



# AUSTIN DAZE

ISSUE #66 STEAL THIS PAPER AGAIN AND AGAIN  
OCTO YEARS ARE UPON US.

THE GREAT CONVERSATIONS ROLL ON:

ETHAN HAWKE - BRAVE COMBO - BIG SAM - BROWNOUT! - GRAHAM WILLIAMS  
ROBERT EARLE KEEN - SHELLEY KING - JESSE HARRIS - UWE BOLL - SEX AND DEATH 101  
RAY BENSON - CASEY AFFLECK AND ANDREW DOMINIK - PORTER-BATISTE-STOLZ  
AND MORE OF THE STUFF THAT KEEPS US ALL HERE AND NOT ALL THERE!

Welcome to the 66th installment!

Live music blares in the background of the hippest coffee shop on South Congress, signaling another weekend we make happen here. I type a few words of this intro and exhale a long sweet breath. I smile. We have come a long waze with this here rag and continue to experience much beauty because of our involvement as we plunge, head first, into the ever changing future. This is what Tommy, Big Dave, and I mused about 8 years ago. This was our dream. Since then, great people have flowed in and out of our world and I am grateful for the time we have shared. Things change, milk gets spilt and cleaned, things break and are mended, and we all press on. No regrets and thanks for the time spent and lessons learned.

So, the birthday cake on the cover is ours. Just in case you were wondering. The candles will be blown out soon and we will have a few parties to celebrate once things slow down and we can get it all together and do it with a bang. We will make sure you know when it happens so you can get us some really cool presents--or just bring your dancing shoes. Issue #66 brings with it a new breath so to speak. Some members have stepped up while others have stepped down and thus we are dis-

covering a new way to head in the same direction, ever onward. I am really having a blast at this once again. I am busy as hell but loving every second of it. There seems to be a friendly hand at every turn. This issue that you hold reconnects with some of our old musician friends that have continued to thrive right along side and even beyond us. It also forms new relationships with individuals we have rapidly become fans of.

It was the month of festivals and we caught up with the players. ACL happened which was madness as alwaze. The fact that I only see like twelve people I know all weekend amidst that swarm of bodies just blows my mind every year. We dove in, saw some great music, and had some great conversations. After that came a great night at the Speakeasy and Fantastic Fest—a film festival dedicated to bringing you the newest and best in sci-fi, horror, and much more. In a town with some other amazing film festivals, Fantastic Fest holds its own and continues to prove that The Alamo Drafthouse just knows how to screen a film right. Better than anywhere else on earth. Isn't it amazing that our backyard is overflowing with all these great events? I just love this town!

So we are busy adding love to the Austin Daze in

every way. Everyone will soon have a blog on our website. From Miss Daisy to Magnus, they will all have a place to shine in between issues. The addition of Rockslide Photography can only take us to new levels. The booking at Ruta Maya is jumping into warp speed, hop on up there and dig some of the music we are getting into. Thanks to all the folks that make the music happen. Multi-tasking is fun.

See you next issue. Stay sweet and say hello or wish us happy birthdaze if you see us. Love and presents always accepted. Big Dave, we are at the threshold. I miss you my friend and will keep pushing on. Congratulations to Topaz and Bree. Namaste, Russ

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ETHAN HAWKE



We've been fans of Ethan Hawke since *The Explorers* and were thrilled to get in on this interview. An Austin native, he was equally excited to be premiering his movie at the Paramount. This interview also marked the beginning of an exciting relationship with the talented Michele Williams of The Austin Movie Show who contributed several other interviews to this

issue, and the lovely Christine Thompson of AmFm Studios.

Video footage of this interview and more coming soon on [austindaze.com](http://austindaze.com)

**MICHELE WILLIAMS: How important was it for you to premiere your movie here in Austin?**

ETHAN HAWKE: I don't know. I want to make sure that I sound as sincere as I am. The biggest collaborator of my adult working life has been Richard Linklater and the work that he has done with the Austin Film Society is so impressive and has been such an inspiration to me. Before *Sunrise* came out, which was over 10 years ago, we would do these joint benefits—one for my theater company and then another for the Austin Film Society, which we raised a bunch of money for. And Rick just ran with this. They have raised so much money and helped start so many young people's careers and given so much money to

young filmmakers. In some ways when I was making *The Hottest State* my dream of the finish line was always premiering it at the Paramount. If I could finish this movie, and get a distributor, I would get to come down, we could raise money for Austin Film Society, and I still have a lot of family in Texas so they could come here and watch it right at the Paramount. So that was tonight and I'm really happy about that.

**MW: This movie was adapted from a book you wrote of the same name *The Hottest State*. Tell us about the story.**

EH: It's a very, very simple story. Well I should say when I wrote the book I was in my early 20s and really struggling with relationships and realizing that it is through relationships that we define ourselves and learn about who we are. The truth of the matter is there are so few books about young men in relationships and there is so much stuff about young

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## 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](http://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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## Issue #66 Cast List

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Daisy Riprock - CD Reviews

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Magnus Opus - Restaurant Reviews

Big Dave - Inspiration and Motivation

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Maslow - 1st Thursdaze MC and Poet

Jim Halihan - The boss

Lori Stevensen - Operations Manager

Eric, Aesop, Lori - Rutamaya weekends

Sweet Snob - Sweet Snob

“Stretchy Baddy” - Damage Control

And Everyone Else We Forgot



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

## BRAVE COMBO



Within the past few years we have become fans of this Texas band that has brought polka into the mainstream.

### AUSTIN DAZE: How did you get started in music?

CARL FINCH: I got started in the Baptist Church children's choir. The conductor of that choir at the Church pulled my parents aside and told them that they should get me piano lessons. So I started piano lessons when I was pretty young--7 I think. So I took piano lessons and then went to play guitar and then went to play rock and roll in high school. When I went to college I decided I needed to get serious so I got a degree in advertising art and then I got a masters in drawing and painting and thought I was going to teach college. While I was working on the masters I kind of collided with the

idea of getting the band together to do the things that I was doing. I was working with sound installations—I had evolved away from painting, and I think I also realized I wasn't very good. I excelled as a conceptualist so anything could be the medium in that case. I always leaned towards sound. One thing that I really loved was the idea of leveling music out to be on the same plane and the way I saw to do that was to put as many different styles together. That was the whole bottom line concept—to totally even the whole playing field with music so you could eliminate the notion of having to label one style cool or not cool.

### AD: How did that go from a concept to a band?

CF: It was divine intervention. I just literally stumbled onto people that were malleable and open to the idea and also intrigued by the idea of playing polka as a rock and roll band and then expanding from there and playing other types of ethnic music but as a rock band. Everybody dug that idea. But I literally stumbled on these musicians in 1979 and became friends with three of the guys that just happened to be adept at something that would be important in the band. The first horn player was already into Irish music. The bass player who was also a French horn player is a guy who had been around for a few years and always wanted to get a band together with me. The drummer was this kid that I discovered when he was playing in a punk band and I liked his energy and he turned out to be really interested in Mexican music. That was the core of the

band right there. I made some changes in my life and at the time was trying to think about the bigger picture and I do believe in a lot of ways that this is what people mean when they say that if you set yourself on a course doors open. There are just too many things in this band that worked in a way that could only be called mystical.

### AD: What drew you to polka music?

CF: The main reason was that polka music was the one style that was always the butt of the joke. It was unfairly categorized as the butt of the joke and I thought that was the one style that needed to be liberated from that and be able to stand on its own as a musical forum. It was the hardest one to work into the mainstream.

### AD: Beyond the challenge, did you personally relate to it?

CF: Only in a devious way, really. I grew up in Texarkana and it wasn't really hard to be the coolest kid there. I listened to what I thought was the coolest rock and roll and prided myself on being a step ahead of the average kid in town in terms of the scene and what was going on in the rest of the world. In a way this was more of a way to say, “Screw you” to the industry. “Here's something that you can't touch at all, you have no control over this at all, and not only that, you've gotten it so wrong for so

Continued next page



**BRAVE COMBO  
FROM PAGE 3**

long.” So any vindication is pretty mild—I don’t really have a crusade going on—I just always thought it was interesting that this style of music was labeled the way that it was and yet I could hear this incredible power in the music that seemed to be just forgotten from a mainstream point of view. And really from my perspective it made perfect sense—it was totally unexplored territory.

**AD: What have you learned about the music business as a result of taking on the “butt of the joke” and successfully making a career out of it?**

CF: In terms of that specifically, what I have learned is that there is a notion that is totally perpetuated by media that has nothing to do with the music industry. It’s just a handful of people with a lot of power that choose to perpetuate this idea because they can’t think for themselves and they choose the easiest joke. Unless you are deeply entrenched in this world you can’t really feel the brunt of it but if you are in the polka world you realize that some of these people have been fighting this battle forever, where some hot shot rich ad executive or some CEO of some company comes up with some goofy concept that perpetuates

this whole idea. If you look at how it has been done from a commercial advertising perspective it is all pretty vaudeville and slapstick—it’s not even inventive from a humor point of view. It’s funny, I know so many people in the industry now that have completely helped the attitude towards polka music. We play for young people all the time that if they are punks or whatever they are not jaded. No one that I ever see in front of me with my own eyes has this perception yet it’s amazing that it is always inevitably the thing that the corporate world and larger media uses as a joke. It also amazes me how quickly we have been accepted in any aspect of the industry that we have ever penetrated. They are totally cool with it.

There is a lot of obvious stuff attached to it from a social and historical perspective and you can see how people put other groups of people down and have derogatory names for it. All those things got locked into it: the music, the dress, the screwed up English. It’s something that could have gone away at one time if it wasn’t perpetuated. I realized that this was an absolute disconnect between mainstream media and every other human being on the planet and that these guys are the most clueless when I saw something where they would make fun of an accordion yet the hippest musicians at that time were all using accordions. For us it’s an odd dichotomy because we see something so different from the business when we play. If we scream, “Let’s

polka” the crowd generally screams louder than if we scream, “Let’s rock.”

By the way this is the as much as I ever sit around and think about this. The only time I ever get to express this is if someone asks me the question. Otherwise, I’m not sitting around plotting some evil scheme to topple the corporations. This is my opportunity to put my two cents in.

**AD: I’ve had a chance to listen to your most recent album, *Polka’s Revenge*. There is such a range of polka styles on there. How did you go about choosing the different styles?**

CF: Polka is divided into so many different styles—there are probably 100 different styles around the world and 10 major ones. Everything there represents a polka. Generally, concepts for the records are mine and I tend to spend the most fully extensive out-of-control time listening to music. I just can’t stop listening to music. Even after we play somewhere all night and have to get in some vehicle and drive for five hours I will spend the first three hours listening to music. I’m the one that is listening to music and will hear something and think that it would be a cool thing for us to do. I’ll bring it in and then we will kind of talk about it and I might have a basic arrangement idea. There is no shortage of good stuff out there, I’ll tell you that.





**AD:** You guys seem like you are nonstop and I know you've been touring for a long time. Has that gotten more comfortable over the years?

**CF:** We've got our formula down. Many, many years ago one of the first luxuries we gave ourselves was that we would never share a room with each other. The first 10 years we did and finally we thought, "Well we're making enough money and we want to make it nice so let's just do this." And we never went back. So with that in mind you always know you have 8-14 hours in a room with no one else bugging you. That helps you keep your sanity. When we're really touring heavy we apply a lot of logic on the wear and tear of the band. We try to fly to a location and squeeze a bunch of shows together and then fly home the last night. From the comfort perspective we are pretty close to making it as comfortable as it can possibly be for everybody.

**AD:** Has winning two Grammys changed anything for you?

**CF:** There is an air of legitimacy that goes with it no matter what. There are only a handful that are given out every year and we have two that have been made of the not very many from the time they started. Every now and then it hits me that I actually have a couple of those things in my home. It's humbling. Even in my own cynical way I can think that there are people that sincerely dig us and actually listen to the record and actually chose what they thought was the best. So I try to think of it in the most positive way. We've been nominated lots of times and I went once and didn't dig that too much. Not my cup of tea. I'd rather stay home and find out on the computer or have someone call me. If you don't win that's great because nobody is upset with you. But then you are all they way out there and you didn't win. It's a lose, lose situation.

