it comes to making money. Only you can decide if that is a deal-breaker. You are just at the beginning of your career life, and it makes sense that you are focused on advancement, but your priorities may shift to things like health and family as you get older.

If you have good earning potential, and feel you could support a family, why on earth does your husband need to bring home as much as you? I'm not sure how much you follow the media, but recently the "money can't buy you happiness" story has been all over the place; that bastion of capitalism, The Wall Street Journal, has even covered it. They said that while it's important to be comfortable, putting yourself on the hamster wheel of materialism is the road to Stressville, not Nirvana. I know you can't believe everything you read, but I think they might be on to something.

In a traditional relationship, the man is the primary breadwinner and he supports his woman. These days, though, many couples are finding that the wife is the spouse who makes the big bucks, and the husband gives up his jobs to raise the kids. It's an arrangement that seems to be working quite well, but that good ole feminist backlash has decided that this is a clear sign of the end of civilization. I'm not sure that your doubts are your own, or if you are caving in to the pressures of your family. As long as he is capable of supporting himself, and isn't looking for a sugar mama, I don't see any problem with you making more money than him.

You could leave your relationship and find yourself a man with good earning potential. You would probably end up living in an uber-swanky house with expensive German automobiles in the garage, and when your busy schedules allow it, you would vacation at all-inclusive resorts in tropical locales. All of your friends would be envious of your lifestyle. But will your husband give you love and support when your parents die, or your best friend gets cancer? Maybe. But it's also quite likely that he'll be too focused on his career to pay attention to your emotional needs. Women in the U.S. initiate two-thirds of divorces because they aren't getting the intimacy they want and they can afford to support themselves.

It's no secret that opposites attract, and that all relationships have their challenges. You and your partner sound like you complement each other very well. It's much easier to teach an emotionally open man to be responsible than it is to teach a responsible man to be emotionally open. I doubt that you'll ever convince your man that life is all about chasing after financial rewards, but he doesn't really need to. Picture yourself as an 85-year-old woman looking back on your life. What will be your biggest accomplishment? Will it be that you've had a successful marriage and raised wonderful children who made the world a better place? Or will it be that you made your first million before you turned 40? Personally, I like the first scenario much, much better.



SOUTHPAW JONES



AUSTIN DAZE: We've heard great things about your songwriting. How do you go about it? How do you know when you have something special?

SOUTHPAW JONES: It's always different. Although in Austin I get a lot of homework assignments from Matt the Electrician challenging me with a title or someone else having an idea for a title and having a due date. So those I write in a rush and often at the last minute.

The songs that come purely from me can be finished in an afternoon. Or I might write a verse and a chorus and two years later finish that. It's always different. There's a lot of rhyming dictionary usage in there. I think the main rule for me is that if it makes me laugh out loud than I've got something. It's really natural for me to go for laughter but there are also songs that I am trying to get tears and that's a lot harder. It's harder to write those songs--especially when people are used to seeing me playing funny songs--but if it brings the passion out of me then somebody out there will probably connect to it. I like to get some reaction. I won't really know until that first performance at Café Mundi or Cactus or wherever I play that I will get that initial reaction. I have dumped songs after that.

AD: How many of your improv songs become recorded material?

SJ: I'd say probably 70% or so. I opened the door with this "Bedroom Demos" record that I did last year. It's a place that I can follow those songs that aren't exactly classics or folk songs — they can just be anything. So even as I'm writing I'll think in terms of: is this going to be on a studio record or on a homemade record or is this just a live song for awhile and then I'll drop it? Actually, I don't write enough to just drop songs willy-nilly. Because of laziness, I tend to use them in some way even if it takes years to get them on a CD.

AD: How did you get involved with music and when did you know it was going to be your career?

SJ: I'm still not sure it's going to be a career but I'm working on it.

I come from a musical family. I was raised in the Church of Christ which is a very strict non-denominational church that believes in no instrumental music in worship. So every Sunday morning, Sunday night and Wednesday night I would be exposed to four part acapella harmonies just all around me. When I was a kid, I sang soprano and then when my voice started to change I sang tenor and then bass, so it really taught me a lot about harmonies. I took piano lessons and started playing and writing songs on piano. And then finally my uncle gave me his guitar when I was 16 and I started writing songs on guitar. I was in a band in high school called Apple Spider and we had our first show in a parking lot in a suburb. It wasn't until I decided to go to college in Nashville that I started to look at how people make it their living. I started playing around in Nashville and got some attention.

It's still a big mystery to me: how it happens. And how followings happen and then how record contracts happen. But I'm enjoying a slow build.

AD: For lack of a better word, do you find it hard to be a struggling musician?

SJ: I'm in Austin, so I think that I'm thriving artistically. But I have to spend 40 hours at a job just so I'll have insurance and a roof above my head. No, I don't feel like it's a struggle. If it was a struggle, I'd probably stop doing it because I'm lazy. There are rewards and they are not always monetary.

AD: What is the best thing and the

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worst thing about being in a thriving music community?

SJ: The best thing is the Austin community of artists and listeners who somehow, no matter how far out I throw my stuff, they pick up on it and they don't act like the words and melodies that I write are inherently strange. The worst part of it is going out of town after being spoiled by that and people just looking at you with their heads tilted to one side. It's too much, I guess. I get people saying, "We are going to have to get you back to the asylum, boy" and that kind of thing. I don't really think my songs are that weird, it's just not what is on the radio. I speak to a different side of the brain and a different side of the heart and all that stuff.

AD: What makes Austin special to you?

SJ: I think it's that idea of a group of

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people huddled together as if they were in a very cold place. You look at the political map of Texas and it is all red all around and there is this little blue patch where all these people can come from all over Texas and all over the country really, and say, "We are going to let our freak flag fly." There are no rules

here. It would be one thing if we were on an island somewhere enjoying the freedom and openness that we have but it is so much more powerful when you are surrounded by the red. I can drive 30 minutes and start seeing George W stickers on the cars and it's so good to get back into town and get some work done and think about positive things.

AD: What wisdom would you offer to someone that was going to take the plunge as a musician?

SJ: I would say, have a back - up source of income so that money does not interfere with your art, so that you are not thinking in terms of: I hope this makes money. As painful as it is to have that and sacrifice all that time and effort for money, it is better to have it segmented away from the music. And I would say make yourself happy with your songs: if you can't listen to your own records and you get bored playing your songs every night then there is a problem. The more you connect with yourself, oddly enough, the more people are going to say, "I felt that too."

AD: If you had the ability to, what would you change in this town to make life easier on music makers?

SJ: I suppose lots of grants. Just being paid for every show, somehow that would be encouraging and useful, I think. If the traffic weren't as bad as it is, it would be easier to get to shows on time. There's not much. There is not much money to be made but the community is there and you can find your music friends and you can have people to play with and record with that can help you in all sorts of ways. I've only been here 2 or 3 years and I've just been amazed at the support.

AD: Tell us about the CD "Bedroom Demos." Everyone seems to be raving about it. What's different about it?

SJ: It started as something that I wanted to do

for my website so I could send out an email saying, "I've got this new song that you can download." I was not thinking in terms of putting the songs out. But then I started to really have fun with them. I think I sound really comfortable on them. I'm able to explore things like playing xylophone and drum machines and singing harmony with myself -all this stuff that happens at 3am or 4am sometimes when I'm sober and sometimes when I'm very much not. They started to pile up and I realized that they shared a sense of fun and a sense of innocence and play -play is a big part of it. Whereas, when I go into a studio, it is fun but when I listen to those recordings, I can almost hear myself thinking, "Ok, this hour costs this much and these people are counting on me to be on schedule." "The Bedroom Demos," it's just like, there are no rules. A 30 second song here, a 5 minute song here--it's really just liberating. I was very shocked that good reviews came out for it because I was just having fun.

AD: We are thinking about getting together a theme song for the paper. What do you think your first few lines would be for the Austin Daze theme song?

SJ: Austin Daze breaks the malaise, the latest craze that helps you through the maze...something like that. I'm not going to come up with a melody. Deh-dah-deh

AD: We're going to have to get that in the paper. How would you spell that?

SJ: Lots of hyphens. Deh-dah-deh-dah

AD: What music in Austin brings you out?

SJ: I like to see Matt the Electrician even though I play with him every Wednesday. The Sentments--I really don't see that show as much as I should because it's every Sunday; Anna Eggy when she is in town--people who are personal friends. The Ginn Sisters: good stuff; good country sister stuff.

AD: What's next for you?

SJ: Well I turn 30 in April and I have had 2 really great birthday celebrations in town since I've moved here: 1 at Flipnotics and 1 at the Cactus and I'd like to do that again. And maybe release this record, "Cruelt," I've been working on--it's a studio record. Matt and I recorded in July, "A Night at Cafe Mundi" and

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we are hoping to put that out before the end of the year if we can get it edited and somehow cover up the musical mistakes. That and another "Bedroom Demos, Volume 2." I want to do one of those every year if I can. I've also got my new website, SouthpawJones.net, which is five days a week of live music. I'm trying to come up with 5 interesting bits of stuff everyday, Monday through Friday. I somehow manage to weasel that into my day job. Don't tell my boss. *

DAISY RIPROCK'S CD REVIEWS



Hello Darlings...

Welcome to the wonderful world of stereoland. I'm Daisy Riprock, your guide through the supersonic landscape of freshly pressed music. I'm taking over for Maria Mesa, who has left our lovely A-Town records in favor of chasing the Rolling Stones all over the world. I can't blame her, it's something I've certainly considered as well.

The Austin Daze discovered me at the last record convention, as I was leaving with my U-Haul trailer full of Chuck Berry and Gene Vincent records I had just purchased. Impressed, they told me that they might be able to get me a job at A-Town records. I said that would be lovely, especially considering I had just maxed out two credit cards. Well, look at me now, promoted all the way to doing CD reviews.

I will maintain the 10-point scoring system, and am adding a special section of very short reviews. I'll call it Daisy's Red Ryder BB Gunshots. "Be careful not to shoot your eye out, kid."

To all the bands that have sent in CDs, I wish I could tell the whole Daze universe about all of you, but there's only so much room, and I can't review all that I would like to. I will try to mention as many of you as I can.

=

Niki Duncan "Goldenhead"

In the liner notes to "Goldenhead," Niki Duncan states how happy she is with how her new album turned out. As well she should be.



The recording demonstrates her as a mature songwriter, and comes across as being sincere. Ms. Duncan's vocal delivery is

often soft, always honest, and does well to accent the moods set by the instrumentation. I found many of the sounds on the CD to be interesting, notably producer Darwin Smith's guitar work and the drumming of David Jones and Chris Searles.

I thought the album got stronger as it went along. "Into the Blue" (track 4) was the first I found to be engaging, which was followed by the truthful "Get What You Ask For," and the moving "Red." Next comes "Best of Me," which concludes with the lines, "I will keep giving the best of me with or without you." In the end, I felt that song conveyed both a sense of regret and of liberation.

Much of the material is slower paced, and the nine songs cover nearly fifty minutes. I can't do math, so I won't be able to tell you what the average length is of each cut. What I can tell you is there are no two-steps, perfect pop singles, or songs to really rock out to. Ultimately I didn't care. "Goldenhead" winds up coming off as a fine artistic statement that is enjoyable to listen to.

Daisy's favorite lyric: "I don't wanna fall any further than I have to catch me if I do."

8.75 Daisy Stars.

=

Patricia Vonne "Guitars and Castanets"

Patricia Vonne's "Guitars and Castanets" kicks off with the Joe Ely - inspired "Joe's Gone Ridin'," a song I could hear Mr. Ely himself crooning. That sets the tone for the entire CD, which has as much Texas flavor as you might find on San Antonio's River Walk.



The album has a good continuity to it and is well put together. She gets by with a little help from her friends and the list reads like a producer's rolodex. Charlie Sexton, Michael Ramos, Darin Murphy, Rick Del Castillo, Jon Dee Graham, Lisa Tingle and Mark Andes all make guest appearances. They're all pros and it still comes off as sounding like one group rather than several different ensembles.

I wish I'd have paid more attention in Senora Cipperly's Spanish class as a kid, because four of the eleven tracks are entirely en Espanol. For me, those were the highlights, especially "Guitarras y Castanetas," which my guess means "Guitars and Castanets." (Maybe I paid more attention than I gave myself credit for!) Ms. Vonne's voice is most alluring and confident in spanish, but that's not to say it doesn't come off well in the other songs. She seems to have perfect pitch, and at times makes me wonder if she's Chrissie Hynde's kid sister.

It would be hard to miss with such an all-star lineup of musicians, and while the CD is consistent with strong performances by Ms. Vonne and her compadres, it never really cuts to the bone. The production is what really holds this album up, and that's probably enough to separate it from the rest of posse.

Daisy's favorite lyric: "Give me one more day; I'll be walking in the sun."

8 Daisy Stars.

=

The Ginn Sisters "Blood Oranges"



It's always something special to hear the voices of siblings singing together. There's a depth and fullness to it that you don't get in harmonies between people who aren't related by blood. When you throw quality songwriting into the mix, you creep closer to the fabled jackpot.

On their sophomore album "Blood Oranges," the Ginn Sisters give us both. Singing harmonies that seep down into you, Tiffani and Brit Ginn take you to that place that only good music can on ballads like "Broken Spirit" and "Leave Me Standing." Faster numbers such as "Down the Drain" and "Let it Burn" left the volume knob on my stereo about as irresistible as Ghirardelli chocolate.

Tiffani Ginn shows herself as a very promising writer, composing the majority of the songs herself. With the combination of a fine sense of melody with solid lyric writing, much of the album sticks with you after listening to it.

These sisters from Schulenburg, Texas are definitely an act to keep your eyes (and ears!) on.

Daisy's favorite lyric: "I would bring the birds to your door -we would sing a song like you've never heard before."

9 Daisy Stars

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Jason Boland "The Bourbon Legend"



When I was just a little girl, my daddy used to prop me up in the front seat of our Ford Ranger and we'd listen to country music on the AM radio. I fell in love with all of those great songs by Merle, Hank Jr., and Ronnie Milsap. These days, I'm hard pressed to find any music on AM, or any well-written songs on the country charts.

Jason Boland And The Stragglers take us back to that simpler time with their new CD, "The



Bourbon Legend.” The first single “No One Left To Blame,” had me scrambling for the songwriting credits wondering if there was some long lost Waylon Jennings song I hadn’t heard yet. Mr. Boland has written several songs for this album that have all the flavor of outlaw country classics, and he does it without sounding like a retread. The songs are original, fun and leave you with more than the usual format of dogs, divorce and pickups. The traditional themes are definitely there, but they don’t come off as being generic. Included is the depth needed for music to be meaningful and to enjoy for more than just a couple of weeks.

Mr. Boland’s vocals are perfect for the type of music he writes, and the Stragglers prove themselves a solid set of musicians. This gal’s a sucker for sweet pedal steel work, and Roger Ray provides that as well as some nice chicken-pickin’ on his telecaster. The album is produced by superstar Pete Anderson (once Dwight Dlakum’s guitar slinger) and excels on many levels.

This group seems to have gained a bit of a following over the past couple of years, and the release of “The Bourbon Legend” seems to point toward that continuing. I’ve already listened to this album several times in the short time I’ve had it, and look forward to seeing this act live.

Daisy’s favorite lyric: “If I could stop time, turn it backwards I guess I’d do it all the same.”

9 Daisy Stars

=

The Boxing Lesson
“Songs in the Key of C”

The Boxing Lesson pulls together many different sounds and styles in “Songs in the Key of C”.

That’s a difficult task to take on. Many bands have failed at it and wind up with a disjointed, fragmented work. This is not the case with this recording.

The eight song CD is a fine listen, taking you from rocking cuts like the opening “Back from the Dead,” to soft and lovely with “Mirrors”. Guitars and synthesizers seem to have equal importance throughout, and the result is a kaleidoscope of sound. Paul Waclawsky and Jaylinn Davidson get a lot of coolness out of their keyboards, yet the album stays in the rock category and away from sounding overly electronic.

“Songs in the Key of C” is a well textured piece, and I’ve heard new things each time I’ve put this album on. The songs are also good for pumping your fist to, and that’s a jab/uppercut combo that makes this group a contender.

Daisy’s favorite lyric: “If you do not have space around you, you cannot move.”

8.5 Daisy Stars

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New York Dolls
“Someday...”

With only two original members of the New York Dolls still alive, I had quite a bit of apprehension before listening to this album. I had already lost so much of the faith I had invested in rock n roll while growing up, and to have this band ruined would have been tragic for me. I was having flashbacks of the records Aerosmith made without Joe Perry. I remembered once - blacked out memories of Rod Stewart singing disco and butchering Tom Waits covers. I still can’t think about Van Halen without having nightmares for at least a week afterward. The prospect of a band calling themselves the New York Dolls without Killer Kane, Jerry Nolan - or especially Johnny Thunders was inconceivable. Hadn’t David Johansen shamed us enough with the whole Buster Poindexter thing?

So, cautiously and with a twinge of anxiety I took the disc out of its case, hit the play button on my CD player, tightly closed my eyes and got ready to cringe. Thank Venus that turned out to be an overreaction. “We’re All in Love” kicks off the album, sounding like it could fit on “Too Much Too Soon.” I started to exhale. The next song, “Running Around,” gave me that familiar feeling I had as a teenager listening to “Subway Train.” By track four, “Dance Like a Monkey,” I had gotten out my pink feather boa and had written “I love Sylvain Sylvain” in lipstick on my bathroom mirror.

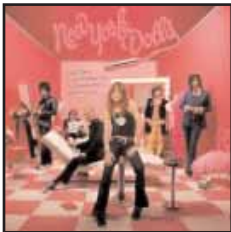
“Someday...”has many of the elements of the original New York Dolls. The recklessness, the “We’re going to do things our way” attitude, the 6’s girl-group harmonies and the glitter - rock feel are captured. While the album loses some momentum with a couple extra slower numbers, for the most part it holds up their reputation as a great and important band.

Had the Dolls not imploded and this record was put out in 1981, I think it would have held its own with the other two. Not every cut comes close to the old stuff, but enough of them do to breathe a huge sigh of relief and make this one of my favorite albums to come out this year.

Daisy’s favorite lyric: “Take a good look at my good looks.”

9.5 Daisy Stars

=



DAISY’S RED RYDER
BB GUNSHOTS

Ravner Salinas, “Shadow – A Parable”: Self-recorded and produced, Mr. Salinas delivers beautiful renditions of Bach, Beethoven and a couple of originals on his nylon string guitar, with fine technique and emotional appeal. 9.5 shots

Ziggy Marley, “Love is My Religion”: More proof that Mr. Marley would be making albums even if his name were Ziggy Riprock. This fantastic CD will move your body and your mind. 9.25 shots

10 Inch Maria, “All Girl All the Time”: Fast songs, loud guitars, Harleys and hard-hitting drums. These four women absolutely rock. 8.5 shots

Jason Eady, “Underneath the Old”: Some people just have music in them and it’s got to come out. Mr. Eady seems to be one of those people. A Fine Americana album. 8 shots

Fatback Circus, “The Elephant King”: I’d love to run away and join this funk rock circus. This diverse record has great vocals, cool rhythms and interesting melodies. 8 shots



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PATRICIA VONNE



AUSTIN DAZE: When did you first become interested in music?

PATRICIA VONNE: I got a good dose of the MGM musicals growing up. My parents always invited the mariachis to our house for festive occasions. My dad was a drummer-salesman by day. He always had a drum kit at home and put himself through college with a music scholarship. My mom loved to play the Spanish guitar and sing Mexican folk songs and have us harmonize with her. First live show in my hometown of San Antonio was Johnny Reno and the Sax Maniacs that changed my life! The power and passion of Reno's performance was clearly a defining moment. Shortly after that, I saw a band called "Lone Justice" fronted by a female spitfire, Maria McKee, dancing, playing guitar and belting it out and I just thought, "Hmm, I would love to be doing that." That always stuck in the back of my mind: the guitar playing, singing gal who wrote her own music. I thought to myself, "I have to crack that nut one day."

AD: How did you "crack that nut?" And how did you learn to write songs?

PV: My goal was to write one song of my own. One song turned into two and two songs turned into a three song demo. I learned to play the guitar which helped me "crack the nut" in song-writing. It was invaluable because I was able to dissect my favorite Tom Petty and Mellencamp tunes only to find that they were similar and if not the same chord progressions! It was their distinctive emphasis on melodies that defined their unique style. Voila! I co-write a lot with my husband and he'll either come up with the music and I'll come up with the lyrics or both. He has taught me the art of crafting songs. I believe writing songs is both a gift and a curse. Sometimes a song writes itself and sometimes it never gets written. And you never know when you will write your last song.

AD: At what point did you realize it was going to be your life?

PV: When I got married. We wanted a change. We wanted to perform more than just once a month in N  so we both decided to start a whole new life together which included moving to the live music capital of the world, Austin, Texas. So we packed the U-haul and made our way down.

AD: It must have been a really big culture shock.