In terms of the Grammys, everybody has a lot of respect for that so the fact that we can say that we won these and we did that definitely carries with it some automatic respect that it didn't before and a lot of legitimacy within the field itself which was very important to us. We don't want to be a joke or a novelty version. We want the people in the polka world to dig what we are doing and see that our innovations are respectful of the form and in keeping with how the music has evolved.

**AD:** When you hear that "Austin is the Live Music Capital of the World" what do you

think?

**CF:** It's filled with more musicians willing to play for nothing than any other place in the world. Maybe you

couldn't have a scene with so much music without people willing to play for nothing. A lot of Austin musician friends make a lot more money outside of Austin than they do in Austin. But on the other hand, there are a lot of venues every night with people playing music. I think without a doubt you guys should hang onto the moniker. Denton

has their own version of that too. There is enough support of musicians in this town to be a bohemian and suffer for your art. There is a lot of support here for that. I remember when Brave Combo was more a concept than a way to make money we were doing all kinds of stuff to make money. I'm all for people paying their dues I just think it's funny that everybody knows Austin is not the greatest town in the world to play in if you want to make money.

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

**CF:** I don't know if you know who Click and Clack are of Car Talk on PBS. Well PBS is producing a primetime animated sitcom that will be starting in June of 2008 based on their show and they are using one of our songs as the theme song for it. And then they just recently asked us to score the thing. So pretty



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soon we are going to have to be doing studio and live performances hand in hand and that's going to be tricky but it's a really great opportunity for opening some doors that we've wanted to open.

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## Buddy and Hopkins

By Jason Nocera ([www.buddyandhopkins.com](http://www.buddyandhopkins.com))



AD: When you hear that "Austin is the Live Music Capital of the World" what do you



women. Men are too insecure to talk about these things and I thought I would try and write a story about that. And I did and it was really fun and I learned a lot about writing. It was a cathartic experience for me. And then 10 years went by and these producers approached me about making this and it seemed like maybe it would be fun to revisit it as a grown up. I'm a father now and my life is so different. The book was so personal and I thought, Maybe it would be interesting. And I also wanted to make a movie and it's hard to get the money together and people were interested in giving me the money to do this one so I did.

**MW: I understand one of the stars of this movie that was also in *Chelsea Walls*, helped inspire you to go ahead and push this project along.**

EH: Absolutely. When I was making *Chelsea Walls* I met this guy Mark Webber who I just fell in love with. We were a lot alike. And I thought, Wow he would be really right to play this part of William Harding. So I started adapting it with him in mind. He gave me the energy to do it and I never seriously considered anyone else for the part.

**MW: Is that how a lot of the casting was?**

EH: No, just really that part. In many ways this movie is not like other movies that get released are in that it's like cinema self-expression. It's the kind of style of movie that used to be popular in the 70s. The movie is so much about William I had no idea who else to cast. Catalina came in and the part was written for a little Sarah Lawrence white girl but Catalina had such a great take on the character it just changed that whole dynamic. And once she's Latino then her mother had to be Latino. The whole movie changed because I cast Catalina. In the book they go to Paris and I thought wow, Maybe I'll play with *The Hottest State* themes and mix those metaphors a little bit and have them go down to Mexico instead.

**MW: The music is really such a big part of this film. And Catalina's character Sarah is an aspiring singer. Was there any thought to having her do some of**

**the singing or did you already have it worked out in your head how you wanted the music handled?**

EH: It is such a big part of it. I always thought of the movie as a kind of musical. When you are 21 and falling in love it is set to music—it is a mix tape. So I wanted the whole movie to feel like a mix tape but I wanted all the music to feel original. I don't like that so much when you go see a movie and they just bought a bunch of music and it's like, "Oh what's the best scene in the movie?" "That scene where they played that Rolling Stones song that everyone loves so much."

But to answer your question, we wanted Catalina to do all her own singing in it and we started on it and then Catalina finally said one day, "I think it would be so much better if you get somebody else to sing the song." It's hard to do and she did a great job--she learned to play the guitar and she was there when we did all the recording. We found this great Argentinean singer to sing the songs and we were there and Catalina was there and we worked on how we should do them and how insecure the song should sound, you know, to just find the character together. It was a lot of fun.

**MW: The rest of the music was all original music by Jesse Harris.**

EH: He wrote a bunch of those songs for Norah Jones's first record and he is a beautiful songwriter. I knew him when I first moved to New York and I knew that I had a character that was a songwriter and so I called him up and asked him if he had some songs or if he could write some songs for this movie. The idea just bloomed out there and we thought, Well why doesn't he just right all of the music for this movie? That way it would have a continuity of authorship and the music would be this kind of narrator--like a Greek chorus--and then we would get other people to record Jesse's songs. So Catalina's character would sing some of them. For example, the movie starts and it's a flashback of Texas so what should the score to that be? Well, Willie Nelson. So I went back to Jesse and said, "What's the best thing you got? Let's send it to



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Willie and see if he will do it." So that's how we kind of worked it out

**MW: There are a lot of personal aspects of this movie and of the book of course and you get the sense of having Texas in your heart and New York in your head. That sort of juxtaposition was really made apparent through the music and through the movie. Just to see that was great. And see that men do go through just as much pain and heartache as a lot of women do. I hope that more men go out and see it and don't think that it's a chick flick.**

EH: They probably will.

**MW: They will be so mistaken. Hopefully the girlfriends will take them.**

EH: I want it to be the movie where the classic guy has a tear in his beer over some girl who broke his heart and his buddy will say to him, "Did you ever see that movie *The Hottest State*?" And he'll just slide him the DVD and the guy will feel a little bit better and be like, "All right, I can carry on."

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## JESSE HARRIS



### AUSTIN DAZE: How did you get involved with this project?

JESSE HARRIS: I've known Ethan on and off for a very long time. We've never been the kind of friends that would call each other up and hang out but we knew each other. And actually, the first time that he ever did call me was in regards to this. He said that he wanted to meet and I went and met him for a drink and he said, "I wrote a script based on my novel and I would love for you to read it. I need music and I'm very interested in your doing it and would love for you to be involved in it in any capacity that you want." So I read the script and I loved it and I called him and said I would do as much as he would let me do.

### AD: Did you know from the beginning what that meant? Did you have any idea that you would be providing the entire soundtrack?

JH: Not at all. I knew that he needed score music and I knew that he needed songs for Catalina Sandino Moreno, the lead actress, and I knew that he needed songs for my character—oh he also told me I could be in it. The whole concept of having other artists sing songs of mine came about through us talking about what we could do and we just decided, "Wow wouldn't it be cool if we did an all original soundtrack with artists covering songs by me." He felt it was important to be all one writer because then it would be cohesive and it would have a through line.

### AD: Was that a big responsibility?

JH: That was a very big undertaking. From that point it took us about 8 months until everything was recorded—which is actually pretty fast. It went pretty quickly.

### AD: Did you set out writing on your own or did he give you a lot of direction?

JH: Well there are only two songs that are original to the film. The other songs are taken from old albums of mine so he went through all my

old albums and said, "I love this song, this song, and this song" and created the list and then we began matching the songs with the singers that we wanted to sing them.

### AD: And they fit?

JH: For the most part. Norah Jones, Feist, and Bright Eyes picked their own songs but everybody else played the song that we suggested.

### AD: You've written many songs for Norah Jones. Is writing a song different when you know somebody else will be recording it?

JH: Anytime I write a song by myself I just write the song for the song's sake. I write the song to make sense for itself and be finished for itself—to be something complete. After that, then I think about whether or not somebody else can sing it. I don't think I would be able to write a song for someone specifically—I don't think so.

### AD: Has anyone ever asked you to?

JH: Usually if they do, they want to co-write it with you.

### AD: How has that experience been?

JH: It's quite different. It can be very impersonal. I find the songs to be good but to me I don't feel connected to them. I don't feel like I want to sing them. But I like them.

### AD: Is that always the case?

JH: I never sing songs I co-write.

### AD: How has this experience been?

JH: It was a lot of fun. It was a great way to be creative and I enjoyed it immensely. I would do something like it again although I'll do other things in the meantime. I'm not out looking to be a music soundtrack guy.

### AD: What's the difference between working with the music business and working with the film business?

JH: I got very lucky because the film business can often be very difficult. Someone says, "Well we like this song but the director has to check with the producers and there are 10 producers and they have to ask the writer and the star of the film." Luckily in this case Ethan and I had a very close relationship. Ethan had great instincts and so I had the great fortune to work with a director that knew what he wanted and had great taste and had the ability to let go.

### AD: How did you go about setting the music to specific scenes?

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JH: In the scoring process I knew what it needed and set music specifically for that. In a lot of other cases we would assemble everything and then use it as a palette from which to draw from. A lot of that was, believe it or not, the editor of the film. She would say, "You know I really think this song would work beautifully here" and often it would. Sometimes it didn't and we would talk it over. It was a big process.

### AD: How does it feel to see it all come together?

JH: It is very gratifying. It's really fun to put on the record and just listen to it. For so long I didn't want to listen to it because every song was on a separate CD and so to have it all on one record and all sounding so good is great.

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

JH: Right now I'm on the road touring to promote this album and my own album *Feel*—my seventh solo album. So I'm promoting that. That's about it for now. Just performing live which is really refreshing for me because I've spent so much time in the studio for the past couple of years it's just fun to get out and tour and play live.

### AD: Why don't you live here?

JH: Well after tonight I'm wondering the same thing. I didn't know Austin was this lively. This place is crazy. It's Wednesday night and there is no parking downtown, the streets are jumping with people—it's like the Wild West. I normally only come during SXSW which is such a drag. This is really eye-opening. I'll be back.

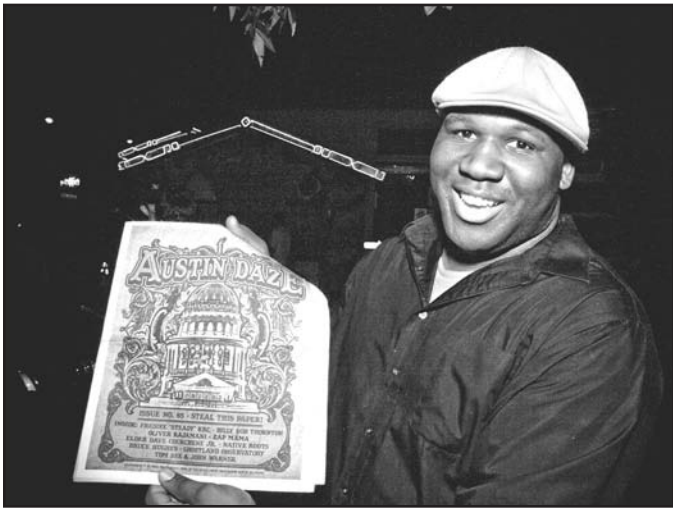
### AD: What wisdom would you pass on to a musician starting out in the business?

JH: Well this is just my point of you: I would impress upon young musicians to not worry so much about the business and to focus on their music and really make their music as good as they can be. Be good on their instruments, and practice, and write lots of songs, and make good music because the world really needs good music and there are a lot of people really waiting for it. Make good music and people will want to hear it.

\*\*\*



## BIG SAM



The spirit of New Orleans is in his blood. The funk is in his soul. A few moments with Big Sam's Funky Nation and there is no doubt that good times are in the air.

### AUSTIN DAZE: What moved you to pick up the trombone?

BIG SAM: Well, they call me Big Sam and I was always big as a kid. I was playing basketball—I thought I would be a basketball star one day, you know? But that didn't work out because I was too big for my age group. So after playing for years and years and years my agent finally said that I was too tall to play in that league but wasn't able to play with the older kids so I had to find something else to do and I was in middle school and I said, "Well, I'm going to join the marching band"--just to find something to do. I went to the band leader and said I wanted to play and he asked me, "Well what do you want to play?" And I said, "Well, whatever you need people

on." And he said, "The trombone." And I said, "What's that?" Ever since that day I've been trying to get better and better.