PV: It definitely was. Even though I am a native Texan, it took me about a year to adapt to the pace and change. Music wasn't a hobby anymore. I was very concerned about the work factor. In the first year I lost my health insurance because you have to keep a certain amount of commercials and movies running nationally. I have been here six years and with my music profile I am able to generate work a bit more in film and TV. Through Health Alliance for Austin Musicians (HAAM) I'm able to have health insurance. So some things you have to sacrifice and some things you just have to adapt to.

AD: What makes Austin special to you?

PV: The first thing I think of is freedom. Austin is the liberal pocket in the conservative state. There are a lot of artists that move down here to express themselves. It's also close to home, where my parents live, and you can't beat the quality of life. That's it in a nutshell. It all comes down to family, career and quality of life. Austin really personifies that for me.

AD: Some musicians feel that having so many musicians here can be a double-edged sword: "it's the best and the worst thing about this town."

PV: There is competition but you have to utilize what's given to you. SXW has been very helpful for me to tour Europe. We go there three times a year -we are going there at the end of this month. When I first moved to town it was difficult to get bookings and it was a painful "Catch 22" since the venues have to see you live. But if they don't give you a gig, how are they going to see you live? Because of that reality I've always been a firm believer in going to the source. Going to the artist themselves. I still book my own gigs and have been extremely fortunate to have been given the chance to open for my heroes like Chris Isaak, Los Lobos, Joe Ely, Alejandro Escovedo, Tito and the Tarantulas. They all helped me by giving me that one chance.

AD: What do you think about the "do it yourself" way of thought in regards to being a musician? We've heard that you live by this standard — we do also. Why do you think

this is not a more common practice among musicians?

PV: I live by that standard out of necessity. It also runs in my family. My father is a self-made man. He is the eldest of 11 children from the Valley so he had to blaze the trail and finish college when finances were not available to him. My brother made this film El Mariachi, by donating his body to science at Pharmaco when finances were not available to him. You must know what you want and just go for it. Having a mission in life makes life worth living. The "do it yourself" mentality allows you freedom as a musician since the whole musical climate has changed so dramatically. In the past, it was the musician's job to craft songs and the record label's job to maintain the business side of things. Nowadays, with the rare exception, they won't sign you unless you are already famous or successful or have already done the grueling work that they are supposed to do. Even Bono has said that U2 would not have a chance in hell if they hit the scene today. What a shocking reality. More power to the artist if they can successfully run their own business, record their own album, and license it. That way they own their own songs and masters.

AD: In your eyes, what do you think can be done to better the lives of musicians here in town?

PV: The first thing that comes to mind that thankfully has already been done is the Health Alliance for Austin Musicians (HAAM). Another thing that comes to mind that hasn't been done yet is lower the rent and property taxes.

AD: Tell us about your new CD.

PV: It is scheduled for a Spring 2007 release. Produced by Carl Thiel. It will feature my band: Robert LaRoche on guitar, Dony Wynn on drums, Scott Garber on bass, and special guest artists: Tito Larriva, Steven Medina Hufsteter (The Cruzados), Johnny Reno, Michael Ramos, Rick Del Castillo, Joe Reyes, Mike Hardwick, and more. It will be a bilingual mix graced by the amazing talents of these musicians.

AD: We have to ask: does it help or hurt you to have a famous sibling in town?

PV: Professionally speaking, Robert gave me my first speaking role in a major motion picture, "Sin City." He included my song "Traeme Paz" in his film "Once Upon a Time in Mexico." So yes, definitely it has helped me. Personally speaking, I'm so grateful to have brothers and sisters. We are very supportive and protective of each other. The only thing that could ever hurt me is if something hurt them.



BIRDS: "UNPRETENIOUS" BARBERSHOP OR HOW I LEARNED TO SHEAR THE PAST AND LOVE THE CUT. -R

I just got a great hair cut. Birds Barbershop houses one of the finest stylists in A-town: Laura Harkness. She gave me an "unpretentious" cut that just might have me abandoning a long time psychosis involving scissors and my head. For some time now, I have categorically placed barbershops, salons, or any type of grooming establishment on the other side, the side I have, through a series of rebellions and small revolutions, put myself not on. In case you haven't guessed, I have long hair. Let me explain.

Many years ago I was forced into a Jesuit prison cell also known by it's more familiar name: high school. The sport coat, tie and short hair were all the eye could see for 4 years. We were well - groomed cattle dotting the corral waiting for the slaughter. The regimental dress-code was set in place to make us closer to GOD. For those of us with a spirit too free, the shackles needed to be broken. We spent our days plotting our rebellion, longing for the day our time would come. Undeniably, the most defiant plot of them all was always the same: long hair. Very long hair.

Our day did come and so did my extended hair length. Since taking up with the opposition, I have also shed my sport coat and tie in favor of a more suitable uniform of commemorative t-shirts and well - worn jeans. I cannot remember the last time I went to church. As you can see, it would be an understatement to say that I am scarred from the experience. I've never considered looking back.

Enter Birds Barbershop. The other day I decided to visit the place and see for myself what the buzz (pun intended) was all about. The second I arrived I knew immediately that Birds is not employed by the rule enforcers. Perhaps it was the mural and sign in the window that read: MOHAWKS JUST \$15 that first clued me in. This place was definitely more foosball playing than evil doing. While sipping a complementary beverage, my thoughts returned to the sign in the window. Being of the A-team generation, my only point of reference was Mr. T. Apparently, the Mohawk has come a long way. As Laura escorted me to the cutting chair, she told me she had given three already that day. Could it be the next wave of the rebellion? A step above long hair in the free-spirited hierarchy? Should I get one?

I came close. Very close. Perhaps had I been born in a different year. I just couldn't get past the gold chain thing. "I pity da fool." Instead, I went the route of three inches shorter than my current length. Sharp scissors in hand, the paranoia of the cut quickly returned. Laura's face began to morph, her eyes reddened. Looking around anxiously I could no longer be sure who was friend and who was foe. There was an instinct to flee. Calling on my days in combat, I tried to engage Laura in small talk about the environment and the outside changes in our city, subtly working my way towards gathering information about the inner operations of the establishment. "What makes Birds different



from any other salon in town?" Smile. Look innocent. "Unpretentiousness," she answered coolly. "Birds is a place where real people can come to get a great haircut. No stuffy environment. It's comfortable." "Huh," I said. "Tell me more." Before I knew it my hair was cut. I hadn't even noticed! And I must say it looked great. It looked me. Birds was comfortable all right and a true compa-

triot of the free spirit fighters. The prices are highly spirited as well: you can get just about every salon service you would expect without the salon price tag. Birds is a true South Austin treasure.

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It is hard to fathom that so many events take place here, night and day. It is hard to believe that such a community could exist in Texas. It does exist. This paper is an extension of the creative energy that flows so freely in our town. It is a spotlight that seeks to capture that energy and bring it to you. It is the responsibility of all of us to keep our unique culture thriving. Please go out and support something creative. Here is a taste of what we got into since last issue.

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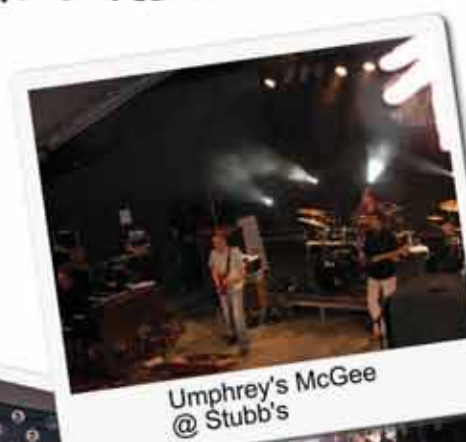
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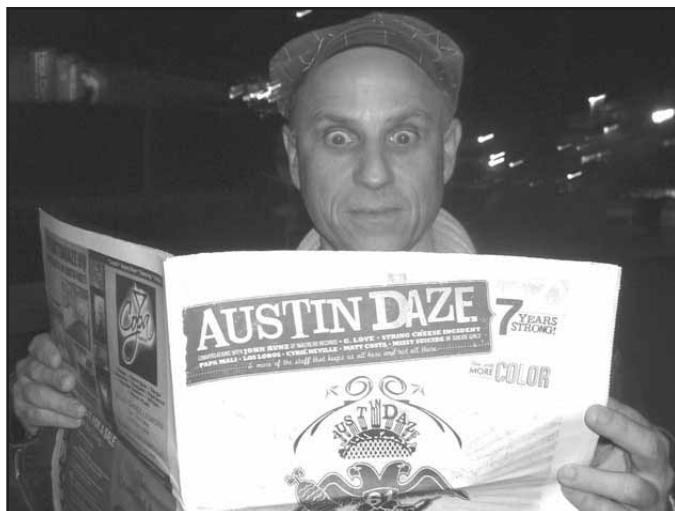
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BOBCAT GOLDTHWAIT



AUSTIN DAZE: How does directing this film compare to acting?

BOBCAT GOLDTHWAIT: I really like directing a lot more because I don't like being told what to do and I don't like the hair and make - up - well I don't mind make - up but I would prefer my own.

I made another movie years ago, an alcoholic clown movie called, "Shakes the Clown," but I kind of feel like this is my first real movie where I was actually trying to tell a more linear story and actually have the audience hopefully

invest in the characters. So this is kind of my first grown up movie.

AD: What was dealing with the MPAA (Motion Picture Association of America) like?

BG: That was really nerve wracking because the movie was originally developed at Technicolor and they were very nice and they worked for free. Then when it came time to develop it, Disney told them after "Inside Deep Throat" if they develop any other films that they don't find family oriented they are going to pull all of their business. So Technicolor, which was really nice, unfortunately had to drop us and then the guys from Deluxe ended up doing it. So when that happened I thought, "Oh no, we might get an NC - 17 I was really relieved when we got an R. **It is weird because it really is a very heartwarming dog blow job movie.**

AD: Where did you get the idea for this film?

BG: Two ideas hit me at the same time: the idea where the end was going to be that a person learns that it is kinder to actually lie--I thought that was kind of a corrupt idea--and then the idea of someone having blown a dog; the idea of getting the audience to stay with her; to still root for her after that--that was kind of what interested me and excited me, because it was more of a challenge. I'm really happy when it works for people. It really exceeded my expectations.

I wasn't lying when I said I never thought I would see it in theaters, so just the fact that it's been in all these festivals is great.

AD: What advice do you have for someone that is starting out in the

business?

BG: I wouldn't know how to get a job as an actor. I only got into movies because people had seen my stand up comedy. I learned a lot because in the past I would have to go pitch a movie and then maybe if I was lucky get to write a script, but all of these things never got made. And then other times I would go write scripts thinking well, I could sell this as a commercial idea. This was the first script where I just wrote it. Even when I finished the script I was happy ~~that's~~ never happened before. I wrote the script that I wanted.

I really think the truth of this movie is that I hope it inspires other people to just go out and do it. We really shot this and made it the same way you would put on a play in your neighborhood. The fact that it's gone as far as it did, I hope it does inspire other people. People say, "Oh well, you are in show business and you know people." I didn't really use any of those connections--it was my friends. As long as you have patient friends you can make a movie.

AD: What's next for you?

BG: I really hope I can keep making small movies like this. If that doesn't happen, I could go back to working for comedians. I used to direct the Jimmy Kimmel show--I just left about 18 months ago--and I used to work on the Dave Chappelle show. So to go back to work for that community, that's a lot of fun too. Knock on wood, it's kind of a win-win thing. I really like working for comics. As a comedian you always have so many people not listening to you, so when I work for a comedian it's really fun. I just try to help facilitate their ideas. And then hopefully, my side projects will continue.

AD: What kind of release will this film have?

BG: This weekend it was in LA and New York and some people in New York went to see it but it didn't do very well in LA, and I have a feeling the company is going to dump it now. The one thing I said is that they really have to let it play Austin.

AD: Is there anything else you want to tell Austin?

BG: I hope it plays here and I hope people come out and support it. Austin is one of the only towns that supported "Shakes the Clown," and I really have a feeling that they would support this. I hope they don't dump it. I would want them to at least play it here.

*



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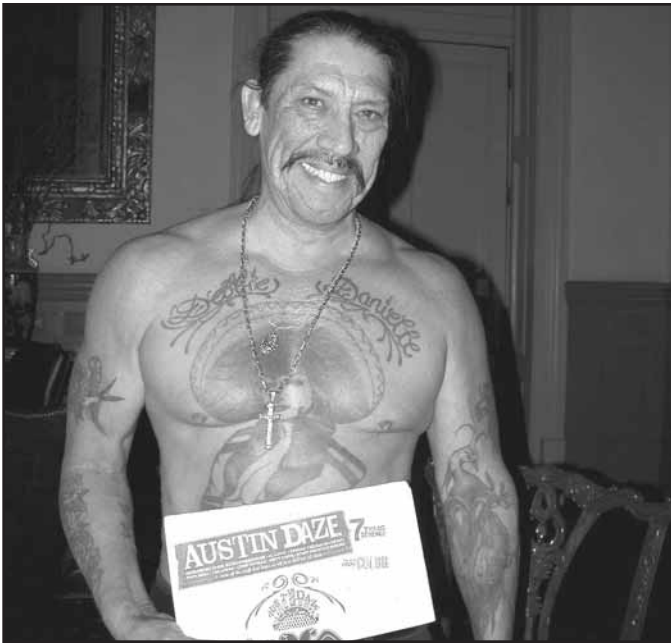
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## DANNY TREJO



### AUSTIN DAZE: How did you get your start in the acting business?

DANNY TREJO: I had been a drug counselor since two years after I got out of prison. I worked for a place called Western Pacific Rehab in Glendale, California. One night in 1986 some kid that I was working with called me up and asked me to come down and support him because there were a lot of drugs at his job--he felt he was going to use. So I went to support him--thinking it was a regular job--and it turns out he was a PA on a movie called "Runaway Train" with Jon Voight and Eric Roberts. I walked out and all these guys were acting like convicts: they had big tattoos and were pretending to be hard. I was just hanging out when this guy came up and said, "Hey you want to be an extra?" I didn't know what he meant. He says, "Can you act like a convict?" I thought, "I'll give it a shot." He was going to give me fifty bucks to stand around and act like a convict. I tore off my shirt and I have this big tattoo on my chest. This guy comes over and says, "Hey you're Danny Trejo" and I said, "Yeah." He says he recognized me from the California State Prison Boxing Championship I had won a title for. He's a writer and he says that he wrote the screenplay and wants to know if I want a job. I say, "I got one--they are going to pay me fifty bucks to act like a convict." He says he needs someone to train one of the actors how to box. I asked him what it pays and he said, "\$20 a day." So when he said that, I thought, how bad do you want this guy beat up? For \$20 a day you must want to f---

somebody up. He said this actor was so high strung he might shock me--he had already shocked a couple of people. I said, "For \$20, give him a stick and he can hit me all he wants." They used to pay me that for a five or six round fight.

So I started training an actor by the name of Eric Roberts for that movie, "Runaway Train." The director saw me, saw the relationship that I developed with Eric--Eric was scared of me--and he hired me to be in the film. I didn't know what they were talking about--just showed up. I thought they were paying me \$20 a day. I didn't know about time and a half. We worked 16 - 17 hour days on that movie. When they gave me my check, I thought they made a mistake. I was going to go cash it before anyone realized.

From that day until now I made 139 movies. What happened was, from 1986 to 1989, they made a shit load of low budget prison movies. And they would get that Mexican guy with the tattoo and I would show up. For the first five years of my career I never even had a name. I was inmate number 1; gang member number 1. As long as I stayed as number 1, 2, or 3, I had a career going. I think the first movie that I did that I actually had a name was with Charles Bronson: "Death Wish 4" and my name was Art Sanella.

### AD: How do you feel about being the quintessential bad guy?

DT: I feel bad all the way to the bank.

You know I had to put this in perspective--the whole thing. I watch people that have grown up in Hollywood, people that have grown up as actors, and a lot of them have no concept of reality whatsoever. Everybody is supposed to bring them a cappuccino. I had a life--I was 38 years old--before I got into the business. I went to prison, I was in juvenile hall and I know what is out there. I love being the bad guy because it means I work. Every movie has room for like, five or six

bad guys, but there is only one good guy. I'm just glad to be able to do it and keep working.

### AD: Do you ever not work?

DT: Well, work seems to have become my life. And my kids are incorporating this into their life too. My son has a punk rock band called the Dead Reagan Tour. If I'm not working I'm the punk rock dad; like a soccer mom.

### AD: How many children do you have?

DT: I have three: Danny Boy, Gilbert and my daughter Danielle.

### AD: What has been your favorite role and why?

DT: I think my favorite role was Navajas in "Desperado." I had more fun on that than ever before. And that's kind of evolved: I went from Navajas to little Machete. And now Robert's got the trailer in "Grindhouse" for Machete who is a federal agent who fights with machetes. It's going to be off the hook. Robert has gone so far

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over the top with that movie.

**AD: What is your relationship to Robert?**

DT: Distant cousin. I met him on the set of "Desperado." When I interviewed with him, I walked in and he just kind of looked at me and that was it.

**AD: You've been doing a lot of horror movies, are they more fun to do?**

DT: The thing about horror movies is that the people that are working on them really love what they are doing. You don't find anyone on a horror movie that thinks it is a job--even the stunt guys. **It's a lot harder to do a stunt dressed as a zombie.**

Everybody working in a horror movie doesn't just come to work.

**AD: What advice would you give to someone starting out in the business?**

DT: Dreams come true.

**AD: Did you ever dream of doing this?**

DT: I never did. I dreamed about helping other people and staying out of prison. I had been in prison most of my young life and I knew I was going to stay out. I had no skills. I just kind of dedicated my life to helping other people. Everything good that has ever happened in my life has happened as a direct result of helping someone else. You got to give it back.

**AD: What do you like about Austin?**

DT: I love people watching on 6th Street. It reminds me of the boardwalk on Venice Beach. I met people that I knew in Junior High School. And all the soldiers that come here are 18 and 19 year old kids that are shipping out. Getting drunk. I've gotten a couple of soldiers drunk. I don't drink.

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

DT: I'm just really looking forward to Robert getting started on "Machete." It's just one of those movies that are so much fun. It's also one of those movies where I have six or seven weeks to get in shape so I'll be pumping it.

\*

**DYLAN QUOTE**

With unknown consciousness, I possessed in my grip  
A magnificent mantelpiece, though its heart being chipped,  
Noticing not that I'd already slipped  
To a sin of love's false security.

From silhouetted anger to manufactured peace,  
Answers of emptiness, voice vacancies,  
Till the tombstones of damage read me no questions but, "Please,  
What's wrong and what's exactly the matter?"



# NEWS FLASH

LOCAL FAT MAN DISTURBED BY LACK OF OTHER FATS IN FILMS  
By Garcia O'Malley



Austin, TX – Local gargantuan Ted Quartermann of Dripping Springs made claims earlier this morning, that 'there just aren't enough fats in movies these days.' Quartermann, long time supporter of the arts, both culinary and fine, has 'had enough'.

His claim stems from a recent trip to a local video store. Apparently Quartermann was unable to locate a copy of the 1995 Disney backed production HEAVYWEIGHTS. Quartermann, frustrated, proceeded to reach out to one of the video store's employees. 'I asked him if they had ever carried HEAVYWEIGHTS, to which he responded, yes – but it had been stolen,' says Quartermann. 'I then asked him why it had not been replaced, to which he replied "I don't know."' This is obviously discrimination against fats.

Quartermann claims that said employee also 'gave me really disapproving glances during the discourse' most likely indicating a hatred of all fats. 'It's a real shame the way our society has turned its back on the obese in popular entertainment,' says Quartermann. 'I mean, what ever happened to the fat boys? You know that great rap group that was fat. And name one fat that's made it big since Chris Farley or that guy Rosie O' Donnell. It disgusts me!' says Quartermann –munching on a jelly filled pastry.

The local video store in question was also found to be severely lacking in FAT ALBERT cartoons as well as the 2005 Camryn Manheim holiday classic SNOW WONDER.

'What a bunch of shit! It's an outrage really. Are we inferior or something?' Quartermann muses. 'Just because someone has a penchance for an unhealthy lifestyle of overindulgence and a passion for chicken fried bacon, does that make that person less than human?'

Quartermann mentions that although the video store is not producing 'non-fat pictures' It is clearly much easier for him to blame it rather than Hollywood. 'I mean, what do think? I could drive the two blocks home and write an angry letter to Warner Bros. or I could watch some TV and have a cheeseburger with extra large onion rings and a 72 oz. soda. You do the math. The video store is clearly to blame.'

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# A Pie By Any Other Name: An Eight-Act Play

by: Magnus Opus

## Act One: "At The Gate"

I love my gig. In the plying of it I'm constantly reminded of my days of global trekking when me and the singin' fool white boy, on whose star I attached my sail, would be deep into righteous cocktailage in some exotic locale and honestly ponder what we'd do if we didn't do what we were currently doing (which was making booties shake and eliciting big ass grins on every continent via our music). The answer was always the same, never a doubt. Being a food critic held us in awe in what a grand and spellbinding way to make a living, traveling the world, all expenses paid, sampling the finest in gastronomic pleasures and treasures then writing about the experience to help peoples the world over discover what we already knew by our luck of the draw. Living well is the best revenge and we were both deeply fascinated by an opportunity to actively toil in the trade. But alas, music boiled in our blood, only providing the platform for us to continue our seeking the finest, grooviest meals the world over in between making said asses bounce and gyrate. Bobaloo? R.I.P. Selah.