### AD: When did you know that this was going to be your path?

BS: I knew this was going to be my path by my junior year of high school. In tenth grade my mom bought me this CD called *Ears to the Wall* by the Dirty Dozen Brass Band. That was the album that made me decide I wanted to play jazz. Before that, I would just do marching bands in schools and in streets and stuff like that. But my tenth grade year when I heard this band, I was like, "Man this band is killer--I want to play with this band one day in my life or have my own band that is something like this." Three years later I was playing with them. It turned out that the trumpet player's daughter was a friend of mine the whole time and I never knew who her father was. When I met him everything just worked out. I met him at her house for her birthday party and we started talking. I told him if he ever needed a trumpet player to give me a call and he did. And then we went on tour with Widespread Panic, Gov't Mule, Dave Matthews, Steve Winwood. The first concert I did with them I was like 18 or 19 and it was in front of 20,000 people. It was us and Widespread Panic. And I just sat there in awe because I didn't know music could be like this. I thought you just went from club to club to club. I didn't know it was like that. And I was like, "Man I've got to stick with this and if I don't I've got to do my own thing." But ever since I heard that CD I knew that was what I wanted to do for a living. And now

I'm blessed enough to be doing my own thing. I started off having pretty much the same vibe as Dirty Dozen--it's still in there somewhere because we all have the New Orleans sound. Actually, I just wrote a song called, "Dozenland". It wasn't on purpose. I had this song and was like, "What should I name it?" It sounded like Dirty Dozen, so I named it "Dozenland".

Dirty Dozen taught me everything I know today. They are the main group that really pushed me.

### AD: Can you compare the Austin music scene to the New Orleans music scene?

BS: Both music scenes are so strong--and I'm from New Orleans. I get the same love here that I get in New Orleans. It's like a tie. Both music scenes are really happening and both music scenes have killer bands. You all have a lot of bands from New Orleans down here now, you know? In New Orleans you get the obvious New Orleans sound and here you might have more blues and rock bands but otherwise it's the same. Everybody wants to have a good time--everybody wants to party. We have Bourbon Street, you have Sixth Street. It's like the same vibe. No matter how different the music they have the same feeling. And that's a good feeling; that's a good thing.

### AD: What makes a really great show for you?

BS: The crowd just going crazy the whole time. We'll do some shows and...actually no, they are all pretty much crazy. Even this one show, we were playing for senior citizens and by the second song all these people were on their feet and line dancing. It was cool. We've never had a show where people weren't just dancing at all.

### AD: Do you ever get nervous in front of big crowds?

BS: No. I love it. That gives me a rush. I get so excited. I worry about writing new music and putting it out there. Tonight we did four new songs that I'm working on for my third album that should be coming out in March. It's always nerve wracking to put the new stuff out there because you wonder, "Are they





**BIG SAM  
FROM PAGE 8**

going to like it? I hope they respond well to it." They are songs people never heard before. But you just put yourself out there because you are the artist. You never know. But luckily, everybody loved it. It was good.

**AD: Do you write all your own music?**

BS: Yeah, I write everything. I do a few covers here and there but mostly my whole show is all originals. We didn't do any covers songs really tonight. Even at ACL everything was mostly originals.

**AD: Your audience is such an important part of the experience and the energy that you give to them is incredible. Has that been in you since you started or was it something you learned along the way?**

BS: It's just a New Orleans thing. When I was playing with Dirty Dozen, in all those shows, you aren't actually the front man but you still had a position of a front man because you were working the mic and working the crowd. All of that comes naturally—I don't have to think about it and I never did especially when I was playing with Dirty Dozen doing 300 dates a year. It's non stop. Everything just rubs off on you. It's like when you live in a certain city or a country for a long time you begin to pick up their accent and things like that. Everything just rubbed off: how to read the crowd and knowing what music to play for that crowd. A set isn't going to be the same set every time. Depending on the crowd, I might want to do a slow set—but that's very rare. I've done it maybe two times since I've had the band in the past six years but it worked then and the crowd would get up and slow dance.

**AD: How did it feel to be asked to play ACL?**

BS: Man, it felt so good. I've wanted to do a big festival like ACL for awhile now. My band has been together six years now and it's pretty hard to get the big festivals. I've been waiting for something like this to come through. This is the first major festival we've done. We do Jazz Fest and Voodoo Fest but this is the first thing outside of New Orleans that we were able to jump on. For the past six months I've been like, "I can't wait, I can't wait." And then **we got to ACL and the crowd was loud. From the stage, I don't know how it was from the house, but from the stage the crowd was louder than us. They were just screaming out. We were like, "We have to play harder." But I love it.**

**AD: What wisdom have you learned in the music business that you would pass on to other musicians?**

BS: Stay true to yourself. No matter what you are doing or how you are doing it. If you think that somebody else thinks it sucks, don't worry about it. As long as you think that it is good and you feel in your heart that it is good, do what you are doing and you'll succeed in anything. That's pretty much all you can do. There's no other way to do it. Do what you do and make sure you do it well.

**AD: What's next?**

BS: My next show is another festival in Charleston, South Carolina and then New York City. We've got a bunch of stuff coming up. The band is moving; it's happening the way that it should be, thank God.

\*\*\*



## REVIEWS



### SPACED

*The complete first series*

This quite possibly the best TV show we have in the store. It stars the main characters from Shaun of the Dead and was written by them, too.- alex

### The Glamorous Life of Sachiko Hani

Perverted, funny, totally weird, tons of radom sex, why don't we make movies like this here in America? Really liked this. – alex



### PRIMER

This is a awesome science fiction achievement by a brilliant problem solver. Orginally an engineer. Shane Carruth taught himself filmmaking concieved ,wrote, directed, edited, and scored Primer for a whopping \$7,000. And it's absolutely amazing- alex

### Casual Fridays

Imagine if Palfloat made a movie. It would be like this . TV Carnage f@#\*king rules! –BEN ...there is ahidden audio track on this you must find it. It will change your Life.



### BORN INTO BROTHELS

It's easy to see why this movie won an acadamy award. You will fall in Love with these kids.-Nat

### LA SIERRA : Live Fast Die Young

Urban Warfare in the Barries at Medellin Columbia  
Some of the distrurbing Shit you'll ever see!....staff.



### THE SOLDIER

Early 80's euro-terror masterpiece....Tangerine Dream soundtrack. Kinski as bad-guy cameo and the "Wise-guy" Ken Wahi at his greasy best. More skiing, shooting, diving, shooting, bombs and shooting than you can shoot a stick at-Aaron



## BROWNOUT! BETO MARTINEZ AND GREG GONZALEZ



I've been friends with these guys since pre Austin Daze days. Grupo Fantasma brought us all together and even helped the Daze move into newsprint. Grupo's spawn, Brownout is a much welcomed addition to the Austin music scene and are quickly becoming a major force in funk.

**AUSTIN DAZE:** How did this project come about and when did it become a reality you guys knew you would stick to?

**BETO MARTINEZ:** Before we had Grupo Fantasma we were The Blimp and it was like a funk rock project. When we started doing Fantasma more full time it was pretty much straight Latin. Brownout kind of came about from us wanting to go back and do the straight funk stuff. So it was like, 2003, that

Adrian (Quesada) approached us and said, "Hey man we should put a funk band back together." And that's where we started. It was just a natural thing. We did it not with the intention of making it a hard core project or anything. We started with a bunch of covers of old funk stuff that we wanted to do and played a couple of gigs which were nothing special--7 people. Our first big was opening for De La Sol. We kept doing it but just every once in awhile—it was really a side project of Fantasma. I don't think there was ever a question of "Do we want to do this?" because that is what we always did. It was a return to funk; it was a natural outlet. With Fantasma, it's a bigger band and the music definitely has to be more structured and with Brownout it was kind of our stretching out thing. As soon as we put it together people just started bringing in music.

**AUSTIN DAZE:** You guys have been incredibly busy with both Fantasma and Brownout. When do you have time to breathe?

**GREG GONZALEZ:** Sitting in the van. It's not always a pleasant experience breathing in the band. Yeah, Fantasma has been keeping us really busy and we spend all our free time working on the Brownout album which we finally finished. Right now we are home for two weeks so it's kind of our breathing period.

**AD:** A few years ago, Les Claypool of all people shot me down for asking him a question about his side projects. He said, and I'm paraphrasing, "There are no side

projects only what you are doing right now." What do you think about that?

**GG:** I guess we can agree with that. It's not like you are going to get some Sophie's Choice situation where it's Brownout or Grupo and you can never see the other one again. We are all the same dudes so sometimes we'll pull out a Brownout song when we are playing with Grupo.

**AD:** It's interesting because Beto, you use "side project" in reference to how it all started. Do you still think of it that way?

**BM:** Kind of. Not everyone that is in Grupo is in Brownout but everyone that is in Brownout is in Grupo. I think in that way it is because we can't play with Brownout as much as I'd like to because we are playing with Fantasma. At this point it's the main thing because that's the band we are getting gigs with—it's the band that feeds us. So I kind of view it as a side project. It's not a negative thing. When I go home I don't say, "Ok, now I'm working on Fantasma." I just work on whatever comes to mind and it could be either one.

**GG:** Also, we've done a lot of gigs, like I said, where Grupo will play a Brownout song or it will be a Brownout gig and everyone from Grupo is there and it's like, "While we are here let's play a Grupo song." A lot of it has to do with the fact that there are so many talented people in this group if we all wrote one song we wouldn't have enough time to rehearse it. So there was just a back log of other material that didn't fit the Grupo mold but was still great material. So it was like,





**BROWNOUT!  
FROM PAGE 10**

"Let's play some instrumental stuff as it is." I could see what

Les is saying but maybe for him with his other projects not everyone is in the same band. With us, there's not such a distinct band.

**AD: When do you guys find time to practice and lay down tunes? How does that work?**

BM: We've had, for as long as I can remember, probably 7 years now, we've had a weekly practice. We pretty much do that all the time unless we've been playing nonstop. There are times that we can't rehearse because we've been playing so much and you have one day to go home and see your wife or whatever--it's just too hard. Otherwise that rehearsal date is pretty religious. We make time for it unless it's completely impossible. I try to practice at home as much as I can. And then a few of us have those really cool Macs which are basically our own home studio and we record material and share it with each other. Otherwise we collaborate when we can and bring stuff to the rehearsal. I think everyone is working on their own stuff on their own.

GG: Everyone has their own process. Some guys will write music. Like Leo (Gauna) will come in and have all this stuff written out. Other people will have this little idea and then we will develop it. With Brownout you can come in with an idea and just do that. It's hard to generalize.

**AD: How do you pick the covers for Brownout?**

BM: The covers that we do in Brownout are all songs that we personally really like. The stuff we do is all hard core funk or Latin funk and some of it is obscure stuff. We are all music junkies and we look for music all the time. We are always trading music and trying to find just the more obscure and cool stuff. Lately, we've been trying to write more than we play covers so we do have a lot of original stuff. But the covers are personal and artists that we respect--older 70s funk.

**AD: Tell us about this new album.**

GG: I think the title says it all: *Homenaje*. The title means "homage". It's kind of our interpretation of the funk that we wanted to hear, of the funk that we listen to. For a long time I was too poor to buy new CDs so I would go to the record store and get the dollar records--the older stuff or more obscure stuff that maybe people's parents listened to. And I think a lot of us through one way or another has gotten into that bigger mentality of listening for obscure stuff, of something really fresh that was looked over in the past. That's the kind of vibe I think we tried to put into this

album. We did it, by ourselves for the most part, in all different locations. Some songs were mixed by pros some songs were mixed by me or Adrian, some songs were produced entirely by an individual, and some songs were produced in a group. But I think the unifying thing is that the whole album is paying respect to these styles and trying to add our own little twist to them without taking away the rawness and the essential quality of those funk songs.

BM: We definitely went at it with the approach that we wanted it to sound raw, to sound like it was recorded in 1973 to tape in some little studio. And some of the tracks were recorded to tape. But a lot of it we did on our own and recorded in six different studios. The closest thing that I can think of that's new music that has that sound is Sharon Jones and the Dap Kings and Poets of Rhythm--those guys have definitely been able to capture the old funk sound. That's what we wanted to do; we didn't want it to come across as a slick new album. We had a very distinct sound in mind.

**AD: What makes a good show for you?**

GG: An enormous paycheck.

BM: It's a combination of things. First of all, our performance. If we don't mess up too much, we are happy with that. But more than that, our audience. If the crowd is into it then we play better than we would if people were ignoring us. So it's a combination of both our performance and what we get from the crowd.