Admittedly, as one casts a longer shadow the simple pleasures of life gain in importance and the appreciation of a meal prepared with skill and love and passion ranks right up there with the best of 'em, I'd say. So, in this day and age of rampant, world-wide skullduggery, sharing the love while admiring and championing the creative, enterprising spirit through these reviews ain't such a bad deal, way I look at it. That said, time to bring it on, stand and deliver. So, dear reader, if you would be so kind, in lieu of upholding my inherent duty to God and community, allow me to firmly grasp the reins of manifest destiny and be your culinary guide...

Firstly, and this is a helluva way to begin this particular review, but truth is truth and the truth is I'm not normally an overt lover of pizza. There were two occasions in my life where I lived the life of the film auteur who gave us "Supersize Me", the documentary in which the humble narrator forced himself to only eat the golden arches every day for a solid month. My situation was a bit different in that on both occasions I was involved in projects that were incredibly time sensitive and the easiest way to get fuel into the system was to visit the local pie houses which were virtually right next door. After a month or so of nothing but pizza and grinders -and not the finest of quality either- let's just say that your appetite for a pizza has the capacity to dwindle somewhat.

Still though, America has an insatiable love of the proverbial pizza pie and after a directive from the inimitable Russ and Wendy, our fearless leaders of the Daze, I was pointed in the direction of several different pizza parlors of note here in our fair city.

Although not exactly thrilled initially with the assignment, I do recognize after a certain length of time spent on this spinning orb that if you take on challenges, especially ones in which you don't find initial favor, there is an excellent chance you'll gain something invaluable from the experience. I'm happy to say that not only was I educated through the process, I came to admire the folks with whom I met and was summarily inspired by their courageous exploits to bring you, the reader, the very finest in the art of food preparation. Oh yeah, the vittles were far from shabby as well... as in FAR.

Again, the creative, determined, compelled spirit never ceases to fascinate and beguile.

So, accepting my fate as it was, one fine Fall afternoon I struck out to see just what made these animals tick. Even though a hint of trepidation furrowed my brow, I gamely set out not having a clue what lay in store, but that wasn't and isn't the point. The point is to dive off the cliff without help of net or wings. Invariably wings will grow before you hit the ground. To cut to the chase, days later I'm still flappin' around in a state of delirium...

## Act Two: "Southside"



Only open since July 10th, 2K6, the crowds I see regularly packing this place are a damn good indication that the food being offered must be something a notch above. Only living two blocks away, I've also been routinely subjected to my neighbors waxing poetic on various dishes they'd sampled at Southside Flying Pizza, so now the time had come for me to see for myself.

I met with Brad Yerkes, head chef and one of the owners of Southside, who, prior to opening his new creation also lead several Austin kitchens of note, Mezzaluna, Sienna, and the Brick Oven, to name a few. Our interview took place while Brad continued to make pizza dough, oversee the kitchen staff, unable to take a break to keep up with the demand of the fast approaching nighttime crunch. Man is nothing short of dedicated.

I'd heard from the lips of many the daily fresh homemade soups weren't to be believed and Brad didn't miss a kneading beat in verifying this fact, too, informing me that in the beginning he actually gave a lot of soup away so his customers could see how good it was, and given the demand that followed his gambit paid off as he'd hoped. On this day clam chowder was the soup du jour. My personal favorite! A good omen, for sure. I also ordered a small Caesar salad to round out the affair.

The first spoonful told me everything I needed to know about Southside and its commitment to quality. Simply divine! That first mouthful of chowder imparted a creamy, chunky, buttery texture enriched with smoky herb flavors which kept revealing themselves to me. A work of edible art. No doubt about it!

The Caesar salad was nothing to sneeze at, either, the real deal. Fresh leaves of Romaine were drizzled in a well-balanced, garlic and cheese - laden dressing, accompanied by slivers of parmesan, whole kalamata olives, pepperoncinis and roma tomatoes. All fresh. In short, delish! And this coming from an admitted Caesar dressing snob! (At home I make my own from scratch based upon a Tuscan recipe gleaned while living in Milan).

As I continued to happily nosh away, Brad continued his kneading all the while regaling me with stories of how this eatery came into being.

Brad told me his interest in the restaurant business started with his grandfather who owned

Jim's Smokehouse, a popular barbecue joint of its day in Rockport, Texas. Brad was taken by certain aspects of his grandfather's business, offering good food in a relaxed setting, keeping it simple, not a lot of hoopla, just doing it right. The die was cast.

Brad eventually met Bill Graham, his partner in Southside, where Bill was general manager at Guero's, an establishment Brad had worked previous. The two became friends and talks invariably ensued where they envisioned opening up their own place.

Bill had grown up in Pittsburgh and was taken with the simple mom and pop pizza shops that populate the New England area which rang symbiotic with Brad's grandfatherly upbringing of simplicity. The two began to actively plot opening a store here that captured the raw essence of those regional shops, making several trips to the Pittsburgh area - most notably taking a page from the book of the infamous Campitis Pizza Parlor- to be able to define exactly what they looked to accomplish with their new pizzeria. As a matter of fact, Campitis figures largely in the life of Bill Graham. Of Scottish parentage, there was a lot of meat and potatoes in the Graham household, but somewhere along the line a very young Bill had a piece of Campitis pizza and was forever hooked, so much so the family finally gave in to the youngster's demands making Campitis a once a month stop for the child's sake.

"One night... I musta been around 3 or 4, I guess", Bill recalled, "Don Campiti himself was standing there talking to my dad during our regular monthly visit, and I'll never forget thinking that one day I wanted to BE this guy. I remember that thought as if it was yesterday. And now look at me," Bill said with a chuckle and a shake of his head.

By chance co-mingling with the ever-changing winds of fate, Bill, through a mutual friend, met a group of businessmen while managing Guero's who were visiting from Chicago and were also keen to move to Austin. Taking a great interest in their transplanted Pittsburgh concept, the businessmen eventually invested in the two musketeers to help them get a leg up on their dream. Accepting their benefactors offer, Bill and Brad put in some of their money as well, grabbing the reins of their destiny, gleefully putting their plans into action.

After a thorough search Bill and Brad eventually found the cornerstone to their kitchen, a special ceramic oven that would bring their Neapolitan pizza pies to life; Neapolitan an Italian based pie that is less thick than New York style. Southside offers both a medium (12") and a large (14") Make Your Own Pizza, a basic cheese with a slew of great toppings available. Even though individual slices aren't on the menu, they offer a Personal Pizza, one half of a medium pizza (3-4 slices - a dang good deal!), available with all the great toppings, too. There are also some suggested classics like a Basil Pesto Pizza, Spinach Calzone, Stromboli, and others. In keeping with tradition Brad and Bill also thought it important to offer hoagies and sausage sandwiches, too, ubiquitous menu offerings in the Northeast. To make the experience that much more authentic Brad brought back some specific hoagie bread from Pittsburgh which he, in turn, gave to New World Bakery of Austin and they now duplicate this special bread for Southside Flying Pizza. Along with a soup of the day (a splendidous must!). Fresh salads made to order -all with mouthwatering twists- are on the menu as well.

Both domestic and imported beers are offered, as is a limited selection of wine. And then there is a selection of sodas, lemonades, teas and bottled waters, too.

To view this great menu and see exactly what pizza toppings are available as well as costs (VERY affordable), go to [www.southsideflyingpizza.com](http://www.southsideflyingpizza.com).

The two musketeers have set up shop at



2206 S. Congress (between METV and Oltorf). In keeping with the low-key style all is served on paper plates or paper cups. No muss no fuss. Take out is, of course, encouraged, and delivery within a limited area is also available. The phone number for take-out and delivery is 512.442.4246. Credit cards are accepted. Hours are Mon.-Thu. 11AM-10PM, Fri.-Sat. 11AM-11PM, and Sundays 2PM-10PM.

Bottom line? Everything here is made from scratch and shows it. The food of Southside Flying Pizza is undeniably righteous. Brad and Bill have created something entirely unique for the Austin diner; bringing the Pittsburgh experience here and combining it with the laid back friendly feel that is undeniably South Austin. Southside Flying Pizza is a labor of love and is highly recommended, and remember... Magnus doesn't recommend just anything...

**Act Three: "Eastside"**

Michael Freid, one of the owners of Eastside



Pies, is a trip, a dyed-in-the-wool trip for sure. God love him and his indefatigable streak of individuality! Cat has carved out his own path in this life and now we, the denizens of Austin, are the beneficiaries of his having lived thusly.

People who decide to forego setting up shop in the more mainstream quadrants of town, defying conventional wisdom by instead choosing the Eastside, forever intrigue me. I'll never forget driving down E.11th, past Gene's Po Boy Shop, continuing through the light onto Rosewood and three blocks later spying this incredibly quaint little store with a sign that fare you well beamed proudly, "Eastside Pies!!"

I walked in the place and was immediately captivated. I think the word "charming" best sums up my first impression. I was told Michael was out on a delivery, but meanwhile two gals who exuded personality and flavor plus kept me entertained. You could tell these gals belonged here and were quite happy about it. Another word, "vibe", soon sprung to mind.

Busy ogling these amazing, individualized loaves of freshly baked garlic bread which stared at me from the front counter -whose unique presentation told me I'd entered a different sort of joint - further commenting on how glorious the place smelled (I was actually swooning), the gals had just served me a bowl of soup when Michael made his grand entrance after delivering a pie. Immediately noticing a steaming bowl of soup in front of me, Michael, head chef and SDIC, wasted no time in seizing control of his domain, "That soup just can't be ready," he said. He opened the large, black tureen off to the right and took a sample for himself. "Nope," he said, "those beans are still too hard."

I told him I'd yet to take a bite and without hesitation he whisked away the bowl, never to be seen again.

"Here, let me give you some of this, just made it this morning", he said, pulling a chocolate

pecan pie from the pie display by the front door and cutting me a slice. One of the store's patrons was stood next to the door; unable to hide the fact that he, too, wanted a bite, so I motioned for him to dive on in. Without a word said the man (musta been a regular given the urgency of his body language at this golden opportunity to sample this baked good) grabbed a nearby plastic fork and wasted no time in taking me up on my offer. A low moan soon escaped his lips.

Michael pointed to the pizza display and asked me, "Waddya want?"