GG: let's not forget the sound. We've been fortunate to work with some really great sound people and know some really talented sound people and try and work with them whenever we can. Nothing can slaughter a good show more than bad sound. You're audience can be there and you can play perfect but if it sounds like crap because of somebody else you can't do anything about it.

BM: With Fantasma we've been growing and doing these big shows where there are thousands of people which is really cool but with Brownout it's kind of going back to what Fantasma used to be which is the smaller club shows where we are cramped on the stage and the crowd is cramped and it's like this really loud, sweaty atmosphere. That's what I enjoy

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the most. I know that a bunch of us get into that. It's going back to where it all started: small clubs and people dancing all night.

**AD: What makes this town special for you?**

GG: Mostly it's the people. We travel all over the place and see all kinds of different stuff--more enlightened governments perhaps or nicer architecture--but it's really the people we miss when we are out there.

BM: I've been here for eleven years now and I really couldn't think of living anywhere else. There is a lot of music, musicians, and a lot of places to play. Things like Austin Daze and the whole grass roots artist community it's pretty unique in Texas and definitely in the country. This is where we made whatever it is that we do. This is where we did it. \*\*\*

**DYLAN QUOTE**

Black crows in the  
meadow  
Across a broad  
highway.  
Black crows in the  
meadow

Across a broad  
highway.  
Though it's funny,  
honey,  
I just don't feel  
much like a  
Scarecrow today.



# DAISY RIPROCK'S CD REVIEWS



Hello Darlings...

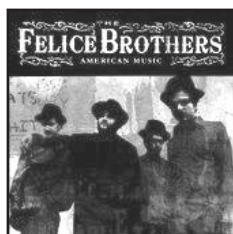
I am Daisy Riprock, guiding you through the supersonic universe of freshly pressed music.

Ever seen ads for those contests for bands to submit their music to? They pay a week's grocery money to have their music judged by a panel of guys who worked in the A & R department at a major label for a couple of weeks in the 70's. I knew I should have gone to A & R school! But then I would have to find reasons to not like music, and that would be a drag. I decided to have my own secret contest this month, to find a new favorite artist in cyberspace. There were no entries allowed, I just swam around web to fish out some good stuff. To find out who the winner was, read the reviews.

Bands, please keep sending those CDs, I listen to every one I receive, and try to write about as many of you lovelies as I can. You can now friend me up on myspace as well at [www.myspace.com/daisyriprock](http://www.myspace.com/daisyriprock). Ciao Bella!

## THE FELICE BROTHERS

Adventures of the Felice Brothers, Vol. I



The joy of mischief. We know it well at an early age. As we get older, we tend to grudgingly indulge in the dread of responsibility. Fun gets a new definition, and it is regrettably close to what we once considered lame. What happened to that sense of adventure?

Suspicion is the Felice Brothers stole it from us when we were napping, bottled it up, and are now cleverly selling it back to us as music. Leading a life of petty crime, they are dirty enough to be dangerous, yet just clean cut enough to appear trustworthy. These are the types of criminals that steal your heart, and leave you feeling good after being conned. They are like a great night out, and you really should have been home two hours ago, but everything has taken an unexpected twist and the excitement has overcome your common sense.

Led by blood brothers Simone, Ian and James Felice, this New York group conjures up the best the East Coast has given us through Asbury Park Springsteen and The Band's Woodstock years. The lyrics put you out on the street after midnight, in the old Buick with a gun in the glove box, or in a trench coat with an envelope bulging with cash that came from shooting craps in a back room. If Dashiell Hammett were to have a favorite band, my guess is it would be these cats.

Seeing this band perform reminded me why I loved music so much, and how fun it can really be. Camaraderie rules with these guys, and it is contagious. That feeling translated well onto CD.

## 8 Daisy stars

Daisy's favorite lyric: "Trouble's been hard; though I know in that I ain't alone"

===

## STEFANIE FIX – Crooked Smile:



We all have a crooked smile. You know what I'm talking about. That smile we give after we've been knocked around a bit and taken a hard punch in the ring of life. The one that shows we are tough enough to take whatever comes at us and come back with a little something extra.

Crooked Smile is a cutting performance from a raw and edgy performer. The lyrics are as real as anything you might read in the diary your roommate accidentally left on the kitchen table. (Not that I've been reading your diary, Lily! Honest!) Producers Stephen Doster and Johnny Goudie slide the album into the pop category, but it's Ms. Fix's emotionally driven performances that provide the real substance and make these songs happen.

I first saw Ms. Fix at the now legendary Alice's Restaurant, on stage with just a guitar and found her to be quite engaging. Although the full band sound dresses up the songs a bit,

my favorite cuts are the acoustic based "No Reason Now" and "Don't Go, Don't Stay." She is one artist that stands up well on her own.

## 8 Daisy stars

Daisy's favorite lyric: "Gonna hold my head up like I ain't been put down"

===

## JOE HENRY – Civilians



Joe Henry is one of those artists that have been working for quite a while, built a loyal following, but never cracked the mainstream. That is probably helpful to many of them, by giving an opportunity to create without the pressure of the spotlight.

This is Mr. Henry's first offering in a few years, after producing such musical wonders as Solomon Burke, Elvis Costello and Richie Havens, among others. He claims working as a producer gave him insight to doing this project, and whatever magic he picked up in that role wove a brilliant and mesmerizing tapestry entitled Civilians. Airy, smoky and open sounding, it is rich with texture, poetic in lyricism.

A focused and cohesive statement, this album moved me more than anything I have heard from him before, and could be defined as his personal classic. The centerpiece, "Our Song," is a stirring documentary of a changing America as seen through the eyes of Willie Mays. Although disappointed with the turns this country has made, the baseball great ends his lament concluding that it all might make him a better man. Perspective of the record as a whole can be given here. Intimate like a candlelight dinner, shadowy as the dining room, at once dark yet warm and hopeful.

Mr. Henry stated the only aim for this release was, "to make a better record, a different record than I've made before." If I were a preacher, I'd say, "Amen to that!" If I were an explorer, I'd shout "Eureka!" But I'm a music reviewer, honey, and I'll just say, "Damn near perfect."

## 10 Daisy stars

Daisy's favorite lyric: "Time is a lion, and you are a lamb"

===



## THE BRIAN SETZER ORCHESTRA – Wolfgang's Big Night Out

A cool cat goes classical. Hey, if you had your very own orchestra, wouldn't you?



Mr. Setzer has taken what scholars would call, "the world's most beautiful music" and jazzes it up big band style. Showing no mercy, he even renames the "1812 Overture" as "1812 Overdrive," and labels Rossini's "William Tell Overture" as "Swingin' Willie." Only a true rock-ably rebel would challenge the way masterpieces have been performed for centuries and then whip the titles into contemporary slang.

So, how was Beethoven's gig at Birdland?

As far as this gal can tell, never in recorded history have we been able to do the jitterbug to Symphony No. 5. Ever wanted to shimmy to A Little Night Music before? Though skeptical before playing the CD for the first time, I was instantly charmed by it. Music is supposed to be fun, and this album brings out hipness to great pieces that hasn't been exposed before. Who even knew it was there? Apparently Mr. Setzer, who continues to record groundbreaking material while embracing traditional American rock n roll and jazz.

Usually, the question I ask when an artist experiments is, "Did it work?" After listening to Wolfgang's Big Night Out I asked, "Why, in the post Sinatra/Count Basie world hasn't anyone put this out before?" I hereby nickname this album as Songs for Swingin' Music Majors.

### 9.5 Daisy Stars

## TERRI HENDRIX - The Spiritual Kind

The Queen of DIY has now released nine albums. Let me spin some perspective on this for you, darlings. Led Zeppelin made nine albums.

Pearl Jam has only made eight, and Radiohead six. Now, how many have Willie and George Strait made? Even discographies are bigger in Texas.



It is common for singer/songwriters to surround themselves with crackpot musicians that are on a musical level far superior to the artist, and all too often their playing is much stronger than the songwriting itself. With Ms. Hendrix, however, this is not the case. Although surrounded by some all-stars (Lloyd Maines, Paul Percy, Riley Osbourn and others), what shines through most is her lilting vocals, catchy songwriting and ability to play several instruments. Her Mississippi John Hurt influenced guitar picking and new-found harmonica talents are just as solid as the pros behind her.

Despite her studio experience, she claims that The Spiritual Kind is the first record she's ever made where she felt like everything "just kind of clicked in gear." Indeed, she sounds much more confident and relaxed than ever, and it really strengthens this recording compared to many of her earlier efforts. She has always had a knack for writing lighthearted songs, but shows up strong in the socially charged "Jim Thorpe's Blues" and the inspiring "If I Had a Daughter." This record should be a favorite with old fans and win her some new ones as well.

### We'll give album No. 9 9 Daisy stars

Daisy's favorite lyric: "You know it's blues and BBQ for the spiritual kind"

===

## LIZ TORMES – Limelight

I figured with so many band contests going on I would have one of my own. The major differences between mine and the corporate ones are mine doesn't cost thirty bucks, I snoop around myspace and choose the entrants, and the grand prize is a music review right here, with a guaranteed release, rather than a deal to record music the label will never let see the light of day. Liz Tormes won my unpublicized contest.



What a winner Limelight is. Ms. Tormes' vocals are graceful, understated and compelling. They mesh perfectly with songwriting that is nothing but absolutely honest. This record is soft spoken and intimate, like having coffee with a close friend who really needs someone to talk to, and afterward you leave thankful that you have a person in your life that is so strong and sincere.

An outstanding album, especially when you consider this is a debut. Expect to hear much more from this New York singer/songwriter.

### 9 Daisy stars

Daisy's favorite lyric: "Can I have better days, let them come, let them come"

====

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## DAISY'S RED RYDER BB GUNSHOTS

**ANIMAL COLLECTIVE – Strawberry Jam:** Anything can and will happen with these indie rockers. Can they become the next giants of the genre? Daisy's Magic 8 ball says, "outlook good" with this release. 9 shots.

**BOOMBOX ATX – Feel the ATX:** I'm feel-in' it! Is there a superlative past "funky?" More ass shakin' than a pack of mules at the Grand Canyon. 9 shots.

**KEVIN CARROLL – Tourmaline:** Mr. Carroll is a master of unique melodies and chord progressions. An exceptionally fresh sounding pop flavored CD. 9 shots.

**LISA HAYES – Somewhere Deep in Texas:** Mmm, good. Just like Grandma's home cooking. Tasty mix of fine songwriting, southern charm and Texas twang. 8 shots.

**WILLIAM J. FERRARINI – The Love of Family:** He is your neighbor you hear playing on the back porch and you think, "Hey, that guy's good!" Love his voice. 8 shots.

**BETTYSOO – Little Tiny Secrets:** Ah, yes. We love Bettysoo here at The Daze. Melodies and vocals that sink in and leave you craving more. 8.5 shots.

**SHOTGUN PARTY – Self-titled:** Invite me to the party! Enthusiastic debut featuring hayride sounding violin and standup bass supporting jubilant vocals. 8 shot

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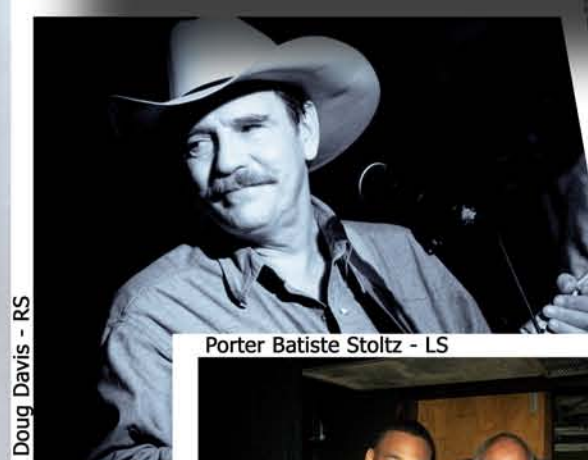
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Band of Heathens - MR



Porter Batiste Stoltz - LS



Coffee Drinkers - RS



Fai Jow and George Devore - RS



Rich Brotherton - RS



Mary Cutrufello - RS



Derek O'Brien - RS

Doug Davis - RS



Jeff Hartsough and Alejandro Vallejo - RS



Jeremy Nail and Dustin Welch - RS



Cindy Cashdollar - RS



Trevor Smith - RS



Guy Forsyth - RS



Zap Mama - KE



Big Sam's Funky Nation - RS



Billy Bright and Tyler Balhrop - RS



Tina Rose and Gary Primich - RS



## GRAHAM WILLIAMS



We shared some words with the man behind Fun Fun Fun Fest. He and his company, Transmission Entertainment are responsible for keeping the Austin music scene vibrant and eclectic.