Admittedly, the pizza pies all looked like creations in an art museum. These weren't your "normal" pies. I chose what appeared to be a simple cheese and sausage slice;-- a very thin crust pie, as they all were.

Within minutes Michael and I were seated at one of the outside tables that are set up along the front of his store. I took a bite of the desert and a low moan escaped my lips, too. It was hands down the best chocolate pecan pie I'd ever tasted. The balance of the chocolate and the pecan stuffing was spot on, and the crust? Ooh la la...

While I continued to maul his desert creation Michael began to weave me a tale.

Coming for a hearty Chicago Jewish family who all loved their food, Michael eventually left home and dove into a subject he'd grown to love by virtue of his upbringing, food and the preparation of it. But he didn't just learn to cook, safely walking down the middle of the road. Nope, Michael dove in the deep end of the maelstrom of the artisan, not a path for the uninspired. His studies took him to the Culinary Institute of America in Hyde Park, New York, then he ventured to Germany where he learned the art of baking in a 175 year old bakery, eventually gravitating to an apprenticeship in the art of making sausage with a Metzger, a world renowned German sausage maker. Michael also apprenticed briefly under Tony and Ricco, two Italian expatriates who'd set up a legendary shop outside of Chicago in Highwood, Illinois where they helped grasshopper fuse together all his extraneous knowledge into making pizza according to tradition.

Michael then took a different tack in the conversation and began to sing his partner's praises. Apparently he and Noah Polk have been friends for twelve years and counting. Noah is, according to Michael, a fantastic compliment to his skills, a self made PR person with a degree from the street in networking, a perfect mouthpiece for the new venture.

Noah, from Dallas, was a bartender at Longbranch Inn when the two began to actively discuss opening up their own restaurant. There wasn't a doubt what type of restaurant they wanted to open, they just needed a location. That problem was solved when a gentleman who owned a building down the road from Longbranch Inn, a regular customer of Noah's, mentioned he thought he had a great location for their proposed business.

The location at 1401 B Rosewood Avenue suited their needs perfectly, yet needed a lot of work, but Michael is no stranger to hard work. After a few months of painstaking detail in making this store come alive, Eastside Pies officially opened March 21, 2K6.

As Michael continued to talk, casually mentioning he made the focaccia bread for Cafe Mundi and provided the Epoch Coffee Shop with their pizza pies, too, I dove into the sausage slice. Damn. Damn. Damn. Quintuple damn. The thin crust was so specific and such a work of art, and the combination of sauce and sausage was stand out. I've had my share of great sausage in my lifetime but this was obviously the creation of someone who definitely knew what they were doing. The slice was the most unique

piece of pizza I've ever had, a one of a kind. There was also yet another unspoken element of Michael and Noah's business that riveted my attention during my short visit. What I saw and felt was a very warm communal bond made clear by several folks, all from different ethnic backgrounds, different age groups, too, who came to patronize Eastside Pies with a hearty hello and handshake for Michael, everyone on a first name basis, too. It became obvious during our conversation that both Noah and Michael are very interested in spreading love through their community through good will and good food; highly commendable, applaudable attributes in the big scheme of things.

Oh yeah, the food... Eastside Pies does offer single slices all hours of operation. They have choices of both regular toppings and premium toppings for their medium (14") and large (18") pies, along with an incredible, eye-popping selection of specialty pies, too. Soups and salads are made fresh daily. Various baked goods are made daily, too, whatever Michael is feeling at the moment. They also offer a selection of sodas and waters.

I could go on and on and on and on and on about the menu. It's a gem, one of a kind. There are pizzas available here that you just aren't gonna find anywhere else. The best way to get a leg up on what's available and the costs, too, go to their website, [www.eastsidepies.com](http://www.eastsidepies.com), and see for yourself all the mind boggling possibilities Michael has concocted, everything very affordable, especially with what you're getting, in my humble opinion. Hours are Mon. 4PM-10PM., Tues.-Thu. 12PM-10PM, Fri.-Sat. 12PM-12AM, and Sun. 12PM-10PM. Deliveries are available in a limited area, and of course, take out is always welcome. Phone is 512.524.0933, and fax is 512.524.0934. They accept Visa and MasterCard only, and of course, cash is always king.

Michael and Noah are already scouting locations to open up yet another pizzeria, and further down the road Michael envisions opening a specialty bakery, too. Michael Freid, livewire, chef extraordinaire, and basic good guy, is far from done and I'm one happy Caucasian to be reporting that fact.

All I got to say is DAMN. Do yourself a favor and swing by Eastside Pies, a once in a lifetime place serving once in a lifetime fare. And whilst there, check out the toilet seat. Trust me.

**Act Four: "Repose"**

Do I need say more of why I love this job?! For me, another day spent in paradise; belly full, spirits high, life is good, God is good.

I thank all the individuals involved for their time, their generosity, their courage and their undying, unyielding spirits which all aspire to greatness. Each one of you is to be commended. You are truly an inspiration!

Until next time, dear reader, go out there and grab you a fistful. If you're not living on the edge, you're taking up too much room....

Now I lay me down to sleep, my soul to keep, my soul to keep.

Boomshakalakalakaboomshakalakalaka!

To be cont'd...

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## DAVID MILCH



**AUSTIN DAZE:** When Hill Street Blues came out did you know that you had changed the face of TV?

DAVID MILCH: I think the blessing of Hill Street Blues had to do with not looking at the big picture. At that point, I was just glad to have a job. It was the first writing for television that I had ever done so I was just trying to learn my craft.

**AD:** You broke ground again with NYPD Blue. Did you see that coming?

DM: Obviously, in retrospect, I'm delighted that I was involved with what was ground breaking work and I'm proud for whatever part I may have had to play in it, but I find that the historical significance of things is actually counterproductive. NYPD Blue came at a time when the smart money figured that our drama was dead on television. Some people sort of thought that television itself had been completely changed. That was the time of what was called, "the MTV generation." The idea was that the attention span of the audience would no longer accommodate the hour form, because the demographic that television wanted to address's expectations were not going to be satisfied after three minutes. When we worked on NYPD Blue it was a privilege to get to know Bill Clark who was a homicide detective in New York. My opportunity to work with Bill gave me access, through his sensibility, to a level of realism which it seemed to me brought those materials to life in perhaps a fashion that police work hadn't been brought to life up until that point. To the extent that that show was groundbreaking, it always comes back to the details.

**AD:** And Deadwood? How does that show fit into all of this?

DM: You might say it's a departure but I see more continuities than there are departures in that work. In fact in this new show that I'm doing John, "From Cincinnati," even though the subject matter seems to be very different--one is a western and the other shows were detective shows--it's always about

the moment to moment of human life and the movements of the human heart. Everything else is kind of costume. My feeling is: I pay attention to the details of the way the heart

moves. It brings an authenticity--that I rely on--to which all other kinds of authenticity are really subordinate. If that makes any sense.

**AD:** Is working with network TV a nightmare because of the censors?

DM: No, because fundamentally, the television networks don't really want to have creative opinions--it's only if you force them. What they really want to have is deniability. So, it comes down to the extent that you are willing to shoulder creative responsibility. I'm old enough now that I have a certain reputation: they are prepared to say, "Ok well, you paid the best money to the best writer." Then you hope for the best. So that's kind of where they leave it.

**AD:** How does it work with HBO? Is it different?

DM: Yeah, it's different. But you know, as a practical matter with NYPD Blue it took us two years to get it on but after that I never talked to anybody at the network. Ever. Even in the 2 years that we were trying to get it on. My boss didn't want me to talk to anybody at the network anyway because I was always insulting people and that wasn't very productive. But once we were on the air, when you have to turn out 22 scripts a season they really don't have time to bother you too much--especially when the scripts aren't ready when you start to shoot. That was another innovation that I discovered early on: if you don't send them the scripts they can't have too much interference with you.

**AD:** How did you become involved in writing and screenplays and teleplays?



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DM: When I was a kid, in my late teens, I was writing fiction. And that was regarded as very promising by people. And then I really didn't write anything for a long period of time. Not for lack of trying, but just because I was so fked up. I was teaching for a long time--I taught at Yale for I guess about a dozen years. And then, just sort of by serendipity, I was invited to something for Hill Street. My now wife wouldn't marry me unless I had more regular employment. So that's how that went.

**AD:** What is the difference between crafting a teleplay and a screenplay?

DM: Oh I couldn't tell you that. I haven't the vaguest idea what the difference is. The big difference to me is when I work on a screenplay I get paid in





a brown paper bag. The way that movies get made is they always kind of put what they call “the elements” together and the screenplay is always the element that seems to be the most easily addressed.

So they are always working so hard getting the other elements that when they finally get these other elements they realize their screenplay blows. At least in my case, I try to avoid them. But if the people put the money in the brown paper bag, Ill do it.

AD: What is your writing process?

DM: What it is now, I dictate. My wiring seems to be that if I have access to a writing instrument or anything I wind up just in an empty repetitive pattern. So I dont type or write and I dont know how to use a computer or anything. I dictate and Im blessed to have Abbey--she's the genius who listens to my rantings and puts them up on the screen. That's how I work.

AD: How do you do research?

DM: With NYPD Blue I spent an awful long time

with Bill Clark in New York City. Because the network at the time was so afraid to put the show on we actually got an extra year and I spent that time with Bill. Bill was gracious enough to introduce me to a whole bunch of detectives and uniform cops.



Deadwood meant a lot of work in libraries and reading and after I did all of that, I hung around with rodeo cowboys for a couple of months. And the reason for that: those guys are so nuts that it seemed to me that their sensibility was closest to what it would be like to be in a boom mining town 100 years before. They live at such an extreme pitch all the time: they are either on a bull or a bronco or they are getting drunk or something.

AD: What did you think of the Austin Film Fest and the Austin Screenwriter's

Conference?

DM: I had a great time down there. Was that a particularly good one? That's the first one Ive ever been to.

AD: This was a really great one. There were a lot of really fun people and good films.

DM: Yeah, were getting ready to do this new series and I literally left at 4 in the morning and flew down there. I chartered a plane and as soon as I was done I flew back out, like 12 hours later, so I didnt get a chance to socialize too much. It was so well organized and people were so friendly. And then I was on a panel with Shane Black and Sidney Pollack--was a lot of fun. I had a great old time and I would love to come back there.

AD: Aside from the Film Festival, what do you think of Austin?

DM: You know I taught down here maybe ten years ago;just came and taught for a couple of days. The vitality of the community is just extraordinary. It's so alive and there is so much pride and people are proud to be living there. You feel that immediately. Los Angeles is very different in that sense--people are always apologizing for living in Los Angeles. Texas civic identity in Austin is a tremendous asset. Can I come down and see you again?