### AUSTIN DAZE: How did you get started in the music business?

GRAHAM WILLIAMS: I was into music from a young age. I started playing in bands when I was a kid. In high school we had a band and it's not like clubs will book your band when you are a kid--you can't get a show at a bar as a 14 year old playing punk rock--so we would put on

our own shows. We'd rent out VFW Halls and warehouses and find old abandoned houses that were in a bad neighborhood. That's just how we did shows. We printed out flyers and walked all over and pasted them all over town. We would get all of our friends bands together and just put on shows. I did that forever—all through high school. Every once in awhile you would get lucky as you got more established and get to play a club--but not that often. So I did that for years. Just to enjoy it, not to make money. I didn't know there was a "music business". For me it was, I'll serve food in the cafeteria or work at a gas station and then on the weekends I'll play music—there was never any idea of it

being a job. When I was a little older, I want to say 19, I started working security at Emo's and then I left. And then the guy who was booking the shows there was leaving and they needed somebody to take over and they knew I booked shows, for enjoyment, around town and because of that I just kind of fell into place working there. And as I started working at the club I learned more about the business side of booking; about how to be into music and do what you do because you enjoy it but also making it financially viable too. I was there for a long time--almost 9 years--so eventually I branched out to do my own thing. After working for someone else for that long I figured I should try and do something for myself.

of drama. Austin is very competitive because there are a lot of promoters and a lot of clubs. It's such a big music town and there are so many bands coming through but at the same time only so much of an audience. We don't live in LA or New York where there are millions of people. There are only so many people that want to see bands so people are really competitive about shows. That's a whole other side of it that is there. But at the same time, the competition is what makes the shows better. I mean people work harder to get better bands to play so more people show up and the bands are happier. There's a lot of work that goes along with it and you just have to want to do it. If you are not playing music or doing art or whatever it is that you do, if you don't enjoy what you do, why do it? And if you do have some crappy nine to five job hopefully you have something on the weekends. Luckily I enjoy music, and I love Austin so I'm able to work within something I enjoy.

### AD: Tell us about Transmission Entertainment.

GW: Well it started off as a concept. I've been at the same club for a long time and because I was on salary I couldn't book other shows so that was really limiting. Especially since I started doing the Fun Fun Fun Festival, I knew that I just wanted to do more and I knew that working for someone else I could never do that. So I started kicking around the idea of starting my own thing and I ended up meeting up with a few partners who were interested in doing the same thing. Chris Butler owns Super! Alright! Media which is a production company that mainly does videos for bands--they are shooting ACL this year, or editing it or something. They do a lot of cool things with film and bring a whole new concept to it, like filming shows in HD and showing them online so you can watch bands in another town. James Moody and Michael Terrazas are great business guys and own bars downtown. We got together and it turned out that we all had the same idea and each had something different to bring to the table that the other didn't as far as what could make this larger and more active. So we kind of built it off that idea: let's turn this into something more than just having a blank calendar, filling it in, and hoping people show up. We wanted to promote these shows and add video and do all kinds of venues and all kinds of great bands within the spectrum of what we do stylistically.

### AD: Do you have a specific genre of music or style that is part of that vision?

GW: A little bit. It's mostly progressive or underground music. A lot of punk and a lot of indie rock are probably the main stuff we book. A lot of underground hip hop and DJ stuff; a lot of inventive or progressive music. That being said, we do book a lot of other stuff as well just a lot less of what some of the other promoters

AD: What drives you to stay on as a booker? I know it can be a thankless job where you are often the scapegoat when things don't work out.

GW: I guess I like the music enough, I enjoy what I do enough, and I care more about that part of it than I do the ego or the financial aspect. There's always a lot



or agents or venues might book. They kind of have that working and I don't know as much about it. I'm not going to promote an opera. I don't know where in West Lake you hang up flyers.

**AD: What is special about Austin to you?**

**GW:** I was born and raised here. I'm one of the few people that I know that actually grew up in this town. It's always retained this cool liberal and progressive vibe that isn't in other towns. I love

other cities—I just got back from Chicago and I'll be going to New York and LA in the next couple of months and those towns are amazing. I think there are a lot of great cities but they are all so different. Austin only feels like Austin. You go to other towns and they say, "Oh yeah, it's so much like Austin." I don't really see it. You here a lot of people say they don't like the bigger companies coming in. I'm not really so much against it. I think you are always going to move forward and grow. As long as there is not a Wal-mart on every corner and the cool local businesses don't fizzle out. If any-

thing, I think the cool local businesses can benefit from Austin being such a hub of more and more people moving here and just kind of grow with it. I remember when I was in high school I was in a band and our car broke down in Houston and we ended up being in Houston for a week staying with a friend. Houston, which is f\*\*king huge, and we're stuck there. At night, we are like, "Where can we go eat?" Well there's a Denny's and an IHOP." "You don't have a Kerby Lane or a Magnolia or a cool all night place with really good food?" "What about movies?" "Oh, movies stop at this time--there are no late night movies. There are no cool clubs." I remember we went to a Bookstop that had a coffee shop. I couldn't believe we were at a Bookstop on a Friday night. In Austin there is stuff to do during the day--it's a beautiful city--and there is a great nightlife too. You don't really get that balance that is based around younger people that are into creative things that you do in other cities that are a lot more metropolis and a lot less organic.

**AD: Tell us about Fun Fun Fun Fest.**

**GW:** I started it last year. It came about because there were a bunch of bands coming through on tour and there was nowhere for them to play. I contacted every large club in town and everyone was booked that weekend in Austin. The "Music Capital of the World" and these really big bands couldn't get a show. I had worked with Alamo Drafthouse at a few

events at Waterloo Park and so we combined forces and rented out the park from the city and put this event together. The event focused on progressive, underground, alternative music. It's a bigger spectrum than most people realize. Like last year we had Peaches and Spoon and Black Angels, stuff like that on the Indie rock stage and then 200 ft away we had Circle Jerk and more punk bands. And then we have DJs and stuff on the other stage. That music scene is a lot more incestuous than I think people realize. One of my big headliners this year is this band Murder City Devils from Seattle. They are a good example of that kind of band.: the bass player is in this mel-low folk band, the gui-

tar player was in Modest Mouse--each of them has all played different styles of music. I really wanted to showcase all the different types of styles of music under that umbrella. I think I've done that pretty well.

**AD: How many bands play in the festival?**

**GW:** It is two days long this year and I want to say there are 75 bands—a lot.

**AD: How much of a jump is that from last year?**

**GW:** It's a lot bigger. Last year we had over 20 bands and it was one day. This year we've got a lot more music and more days. One day just seems too short.

**AD: When is it?**

**GW:** November 3rd and 4th.

**AD: So what are some of the highlights this year?**

**GW:** It's a good mix. There are more details on the website which is funfunfunfest.com. Some of the heavier bands we've got are Neurosis, Murder City Devils, Against Me!—who were just on Letterman last night. Lifetime, the Sword, Sick of it All, are some really great acts. And then as far as the other stages we've got Cat Power, Okkervil River—who were on Conan this week too--New Pornographers, Explosions in the Sky. There is a lot of really, really good stuff and a lot of really good locals as well. So overall, I'm expecting it to be a really big event.

**AD: As long as you have been involved in the music business, what are some lessons you have learned?**

**GW:** I don't know. Maybe I haven't learned anything. My starting my own new thing was a little weird for people. But ultimately, you have to do what you do and enjoy it and do it right. I have a good reputation for booking bands and treating everyone well for years and I've been doing that for so long I can't imagine being any other way. You have to be careful not to get trapped in that sleazy side of the music business. There are tons of that in Austin; there are tons of that all over the world. It's tough; you get caught in that whole trap. I've just always avoided it. It works for some people. There are some people that are hugely successful just by being total sharks but I'd rather not do it. If I have to stoop to that level and lie to people, why am I doing it? I'll work at a grocery store again. I'd rather do that than be part of the drama. I just do what I do well and hopefully it pays off.

**AD: Anything else?**

**GW:** Not really. Thanks for the interview. It's awesome that you guys are here doing what you are doing.

\*\*\*

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## SHELLEY KING



### AUSTIN DAZE: How did you get involved with music and when did you know it would be your path?

SHELLEY KING: I have been involved with music my whole life. My family is very musical. I always knew that I wanted music to be my path but I never had a clear idea on how to create that path. It took a long time to get there. When I was a teenager I started writing songs but for some reason I never really envisioned myself producing those songs with a band—it just didn't dawn on me until much later. When I was in my early 20s I saw a band play in Houston called Miss Molly and the Passions and she was so awesome. We were at this packed club and everyone was sweaty and grooving to the music and I was drinking and I had a message from God laid on me that night that that was what I had to do—I had to do it. I walked out of Club Hey Hey in Houston in 1989 in search of how to put a band together. I started working on that and got some gigs in Houston. My drummer now, Perry (Drake) and Kyle Judd, they were in my Houston band in 1990 and 1991.

Everyone started saying that based on the kind of music I was doing I should check out Austin. At the time I just didn't know what was up. I came to Austin to check it out and happened to come during SXSW and I thought Austin was always like that all the time. And in a lot of ways it is. And I totally fell in love with it and started making Austin my weekend destination for a couple of years until I could make it my home base. I moved here in November of 1992 just to pursue music. I quit my day job in 1998 to pursue music full time. In the beginning I thought that I could have a job and have my music until my music got big enough to take over and then I could quit my job but I just found myself in a situation that I couldn't get where I wanted to get with either thing—with the day job or with the music—unless I dedicated myself to it 100%. I found that I had little interest in my day job and a whole lot of interest in my music and so I thought to myself on June 15th, 1998 this is it; this is right now. I have to quit my job and dedicate myself to music full time because I cannot

live with regrets. I can't look back in 20 years and say, "I should have done it." I did it and I'm glad I did it.

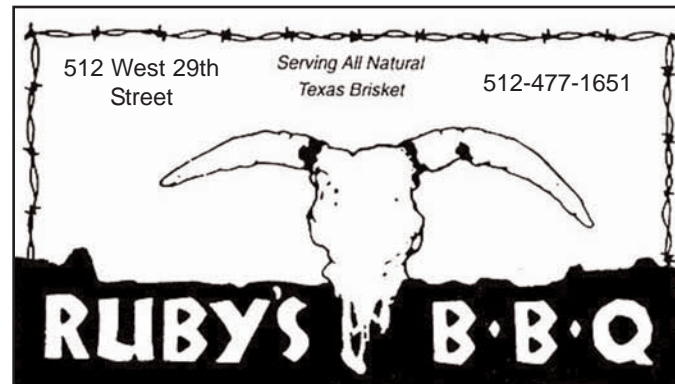
It's been ten years since I made that decision and I feel like the milestones behind me now are because I dedicated myself to it. Dedicating myself to it is what made it happen.

### AD: Do you have a process you go through when you write a song and how do you know when you've hit on something really special?

SK: A process, no. I probably should have one, but I don't. I think people who have their special formula that works for them, that's really good and they can turn out more songs. I'm very emotional and I go with when I'm inspired and when something touches me emotionally. And it could just be a great melody pops in my head, or I'm jamming on my guitar and a cool riff comes up. But mostly for me it's a lyrical idea that kind of gets me and makes things start turning. I do write with other people and in those situations we may have appointments where we sit down and write a song. And we may sit there and pound on that notebook all day until finally a song happens. I've written songs with Sarah Hickman and I'm in the process of writing songs now with Patricia Vaughn. And all of those processes are completely different. None of them are the Shelly King method. My favorite method is when I'm inspired and it all happens at once and writes itself. I wrote a song called, "The Highway", which was the title track to my second album, and that song completely wrote itself. I was looking at the moon and the moon was just one of those giant moons that come up over the horizon and are red at first until they get up high on the sky and get clearer. And I took off driving following that moon trying to get some lyrics or a song and when I felt like I had it I turned around and went home. I swear when I pulled into my driveway the entire bridge popped into my head, completely all together. I ran inside and got my guitar and it was the whole song. You wait around for divine intervention you might right a song every five years so it's about sitting down and making myself write.

### AD: How does it work when other artists cover your songs? How does it feel to hear your songs coming from someone else?

SK: It's really cool. I love it. I've had my songs covered by a whole lot of artists—a lot of people that nobody has even heard of yet and that's really neat that artists that are just trying to become known are gravitating to my songs. It's really nice to hear anybody do a different version. Toni Price has covered several of my songs and she was one of the first people to really do that and there's nothing like it. One of the greatest feelings I ever had was to hear Toni Price open her Austin City Limits show with



my song called "Call of My Heart"—that blew my mind. She had told me that she had done my songs on the recording of it but that they had gotten cut and weren't going to be in the show, so I actually didn't even watch it the night that it aired. I went to a party and my guitarist showed up at the party and said, "Hey congratulations on Toni doing your song on Austin City Limits". And I said, "No she didn't do it, it got cut." And he said, "No, I just saw it on TV. She opened with your song." I was like, "No way." He said, "I recorded it for you! I'll prove it to you." Her whole Austin City Limits thing opens up with "I'd like to send this out to Shelly King." It was an awesome experience. Since then, I had a song recorded by Nancy Sinatra and Lee Hazlewood, who just recently passed away. He was the one that wrote "These Boots are Made for Walking" for Nancy Sinatra. They did my song, "Texas Blue Moon" on their last duet album. They did three duet albums in their career. He and his wife were driving through Texas and heard my song, "Texas Blue Moon" on a Texas radio station and thought, That's a great song for Nancy to sing on this duet record. So they tracked it down on the internet and had it recorded and ready to release internationally before I even knew they were listening to that song. The whole thing came full circle relatively recently when I was invited to a very private birthday celebration for Lee Hazlewood at his home in Las Vegas. It was his 78th birthday and he was dying of cancer and it was just a super close party with his close friends and Nancy Sinatra was there. And he said to his son-in-law to be, "Go put Shelly's song on the stereo because I want to see her face when she hears us singing it." I had already heard the version before but not with them in the room—that was something different. So when it came on and he said, "Hey what's this?" And we all went into the entryway where the stereo was the loudest and we were all standing there listening and the next thing I know I'm standing in between Lee Hazlewood and Nancy Sinatra all hugged up in the entryway listening to their version of my song and all their family and friends are taking pictures the whole song—like paparazzi. There is a lyric in the song that goes, "You're a good girl's dream come true" and Nancy is whispering to me, "I wish I would have sung, 'You're a bad girl's dream come true'." It was such an amazing feeling to be there and hear them do my song. It was completely surreal. But it is as an amazing a feeling to hear some young girl singing



**SHELLEY KING  
FROM PAGE 18**

your song around a campfire at Kerrville as it is to hear Nancy Sinatra singing it. It's a joy all the way around. When somebody else does it, it takes on a totally different life of its own. It's very gratifying.

**AD: What makes Austin special to you?**

SK: I have lived in Austin longer than I have lived anywhere ever. I have always traveled around but I really feel like I have found my home and I have found people that love music and love community and are laid back. This whole connection to everything Austin—the environment, Barton Springs, Mexican food—it's all a complete vibe and there is nowhere else on the planet that matches it. To me, it is home and community and something I've never seen anywhere else. I've been to a lot of cool places and met a lot of cool people but not with the kind of concentration that we have right here.

**AD: Tell us what Official Texas State Musician is all about.**

SK: I'm the Official State Musician for Texas for 2008. I was nominated by the citizens of Texas and I was appointed by the Texas Commission of the Arts and the 88th Texas Legislature in a ceremony at the state capital on April 19th. At the same time, they also appointed other State artists including the Poet Laureate and State Visual Artist, Painter and Sculptor. They represent the state in the arts and I am the representative for Texas for music. There are a lot of opportunities that come up with that. One of the things that I'm doing is traveling around to different arts festivals and such. One of the key things for the Texas Commission of the Arts in music education and schools so I will be doing some concerts at some schools, I will be representing Texas on several different levels. They even mentioned to me the possibility of traveling to China or Japan as a representative. So I'm sort of an Ambassador. It's not even my year yet, Dale Watson has 2007, but there have been a lot of opportunities come up just from having the title—a lot of doors have opened up and people are interested. I'm not only the youngest person to have this title but I'm the first woman ever. The previous people were Billy Joe Shaver, the year before, Johnny Gimble, the year before that Ray Benson—it's just been all these guys. The people that they have had have been legendary so I am really honored to have been in the line up at all. It's pretty cool.

**AD: How did you find out that you were being considered?**

SK: I got a letter saying I was in the top 10. I know that they had nearly 1,000 nominations for the music category—this completely blew my mind. I thought right there that's enough, there is no way with all the legendary people that they could choose from and I'm just a girl. It was pretty amazing to find out that I actually got it. I

got the note that said I was the Official Texas State Musician somewhere around April's Fools Day so I didn't believe it at first. The girl that sent it was out of town then so I couldn't get anybody to return a call or an email. I thought, They are just jacking with me; somebody is playing a mean joke. And when I finally got through to her she said, "You said you had some questions" and I said, "Yeah, is this for real?"

It's very, very exciting and I'll do my best to represent properly.

**AD: Are there any new recordings coming out?**

SK: I'm in preproduction on a new record. There are several tracks that I'm going to record with members of the Subdudes and we probably aren't going to get around to recording those until December or January. In the meantime, I'm recording some other tracks for a new CD and I'm looking to have this out by next spring. It will hopefully coincide with the State Musician 2008. It takes a lot to get a record out and we are working diligently. I have tons and tons of songs, enough songs for two records, so it's just about making the right choices and getting the right combinations of everything to make a good album.

**AD: We love your collaborations with Caroline and Sis Deville. Are there any collaboration recordings in the works?**

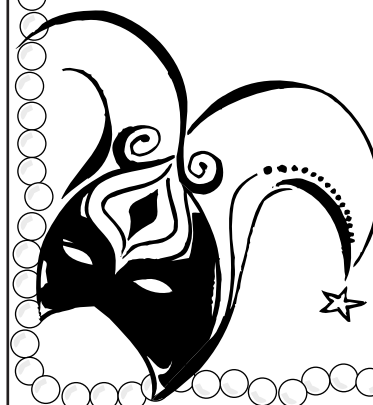
SK: No. We talk about it and we just haven't done it. We need to make it happen. We did a couple of shows in May and golly it was so easy. Sis Deville is just so good and the energy is just so fine. We could pretty much just put a microphone up in the middle of the room and record a record. It was just great stuff and there was nothing else like it. We all agree we need to record a record. It is something that will happen we just have to find the time to get us all together.

**AD: Tell us your thoughts when you hear, "Austin is the Live Music Capital of the World".**

SK: I believe that completely. What I mean by that is I feel like it is a place where for people, if they want to be a really good live band, it is a great place to learn. It's a place where you can really hone your skills and your show and play to people who love live music and care about live music. There are so many bands that I see, not here, but on the national scene that are really good, and really good live, but they seem so contrived. They made up every little thing; they are robots basically. I feel like in Austin, we play so much live music that we are very relaxed about our shows and we know how to put on a

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good live show. There isn't a band in town that can't lay down a couple of hours that just blows everybody's mind. That doesn't happen everywhere. Some places you go you're lucky if the band has an hour of material let alone throw down with a two hour headliner show that rocks your socks off. It's live music boot camp here. The players are so great and the competition is so fierce and I think it just makes everybody so wonderful. We are blessed to have this much live music.

**AD: What wisdom would you offer a musician just starting out?**

SK: Ok, this is going to be some big, round, random advice. I feel like if it is somebody who doesn't know how to get their act together and how to get songs and how to get a band and how to get a gig and all of that, it's a good idea to buy the badge and go to SXSW and go to all the meetings. If you already know all that and you already have a band and are ready to go I would say just book as many gigs as you can possibly play and play them, play them, play them. Try and build your following and make it happen. If you don't have it together go learn how to get it together and if you got it make it happen by getting out there and work, work, work.

**AD: Anything else?**

**SK: Word. Word to Austin.  
Happy Holidayze.**

\*\*\*



# Buenos Aires: A Triumph of the Spirit

by: Magnus Opus

You don't meet many people like Reina, creator/owner/chef/major domo of Buenos Aires Restaurant, in this lifetime. I think it's safe to say that if this woman wanted to be president of the United States, or CEO of any major corporation, solve world hunger, you name it, if Reina sets her mind to it, the best thing you could do is stand back, take notes, and watch miracles occur. The words No or Can't don't even exist in this woman's vocabulary, much less her mind. Insatiably curious, ravenous for knowledge, just to be in her presence is inspirational. And then to be lucky enough to sample her wares is a veritable gift from the gods. Consider me such a lucky man, on both counts... other counts, too, truth be told, but that is another story. More on Reina in a bit...

Admittedly, this restaurant discovery caught me quite by surprise. As much as I pride myself on being able to sniff out new places that many have yet to find, I was far from the first in line at Buenos Aires, opening as it did in November of 2005.

Even though having never traveled to

noticing that most every night there wasn't a parking place to be found. Something is truly up, thought I, and this called for further investigation.

One afternoon I tooled into the parking lot, curiosity having gotten the better of me, not to mention, I was hungry.

I opened the door and was immediately transported into another reality altogether. Outside? Little funky building, as I've said, squeezed between the pawnshop and liquor store, but when I opened the doors I wasn't on S. First any longer. I might as well have been at some cool little joint in Milano, or in Soho in NYC, or Chelsea in London. Anywhere but this locale, yet, here I was, here it was. I was immediately wowed.

There is obvious attention to detail to the atmosphere at Buenos Aires. You notice the sleek lighting design right away. Charming, cozy decor. Very European. Cool. Hip. Unpretentious. At night, with the addition of crisp white and black tablecloths, dare I say, a highly charged romantic atmosphere exists, too. Will wonders never cease at this innocuous locale?

As I took my seat I couldn't help but notice a bountiful desert case filled with the most exquisite looking pastries, tarts and cakes. I am no stranger to such works of art, and believe me, all it took was one look to see the degree of creative

onions, raisins, green olives, herbs and other spices) were possibly the best empanadas I've ever had anywhere. The crust was thin, flaky, burnished to perfection. The fillings were substantial, perfectly balanced and blended. And only \$2.49 each, which includes a delish chimichurri sauce.

Next I had the Milanese Al Plato, two breaded beef cutlets served with fries and my choice of a small Caesar salad which was as good as I ever had while living in Milano (one of my favorite dishes while living there). The cutlets were perfectly thin, lightly fried, the breading golden. I squeezed the lemon over the cutlets and dove in. Incredibly tender these. Even the fries were perfection, thin, crunchy on the outside, slightly moist inside, and the salad, too, was cut and spiced to a degree of elevated sensibilities, all for only \$9.99. Lordy, these were mighty fine groceries!!

I couldn't resist and ordered a fruit tart to go to round out the afternoon; raspberries in a white chocolate custard on a dark chocolate crust. After that first bite later that evening my taste buds would never stop thanking me for this one! Jawdropping, I tell you! A large slice, too, for only \$4.49.

I came back to Buenos Aires several times over the course of the next few weeks and everything I've sampled was nothing short of greatness.



Buenos Aires, the city, I've been a huge fan of many of its exports, not the least of which, Astor Piazzolla and Argentinian Meat Houses of renown at various international locales I've traveled.

It was during some mixed conversation one day, referring to my desire for an Argentinean Meat House here in Austin when someone in the group asked if I'd ever been to Buenos Aires on S. First, positively raving about the place when I told them I'd not.

You ever had that dizzy feeling where reality becomes so surreal and upside down you momentarily lose your vision, suffering from the vapors, violent hiccups and such? This was one of those occasions as I'd passed by this place countless thousands of times but never paying any attention to the tiny, non-descript building squeezed in between a pawnshop and a liquor store. I'd never looked twice. How could this be?!

Over the course of the next few weeks I did take notice of this building- a building without a sign, might I add, or if there is one, I can't find it-

proficiency at work here.

Waitstaff was snappin', on it, personable and caring. And there is something very special about having a vase with fresh cut flowers at your table. Whoever does this is truly paying attention to detail and wants the diner to have a memorable experience. It is the little things.