\*

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Food: 7.5 Damn good all around  
Salsa: 8 solid red sauce, awesome chimichurri  
Price: 7 something for any budget  
Service: 6.5 non-existent, but Maria is easy on the eyes  
Atmosphere: 9 its a landmark of 78704, good chill spot  
TOTAL : 45/50 A GLORIOUS TACO EXPERIENCE!

Everybody has their own list of creature comforts--small and sometimes guilty pleasures that provide an escape from the stresses of modern times and keep us generally miserable humans from committing hara-kiri. Maria's has always been a creature comfort for me and many other 78704sters. My Sunday afternoons have seen many a chorizo/egg/cheese taco placed in my hung-over belly. In fact, in the humble opinion of Cabeza De Taco, Maria's makes the best chorizo in TacoTown, bar none. print it.

Here's a little history lesson: Taco Xpress has been the de-facto taco joint on South Lamar since Maria spent her 1997 tax return on a little taco trailer. From there, popularity and square footage grew to include a small shack and patio with strange folk art, carnival facades and a rickety stage for the Sunday gospel brunch, which featured a who's who of taco-loving Austin songwriters. The lines were always long (usually snaking out the front door) and the food was always good.

Fast forward to present day, thanks to the new CVS pharmacy next door (and their deep pockets) Taco Xpress has moved about 100 feet into a completely new building. Thankfully, they transplanted much of the same tripped-out folk-art sculptures and junkyard coziness from the original. its a weird vibe to have all that oddness spewing from a shiny new place, but I'm sure it'll get broken in nicely over time.



Its an order at the counter-style shack, but bring CASH- they don't take no stinkin credit or checks...

If you're there for breakfast-like i said- get the chorizo egg & cheese taco. Its greasy hangover curin' taco heaven.

But that's just the beginning. The al pastor plate is very popular here. Its generous portions of succulent braised pork, with pineapple chunky and cilantro (onions are optional).

Once you've ordered, pay the young man, fill up your horchata (spiced rice-milk) or yummy agua-fresca, then grab a spot on the patio- which has been upgraded at the new digs- its now

covered and the stage is nicer.

On to the Salsa bar- Maria's house salsa's are always legit, especially the chimichurri- a dark and chunky compote inspired by Maria's native land- Argentina. its great on everything and it really sets Taco Xpress apart from the common red-green varieties. booya!

this last trip, I tried the Pollo Guisada- a white-meat twist on the original carne guisada taco. I was happy to sink my teeth into tasty moist, gravy soaked chicken, topped with fresh lettuce, tomato and cheddar. Dat's a good taco.

The litmus test- old no. 1- the crispy beef taco. Everybody's got one, and its a good benchmark. this taco was great- filled with chunky picadillo beef, complete with potato chunks and fresh veggies on top. the taco shell did give out about 3 bites in, but I can forgive, I mean how can any shell hold such greatness?

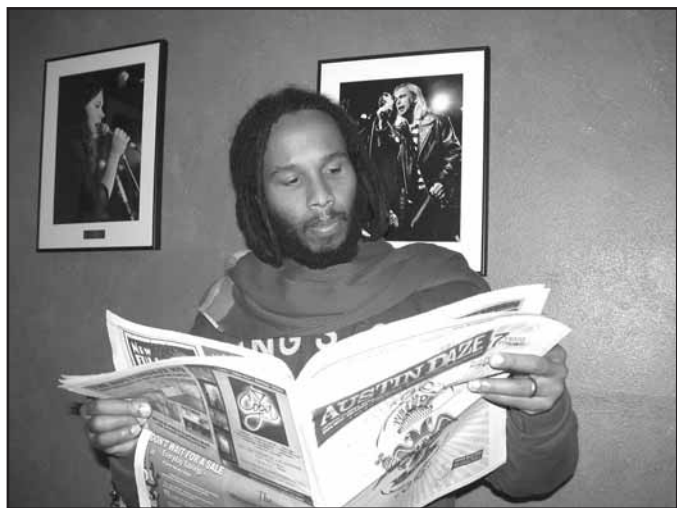
Chappy got the cheese enchiladas, 2 golden browned beacons of freedom. Down-home cheddar cheese heaven!

Everything's good here. The refried beans are exactly what you'd expect- the queso is perfect consistency, the chips are good, and the mexican rice is above-average. I've yet to taste a Maria's dish that doesn't stand up to the stringent Cabeza De Taco quality taco guidelines. Add that to the fact that its chill spot to hangout, read the paper, do a little laptop surfin', or catch some bad-ass music...it all adds up to a bona-fide South Austin landmark. One of the places that makes Austin..well.. Taco Town! and if taco-town had a hall-of-fame, Maria might be the first inductee. - Cabeza De Taco





## ZIGGY MARLEY



**AUSTIN DAZE:** Your new album ‘Love is My Religion’ is amazing. How does it feel for you? Does it feel more or less special than anything else you have created?

**ZIGGY MARLEY:** this was an album that was special in a couple of ways. One of the main ways is that this is an album that is a message about my religion. I am honored that I was inspired to bring that message to people.

**AD:** It’s wonderful. The title track, “Love is My Religion,” acoustic version, is our favorite right now. Where did that song come from and why did you decide to do an acoustic version?

**ZM:** That song came from the consciousness; the realization of what the truth is, pertaining to the concept above; about the concept of religion; and the concept of God. The truth is not with these conflicting deities and rituals and means to get to that place that some people call heaven, that some people call Nirvana. To get to that consciousness, it is a simple thing called love. I think that is just a realization that I have come to and I’m inspired to tell people. The acoustic version I did because it is the spirit of the song. That is definitely where the song is coming from. I write songs like that; that’s how I write my songs. With the acoustic guitar, I just wanted to represent that side of the song.

**AD:** This is your second album without the Melody Makers. How was the experience recording it?

**ZM:** This album was a very spiritual experience. I felt good vibes; I was inspired; motivated; I was excited to do the album. The universe was with me on making a record because of the importance of that message: love is my religion. Because religion is such a device for mankind the statement that “love is my religion” is a very important one to make today and a very truthful one—one that people take heed to, and it’s not just a word. Making the record, it was very spiritual.

**AD:** What do you want people to get from this album?

**ZM:** I want people to feel good. I want people to feel awakened and in their consciousness by music, and the message in the music. That’s all I want. I want to inspire people to follow their consciousness.

**AD:** Your touring schedule is full. How do you find time to stay spiritual in the hustle and flow of it all?

**ZM:** During that time I speak to myself; speak to my consciousness; speak to higher forces.

Everyday is spirituality—you’re living life; it’s not different.

Spirituality is not something I have to do, it’s something I live everyday.



**AD:** Has the comparison with your father been a stigma that has inhibited your ability to create further or has it been a comparison you have dodged?

**ZM:** I am my father’s son. It’s very natural for me to have characteristics of my father. If I wasn’t my father’s son than I wouldn’t have any characteristics of him, so obviously, he is a part of me. So it’s natural. What can you say? I can’t help being who I am. I can’t stop that.

**AD:** Share with us your song writing process.

**ZM:** It’s not a process. It’s more like something that comes from inside of me that I keep nourishing—feeling. And that feeling that feeds the consciousness, that feeling that speaks consciousness, speaks that we are

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mentally one being, from that I feed from the tree that feeds the fruits of inspiration; that feeds the fruits of the lyrics. I am inspired by that force that makes everything possible: the force that moves the ocean; the force that makes the waves of the ocean. That’s the force that inspires me. It is something special to me that I write these songs that I write. It’s something outside of me—that’s how I saw it. It’s not coming from my own head; it’s coming from another way. But why it is coming is because my mind is open and I am seeking. Like, if you don’t seek you will not find; seek and you will find. So I am seeking. I am finding and I’m going on. That’s where these songs come from: that seeking and that open mindedness. The universe is free to inspire me to bring the truth to the people.

**AD:** Who and what are your influences?

**ZM:** Jesus Christ and Martin Luther King, Jr. and many more. I have studied many philosophies of many people writing about their own journey through life. My father, Fela Kuti—many, many musicians who I’ve learned from their experiences. What I’ve learned from them is that freedom of artistic expression is more important than making a commercially successful record, because great art is forever. If you try to make something commercially, it’s a trend. And I want to be timeless. If I do what is my religion, then I will be timeless.



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**AD: Tell us about U.R.G.E.**

**U:** U.R.G.E.--Unlimited Resources Giving Enlightenment. We're trying to raise a little money, to do what we can do. We have food to give, we have individuals to help, we have whatever fills a need. We do what we can. You can help people in your community. It's not about U.R.G.E. It's about humanity. Help human beings wherever you are.

**AD: What wisdom would you offer to some-**

**one starting in the music business?**

**U:** Music for me is not a business; music for me is my purpose. You do what it takes to make a business work. My job is to inspire people, to awaken people, and that is not a business. That is a purpose in life. It is my destiny to inspire and awaken consciousness in people. I really don't know the business of it because I was given that purpose; I was given that job by whatever force gave it to me. Whatever you want to call it--I don't know what to call it--but I was given that job. You may say that I am given the gift. So it all depends on why you get into music: if you want to do music, then go ahead to do music, and if you need to sell, then that's what you need to do. But if you have something in life that is forcing your purpose, forcing your destiny, forcing your mission and your reason why you are making music, the reason why you speak, the reason why you are writing a book, the reason why you are talking to anyone, then do that.

**AD: Anything else?**

**U:** Thank you. Be Love!

\*

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## BILLY GIBBONS OF ZOP



**AUSTIN DAZE: What does the Recording Academy Award mean to you?**

**BILLY GIBBONS:** It's of course a very special night to be included with such a lofty invitation. To accept this award, and to be surrounded by our friends and our peers, is reassuring that we have still maintained a presence within an outfit that is so focused and dedicated and detailed on maintaining a real high level of value within the music industry itself. It's really fine.

**AD: What is your secret to longevity in this business?**

**BG:** Well we still enjoy doing this just about as much as anything else. In fact, it's one of the few things we know. The truth is we still love it and we still have a great, great time. We kept it simple; we kept it fairly true to the roots that got us started and I think that's what is expected. That's certainly something that we try to keep an eye on: it's ok to experiment as long as you've got one foot in the back door there.

**AD: With those trademark beards it must be really hard for you to go out and not be spotted and swamped by fans.**

**BG:** Well it started out as a disguise and now it has turned into a libelous asset--I don't know if those two words go together. Keith Richards said it best: Yes, we know you were trying to create a little distance between you and the outside world, but it ain't working.

**AD: How do you deal with it?**

**BG:** Well, the unusual amount of attention that these identifiable trademarks have become, has managed to endear us to many of our friends and fans in such a manner that we have actually expanded our scope of interesting folks. We collect characters along the way--there are plenty of them out there so they usually find us.

**AD: Have you ever been tempted to shave them off?**

**BG:** Well, Gillette offered us \$3 million to see if we could give it the scrape but we had to decline because we don't really know what is under there anymore.

**AD: What have you guys been up to? Any new recordings?**

**BG:** Oh yeah. This last year I made a number of guest appearances, made records with BB King. We did a tribute to Les Paul, played on the



Nickelback release, played with Queens of the Stone Age, among others. Now it's time once again to return to the studio. We anticipate having a new disc on the streets by early summer.

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## Save the World. Make Your Own Beer.

From creating electricity to power cities and factories, to fueling transportation systems that move products and people across the globe 24/7, to the fertilizers, pesticides, and tractors used to grow the world's food, oil and natural gas make up over 60% of the world's current energy supply.

Let's examine, for example, the Lone Star beer I'm drinking. It was brewed in nearby San Antonio and not California, Milwaukee, or England. I suspect, however, that the barley, hops, and yeast came from far away, but I'd love to be proven wrong. The brewery is powered by San Antonio's City Public Service electric utility. From the CPS website: "For many years, CPS Energy used only one fuel source -- cheap, plentiful natural gas -- to generate electricity. With the Arab oil embargo of 1973, energy prices shot upward, and CPS Energy launched its generation fuels diversification program that now enables CPS Energy to produce electricity using natural gas, fuel oil, coal, nuclear, petroleum coke and even wind." CPS is building a new coal fired power plant. Austin's municipally owned electric utility, Austin Energy, has three natural gas power plants and owns stakes in a coal-fired plant and in the South Texas Nuclear Project and minor amounts of wind power and active solar energy.

The beer is placed in an aluminum can, the aluminum having been mined with a very energy-intensive extraction process, trucked to a factory, fashioned into a cylinder and filled with beer.

Twelve cans are placed in a cardboard container or a plastic six pack ring and driven up I-35 to the corner store in a large, refrigerated truck, likely running on diesel. Maybe I'll ride my Schwinn, made in China, to the corner store to buy the beer. And at least I will recycle the can....

Just about every step in the processes of bringing goods to "the market" requires oil. We have created a global infrastructure for commerce and trade centered on the cheap energy offered by oil.

Worldwide, this wonder of easy energy, made possible by thousands of years of plant decay, is nearing a permanent decline in availability for our use. We have used up about half of earth's endowment of oil. We started with two trillion barrels and we've used close to a trillion so far. Therefore, the supply of our most relied-upon energy source is nearing decline - or peak - meaning there is less oil available tomorrow than there is today - forever. This is not conjecture but geologic fact. Natural gas is nearing its peak in production worldwide, as well.

In the supply and demand graph that describes markets, as supply shrinks, price goes up when the market is not elastic, when people can't easily replace the diminishing product (oil and natural gas) with something else. Of course, over time we will be forced to find replacements for oil, but in the short term, say the next 10-15 years, we are utterly unprepared for transitioning to a

world without cheap energy.

James Kunstler posits in his latest book "The Long Emergency" that the oncoming - and quite possibly already present - decline in availability of oil and gas will have severe shocks to our accustomed lives in the United States and to life on planet Earth.

Our present living arrangement of suburbia is completely dependent on cheap oil: houses built from products of cheap oil, heated and cooled by cheap natural gas, and inhabited by people whose transportation is limited to the oil-dependent car. The asphalt used to pave roads is itself a byproduct of oil production.

Kunstler predicts that the "American Dream" of a house in the suburbs and 2-3 cars in the garage will soon be a relic of the bygone Petroleum Age, a relative blip in geologic time, in which humans figured out how to burn the gas and black goo under the earth's surface. We have built - in about 200 hundred years - unprecedented global webs of commerce whose existence is owed to the fantastic energy orgy that makes globe trotting products profitable.

Here in Austin, as I wrote in the last issue, our elected officials, succumbing to the influence of the road and development lobby, have approved plans for \$10 billion in local highway building, mostly as toll roads financed with debt to be repaid with the tolls. We are investing in the rapid expansion of a transportation system whose chief ingredient - cheap oil - is diminishing. A few transportation activists here predict that the gigantic toll debt won't be repaid with toll revenue because the projected car trips won't materialize when gas is \$5, \$6, \$7 a gallon. Or if drivers don't want to pay the toll and don't use the toll roads. But what the hell, the road builders, developers, contractors, engineers, lawyers, and lobbyists all got rich before the oil glut ended.

In the time of "The Long Emergency," Kunstler foresees economic turbulence, political unrest and instability, and likely war over the last large remaining pockets of oil (see "Operation Iraqi Freedom").

And not only are we utterly unprepared for making an attempt to transition to a less consumptive society using alternatives to oil and gas, Kunstler points out, the alternative sources of energy put together can't come close to replacing our current demand for energy.

What happens to Wal-Mart and its global supply chain when transportation costs quadruple? When extraction of energy supplies requires as much energy as is gained by their extraction? When the cost of heating, cooling, and driving to and fro a manse in the 'burbs is more than the mortgage?

"Do we want to live with the lights on or off?" Kunstler asks.

In the forced transitions to come, we will have to get back to basics of life. Growing food reasonably close to

where we live. Using non-car modes of transportation. Living with much less consumption of exotic foods, foreign-made clothes, and perhaps even Lone Star beer.

But we can't just abandon our McMansions and live in yurts, can we? No one can predict exactly what the transitions will look like, except to suggest that it won't be an orderly process, particularly with our nation's collective attitude of entitlement to an energy-intense mode of living, famously pronounced by Dick Cheney along the lines of "the American way of life is not negotiable."

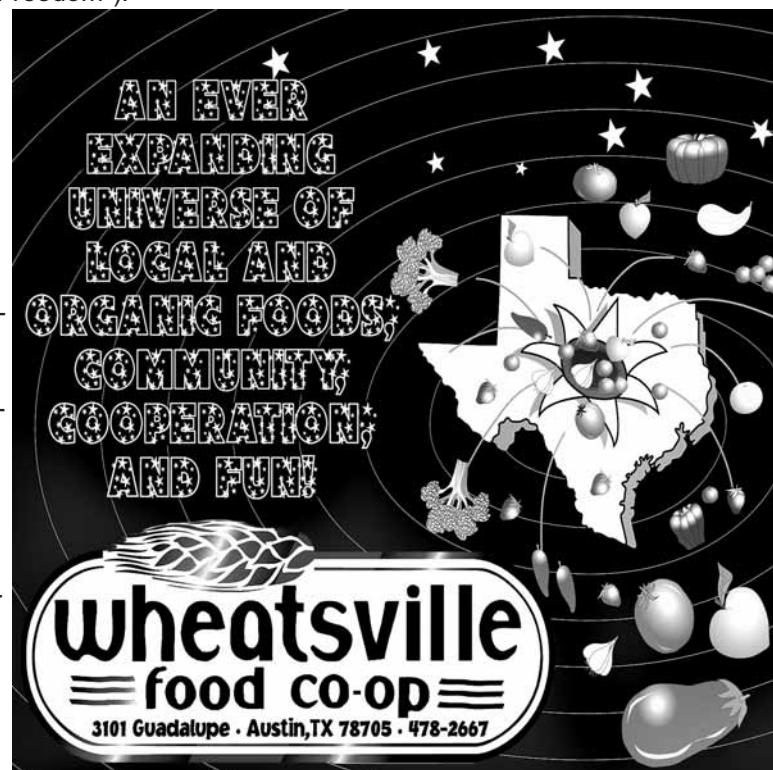
Kunstler is not a complete pessimist and at times offers glimpses of hope for civilization during and after "The Long Emergency," but he presages a lot of dying as the world will not be able to feed its six billion inhabitants without the cheap oil and gas that have yielded the agricultural productivity that allowed our population to get this big in the first place.

The wild card - wilder than disturbed petroleum markets and social upheaval - is climate change, a term he finds more descriptive than "global warming." The warming of the planet's air and water doesn't just make air and water temperatures higher. The warming stimulates changes in climate that are predicted to lead to more intense drought, more hurricanes, and possibly rising sea levels, among other calamities.

The convergence of the peak in production of oil and gas world-wide with the onset of chaotic climate change does not bode well for anyone.

Perhaps the biggest tragedy in the making is that so few people, and almost no elected officials, are giving any thought to the very real possibility that our world will be turned upside down soon. And in more ways than what kind of beer we're drinking. I suggest you read "The Long Emergency." You can also check out Kunstler's writing at [www.kunstler.com](http://www.kunstler.com), where he posts weekly commentary.

Colin Clark





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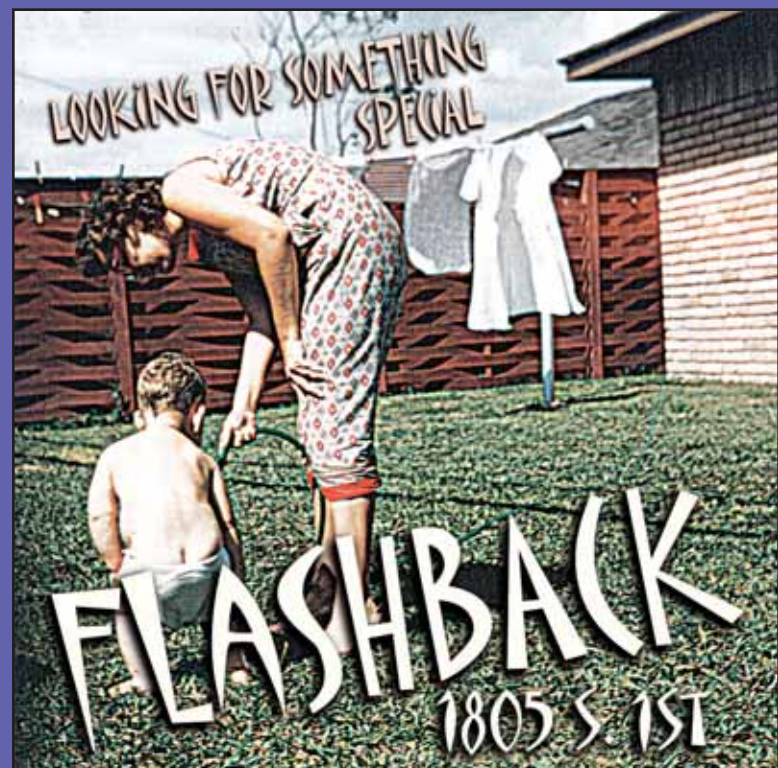
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