Memorable adequately sums up my first experience at Buenos Aires. Subsequent visits, too. In short, Reina and crew aren't foolin' around. Hardly.

Oh yeah. The food. Yeah... the fun part.

Buenos Aires cuisine is heavily influenced by European style in general, specifically Spanish, Italian, and French cooking, the best of all those worlds. And on that note, at Buenos Aires, the restaurant, I wasn't disappointed. Quite the contrary.

For lunch I started with two empanadas, the Verdura (spinach, ricotta, parmesan, onions) and the Carne Picante (spicy ground beef, green

Like I said, an artists attention to detail, each dish consistently on the money, too. And when you see the kitchen you will never believe that these magnificent creations -all done in incredibly quick time given all is made to order, too- are done in a kitchen that's smaller than in most homes! Reina is a wizard, I tell you.

And speaking of Reina, a little more about her and how Buenos Aires was born...

Reina's earliest passion for cooking came from her mother. But in conversation, it became obvious that cooking was just one of the many pieces that comprise the interesting puzzle of this unusual woman, Reina.

One day while examining the broader propositions and possibilities of life, she and her Texas born husband decided to move to Austin, a city where he'd lived before, a graduate of UT.

Reina explained that there are a lot of Argentinian expatriates living here, and they are keen on staying in touch with one another and



have many social gatherings.

At one of these regular gatherings it was decided one woman would bring some cake. According to Reina, the cake was “unappetizing” (not her words!), so she offered to bring next week’s desert.

Apparently the expatriates went on and on about Reina’s cooking, as she continued to make deserts and other things for the group, and they finally began to pressure her, asking why she didn’t have her own restaurant.

Okay... here’s where Reina switches into action. Reina answered their question in short order, firmly grabbing the reins of manifest destiny, putting in a ton of hard work and sacrifice to fulfill her creative freedom, as you’ll soon find out.

First up, Reina enrolled and graduated with honors from the Texas Culinary Academy. No small feat.

Next apprenticed at The Four Seasons for a time, then moved to The Driskill where Chef Mark Chapman told her point blank, “You need to have your own place” sensing her inner drive and desire for creative autonomy.

Reina next enrolls in UT where she takes business and law courses to know as much as she can about the business end of things.

Takes out a home equity loan to finance the operation.

After changing brokers, finally taking on the task herself, she finds her location on S. First but is turned down after making some demands she needed for the restaurant. Many negotiations with the landlord’s daughter later, she gets her lease.

Next comes all sorts of bureaucratic nightmares, permits, special hookups, more permits, even more permits, machinery, etc.

Reina plowed through all of it, not losing sight of her dream for a second, but admittedly, she says, “It was tough going.”

Hired a small staff whom she soon found out weren’t willing to go the extra mile as she was, so she let them go, and assumed all their duties, too.

Opened the restaurant.

Now is a chef in the kitchen, does all bookwork and paperwork, all behind the scenes necessities are under her jurisdiction, too (of which there is a staggering amount, trust me). She’s also a full time mom and wife, manning the kitchen for her family as well as taking care of the familial nest, too.

The woman is unstoppable, indefatigable!

She did entrust a long term Austin friend of hers, Chef Jesus Torres, from The Four Seasons, to man the kitchen during dinners at Buenos Aires; giving her time to do all the behind the scenes tasks, a break from the kitchen, too, as well as providing her customers the very best with Chef Torres’ inclusion.

Reina and Jesus put the present menu together, and when I say present, that’s because some changes are going to be made before this article goes to print. The menu in itself is a work of great balance and fun, and I’m sure, will continue to be.

There are a variety of starters, from soup du jour, salads and empanadas. There is also a special empanada menu that must be ordered 24 hours in advance, and by the ingredients suggested looks well worth the effort

and wait.

There are a variety of hot and cold sandwiches and a lunch special everyday, many scrumptious vegetarian offerings, too.

Dinner offers more refined dishes, from Pastel De Papas, an Argentinian Shepherds Pie, to a Gnocchi or Pasta of the day, Milanese A La Napolitana, same as Milanese Al Plato yet blanketed in ham, mozzarella cheese, baked and covered by a marinara sauce. Big time yum! They also offer native chicken and pork dishes as well as an evening special and a special seafood night on Friday nights.

As I’ve said previous, they also feature a case full of delectable pastries, tarts and cakes, Reina’s specialty, all to die for. Don’t miss the dark chocolate brulee’!

They also offer an unusual and varied selection of coffees, native drinks, as well as assorted juices, sodas, and waters.

Wine and beer are also available.

The chefs at Buenos Aires don’t use oils that contain trans fat, and they feature all fresh, organic ingredients.

Buenos Aires Restaurant is located at 2414 S. First at Oltorf  
Phones are 441-9000 or 441-9018

Hours are Monday: 9am-3pm. Tuesday to Thursday: 9am-3pm, 6pm-9:30 pm. Friday and Saturday: 9am-3pm, 6pm-10pm.

They do not accept reservations. They do accept all credit cards, cash (natch), but no checks, please. And for that special event, Buenos Aires does cater.

Oh, and did I tell you, the prices at Buenos Aires are incredibly affordable, especially for what you’re getting?! A flat out bargain, in my humble opinion.

You can check out current pricing and download both the lunch and dinner menus in PDF, as well as perusing current events and other items of interest at [www.BuenosAiresCafe.com](http://www.BuenosAiresCafe.com).

Magnus is all too happy about discovering, albeit belatedly, this magnificent little gem, Buenos Aires, here in my hood of South Austin.

So, do not pass go, do not get two hundred dollars, either. Just head straight to the corner of Oltorf and S. First and experience Reina’s creation firsthand. You, too, will have your brush with greatness, and your tummy and taste buds will forever be thankful. Remember, living well is the best revenge.

Why? ‘Cause Magnus says so, and Magnus do know best...

Causemommai’m sure hard to handle now yes I ram!

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**SWEET SNOB:  
TRAPPED AT THE ALAMO DRAFT-  
HOUSE-SOUTH.**

Film screening number 5.5, *The Fifth* (a short, hence the half) and counting. It is day three at the one and only Fantastic Fest at the Alamo Drafthouse—a week long festival dedicated to showing the best in new science-fiction, fantasy, horror, animation, crime, Asian, and all around “badass cinema”. The Sweet Snob, faced with an improbable dilemma, must ask himself, “What dessert does one order to best compliment the serial killer who brought his latest victim’s corpse to his weekly poker game much to his friends’ dismay?” Why a vanilla milkshake of course! Mostly for its purity, I think. The \$5 shake, “just milk and ice cream”, is a pure frothy delight. Made with Amy’s ice cream, topped with chocolate covered sunflower seeds and just perfect. It comes in Strawberry, Belgian Chocolate and Oreo.

Film screening number 13, *Southland Tales*. Feeling the burn in the eyes. My fellow celluloid characters are experiencing a similar fate on the big screen—for their universe that is. It’s the end

of the world as we know it and I feel...like a root beer float! There is redemption in the root beer float or at the very least, explosive bubbles. As Los Angeles comes under fire and bombs explode throughout the city, I marvel at my own little universe in a frosted mug where “nucleation sites” abound (the microscopic bubbles in ice cream that trigger the formation of large bubbles of carbon dioxide). Dwayne “the Rock” Johnson flexes his impressive muscles and I too wield power by way of an especially long straw and spoon. First the ice cream: nothing short of delicious. Then the root beer: a perfect bubble ratio and not too sweet.

Film screening number...I’ve lost count. *Dai Nipponjin*. An electrically charged aging superhero fights off super-sized Baddy’s with names like Stretchy and Baby. My butt’s numb so some movement would be good. Like reaching over to grab a cookie every third minute or so. Chocolate Chunk Fresh Baked cookies, that is. The portion is very large, an entire plateful of them, so this actually amounts to considerable exercise. These golden brown beauties are oozing with semi-sweet chocolate chunks cased in perfectly proportioned cookie dough. About halfway through I

realize in addition to the obvious calisthenics, there are potential “Baddy wars” to be had right in my own plate. “Take that you Stretchy Cookie! Take that “Baby Chocolate Chunk!” Hey, they are calling it the weirdest film to come down the pipe in a long time, even by Japan’s standards, so I figure anything goes. Now if only we had some milk.

Film screening number...who cares it’s the last one. *There will be Blood*. There will also be molten chocolate cake. I couldn’t have planned it better: Daniel Day Lewis is a ruthless self-made oil man on a quest to get as rich as possible on one particular untapped oil field, I’m a sweet snob desperate to get my sweet fix on my own little untapped chocolate well. It’s a firm chocolate cake with a crispy top that when pierced with a fork releases a rush of hot melted chocolate. I’m rich! And fully satisfied.

Well if you find yourself trapped at a film festival, the only theater to be at is the Alamo Drafthouse. They have what you need when those snobbish sugar rushes come on. And nothing brings ‘em on like days and days of celluloid. Stay sweet and see you next time. \*\*\*



## ROBERT EARLE KEEN



### AUSTIN DAZE: How does it feel to be playing ACL?

ROBERT EARLE KEEN: It's kind of like a homecoming. I lived here for about 4 years and had some regular jobs and that kind of thing and played some music in lots and lots of bars so I have a lot of friends here. I haven't really lived here for about 20 years or so and when I come back here and do something like this, especially because some of these musicians I grew up with and some of these guys that are promoting other shows I've known for a long time, it feels like a big old family reunion.

### AD: What do you think of the weather this year?

REK: Compared to the dust storms of two years ago, it's been good. Actually, Texas this year has been a great summer. If you didn't like rain it would be too bad but I like rain and I like cool weather so I thought it was like living in the Northwest without having to leave the state.

### AD: People keep talking about how much ACL has changed. How do you feel about that?

REK: That's nonsense. You're either on the bus or off the bus. I'm glad it changes. I give those guys that put this on a lot of respect for being able to move and groove with what is going on because that is what music is about. It's always changing. It's extremely fluid and volatile—so I think it's great.

### AD: you have been very influential as a songwriter and many people have covered your songs. Tell us a little bit about how that works.

REK: From A to B or A to Z? The short version: it's something I've always had. **I was always good with rhyming verse--I did it from early on.**

When I was 6 or 7 I used to write poems and stuff; pretty simple poems. Even at times I would use words and phrases that I didn't really know what they meant. They would just come

out because they had a certain rhythm and context within the thing that I was writing and miraculously they would work—they would make sense. I always had that. As far as musically, I just learned how to play the guitar when I was in college.

### AD: Was it language before music?

REK: As far as the songwriting process, it's the music that is the engine that makes the ideas sort of come and then once I get going with that and strumming along and get a tune going then the words just kind of fall out. I mean it doesn't always happen that way, it's not always that easy, but that's really what happens. The music is a real catalyst to making the words work out real well. I know lots of really famous songwriters, Bob Dylan for example, writes stuff on a pad and then goes back and then comes up with a tune. Somehow I really need the music to get going. I'm not a journalist, so I don't think of some story to tell. The music creates a mood and then I just start putting words to it.

### AD: Austin has changed so much since you have started out. What do you think of the changes in Austin? What do you think of the music scene here?

REK: One of the more personal things, and it doesn't really make any difference in the world of the music scene I guess, but when I was here 6th Street was really a cool place for music. There were funky, funky blues bars and folk bars and it wasn't just some kind of Mardi Gras all the time. There was a lot of music and it was very cool. I haven't been down there in 15 years or so. I never go down there anymore. But Austin's always been really lively—it's just a fertile ground for live music. There has been changes but for the most part, and personally, I just come to central Austin: Zilker Park, South Austin down to Oltorf and north, not past 45th Street, those are my boundaries. I purposely walk around with blinders on.

### AD: What wisdom would you offer someone just starting out in the business?

REK: I'll give you the answer and I didn't come up with this. Muzzy Braun, the father of Micky and Cody and Willy of Reckless Kelly and the Motor Cars, played music forever—he's about my age--and I met him a

long time ago. He told me something. Here's the advice: always play the melody never sell your publishing. That's all you got to know. You stick with that you can't go wrong.

### AD: Did you learn that one the hard way?

REK: You know if I was really a good musician I would always play the melody. But I don't. I always appreciate it when someone steps up and is just dead on with the melody. That publishing thing, as soon as you make something everyone is out there to pick you apart. Like buzzers on a dead animal.

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

REK: Keep going down the road till the tires fall off. Really, that's all I can do. Make some records every now and then. For lack of a better term, I really think of myself and my band as a touring band and we tour all the time and then we make a record somewhere in that. But it's not the other way around. We're always making music and always playing. We are just out there all the time and then we make records occasionally. That's what we do. That's really our job.

### AD: And you still like being out there?

REK: I wouldn't be out here if I didn't. There are a lot of things I could be doing. There are a lot of things that I'm not good at that I wouldn't mind doing either. This is where it is at for me.

### AD: Any new recordings?

REK: I've got a best of out there. The part that I would be proud of is that I picked the songs and they are in somewhat chronological order. If you want the Robert Earle Keen starter kit, pick up this record.

### AD: Anything else?

REK: If you want to have a good time come to Austin. Musically, it's as fertile and creative as any place I ever go.

\*\*\*





# QUICK SHOTS: CASEY AFFLECK AND ANDREW DOMINIK OF THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD



We caught these guys walking into the premiere of their movie at the Alamo Drafthouse. This was a test of our ability to come up with questions on the fly.

## CASEY AFFLECK, actor

**AUSTIN DAZE:** What drew you to this project?

CASEY AFFLECK: What didn't draw me to it? Andrew Dominik, I loved his movie *Chopper*, Brad doesn't really make bad movies, the script was incredible, and the book was great. There is nothing really bad and I sort of thought there were no question marks coming into it.

**AD:** Were you nervous coming into it?

CA: Everyday. A little bit. It was such a challenge keeping up with everybody because they were doing such a great job.

**AD:** Did you feel compelled to stay away from the other films that deal with the same subject matter?

CA: Yeah. I knew this film was going to be different and I didn't want to do anything like that.

**AD:** What kind of preparation did you do for this role?

CA: I read the book and rehearsed and rehearsed. I also learned to ride a horse.

**AD:** How did it feel to be playing someone that is a "coward" as defined in the title of the film?

CA: I didn't ever see him as just a coward. There were definitely moments of cowardice or weakness but actually I thought he was quite dignified and a brave heroic guy a lot of times. One of the things I really loved about this project was that

complexity of character.

## ANDREW DOMINIK Writer and Director

**AUSTIN DAZE:** What drew you to this project?

ANDREW DOMINIK: I think the book was just really beautiful.

**AD:** And how did it come about? Did you read it, finish it and say, "I have to see this realized?"

AD: I think it was a little slower. I find that I'm a tentative person and I don't rush into things but yeah, it was a little like falling in love you know what I mean? I read it and thought about it and I thought it had good scenes. And then the more you think about it the further along you go with it and the more involved with it you become. Pretty soon you don't really have a choice.

**AD:** What did you see visually right away?

AD: Well, I don't know, it was very much about just trying to translate the book.

**AD:** How married did you feel to the book? How responsible did you feel to make sure his vision was in tact?

AD: Really married. It was just really beautiful. It gives you feelings and then you try to translate those feelings and create images when you read it. But I don't see that coming from me so much as the material itself. It's really strange if I went back and read the book I would not picture the movie at all.

**AD:** You didn't see it in the translation?

AD: Oh no, not at all. Even if I read the script I would not picture it at all.

**AD:** Did you expect to?

AD: No, I didn't. It's a completely different animal and it's got a life of its own and you try and step out of its way.

**AD:** It is one of the longest titles that we have ever seen. Do you know of a longer one?

AD: Dr Strangelove is pretty long.

**AD:** We thought of that. But does it count?

AD: I think it counts. I can't think of one but maybe if we researched it...

**AD:** We did.

AD: Well there you go.

\*\*\*

## RAY BENSON



This was our first interview at ACL as a new team and the conversation was cut short by a press conference updating us on the fire. We plan on getting together with him again for a more in depth talk.

**AUSTIN DAZE:** What does playing the ACL fest mean to you?

RAY BENSON: It's part of my life because we've played it every year, because I helped them when it first started out to put the deal together, and because I also played the first Austin City Limits show in 1975. This has been so important for my career and I love it.

**AD:** The festival has changed a lot over the years. What's changed for you?

RB: The show has changed a lot but it mainly showcases music that is not showcased elsewhere. I think that is what the festival is all about. It showcases bands that you are just not going to see on Oprah.

**AD:** What's different about playing in Austin and playing in other parts of the world?

RB: I get to sleep in my own bed. We play Texas music so here is home. I think the audience understands a little bit more about what we are doing. Western swing mixed with a wide variety of music--boggie woogie, and country—a lot of people aren't familiar with that. Here they are. When we get on stage I think people know what we are going to do.

**AD:** What wisdom would you give a musician starting out?

RB: Don't give up. Don't give up and have a wealthy girlfriend. It is tough so don't give up. Love what you are doing and that is its own reward. When I was starving I was still happy before we made it because I loved playing music. And if you love playing music you can't go wrong. \*\*\*

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# SEX AND DEATH 101 (Daniel Waters, Patton Oswalt, Pollyanna McIntosh, Simon Baker)



This is hands down the funniest interview we've ever done. It is also what happens when you take one brilliant writer/director and his band of merry actors, 7 bottles of wine, and squeeze them into a tiny couch to talk to us. Naturally, chaos ensues.

**MICHELE WILLIAMS:** Mr. Waters I'll start with you. Tell us a little bit about the movie.

DAN WATERS: It's a very simple tale about a man who gets a list of every woman he has ever had sex with and will ever have sex with and kind of just goes from there--with every possible permutation possible. We came to this festival that has a lot of violence, and I love violence, but I think **sex is the thing that really needs some help right now cinematically. Sex needs help. If people could just take that from this movie.**

**MW:** So Mr. Oswalt how do you fall into this thing?

PATTON OSWALT: Well it's interesting, Daniel Waters called me up and said, "Patton Oswalt I know you are so busy with *Ratatouille* being the voice and everything, you have your album out on Sub Pop called *Werewolves and Lollipops*, and you're still so busy with *King of Queens*, and your touring, and I always read on PattonOswalt.com all the dates you have coming up, but if you could possibly squeeze in some time to do my movie *Sex and Death 101* and play the...what do I play?"

DW: I like to think of you as the Shakespearian fool.

PO: That's what I am I'm an all powerful idiot.

DW: A geek chorus.

PO: Yes, a geek chorus. And me and a really amazing actor named Tanc and Robert Wisdom from *The Wire*, is our little trio. So I'm the pastiest and chubbiest.

**MW:** And the most charming.

PO: Well yes, I didn't want to be the one to say it, but thank you.

**MW:** So Pollyanna where do you fall in?

POLLYANNA MCINTOSH: I'm a lesbian astronaut by trade with my girlfriend

Bambi-- I'm Thumper she's Bambi--and we decide on this particular date and time due to this mysterious email which comes from this god-like creature that we are going to do it with a chap. And who better than to do it with than Mr. Simon Baker as Mr. Roderick Blank.

PO: Nice segue. Wow.

SIMON BAKER: Um, I'm the straight man in the piece except for one little glitch there as you'll see in the film. I play Roderick Blank who is the successful soon to be married Roderick Blank that runs a fast food chain. And I receive the email and I go through the process of coming to terms with the idea of 101 short little things. Not a good way to put it, really.

DW: He's the guy that realizes there are at least 101 women on that list and he's got to have sex with every one of them whether he wants to or not.

PO: Yeah, but they are sure things.

**MW:** Ah, that's interesting. So, it looks like you guys got really close on set.

PO: How about we got really close 2 hours ago at the restaurant and we are very, very drunk.

PM: Shout out to the Wink restaurant.

**PO:** Thank you Wink restaurant for refilling our wine glasses and dissolving all of our consonants.

**PM:** My continence is fine.

PO: It's *Fatty and the Hot Ass Drunk*—this fall on NBC! "I said consonants not continence!" Good Lord! Next week on *Fatty and the Hot Ass Drunk*...

**MW:** Mr. Waters you are one of a select few cult heroes that are here at the festival. Do you usually do the festival circuit?

DW: When I'm invited. I'm glad to be back. I lost my way a little bit writing *Batman* movies which is like, you know, having sex wearing 50 condoms. It's not very liberating.

SB: I thought you were going to say awesome.

DW: Sorry. Never mind. I've retrained myself to go back and write a movie I want to see as opposed to working for the man.

**MW:** That's excellent. I hear a lot of that—it's kind of a theme with a lot of these films—people going back to their roots.

DW: When I moved out to LA I promised myself I would never get a job in Hollywood that would prevent me from writing and I realized I did get a job that prevented me from writing and it was called being a screenwriter.

**MW:** Dan, have you been to Austin before?

DW: You know I have been having this recurring dream, and I don't want to put this out there, but I have a recurring dream where I meet my wife in Austin. I almost didn't get on a plane.

SB: He's intimidated.

PO: He is staying at a Dude Ranch to avoid meeting his wife.

**MW:** Well I hope that you do and that it all works out. Simon, have you been to Austin before?

SB: No, this is my first time.

**MW:** Are you enjoying it so far?

SB: Well I've seen the hotel, the inside of the car on the way from the hotel to the restaurant and about 7 bottles of wine so I love it. The bats here are fantastic.

\*\*\*



# UWE BOLL

ple that love it than say it was “ok.”

**MW: I think you are one of the people more familiar with upsetting others. You have an infamous career.**

UB: Yeah but the thing is if you do the video game movies you also have the geeks who have their own movie in their head. If you make a movie out of *House of the Dead*, whatever you do they will never be satisfied. What were these guys expecting from *House of the Dead*? It's a zombie shooting game and so is the movie. So if they were expecting an Oscar winning piece they are crazy. If you read the reviews of *House of the Dead* people were upset about it because it was a zombie shooting movie.

And you say, “Look I make genre movies and they are one and a half hours and I don't try to squeeze in a lot of messages or something.” It was absurd what happened when *House of the Dead* came out and then the same thing with *Alone in the Dark* again. It was a lot of serious critics getting infiltrated by the internet geeks. They go online and they see what they write about me and that these movies must be bad. Let's say there are more people online blogging that they hate what I am doing than the big crowds that maybe like what I'm doing but don't go online and write about it. It's typical that people are more active about saying that they don't like something than they are about saying they do. I see it in festivals people come up to me and say, “Oh I really like what you are doing.” And I say, “Then post it.” *House of the Dead* sold 1.5 million DVDs in America and I think there is a reason to make it because some people enjoy it.

**MW: You have a pretty high caliber cast in *Postal*. Tell me about how it was to shoot that film. Did you have a lot of fun doing it?**

UB: All the big agencies in LA refused to pitch the project to the actors. They said this is too offensive, this is insulting, this breaks taboos, we don't want our actors in it. So we did a casting in Los Angeles and a lot of people came—people that would normally not go to castings. But they came and they said, “I want to be in this movie because I think it is really funny.” So we put a crazy cast together and I think it pays off well because the actors really went for it. It was not like the actors were on set and said, “Oh I can't do that.” It was the opposite; they would push to make it more offensive and make it funnier.

**MW: As a filmmaker, who have been some of your influences?**

UB: I grew up with literally two TV channels in Germany before they started private TV, which started in the late 70s. I saw a lot of westerns—a lot of John Ford, a lot of William Wyler, a lot of Howard Hawks. And then later Stanley Kubrick. I was influenced like every other person from the biggest filmmakers on earth. But at the same time, later, if you make

your own movies you have to see what the market is and what you can sell. I loved *Kentucky Fried Movie*. I thought when I made my first movie I wanted to make something funny and outrageous. I would make a German frat movie with the same system basically—make fun of everything. In a way *Postal* gets back to this. The first movie I did in 1991 was that and then in 2006 I was able to get back to that spirit again where you make fun of everything and where you don't accept any censorship. It was time to do a harsh comedy in the spirit of *Monty Python* or *Airplane*. I think that got a little lost in the mix in the last few years. You have had a lot more comedies that are date movies and I think at one point I got tired of Ben Stiller date movies. I want to have comedies that are also political and critical but over the top. They are dirty and they don't have a happy ending--something that is not so mainstream. I liked that.

**MW: Fantastic Fest seemed like the perfect place to show this film. What do you expect the audience to think about it?**

UB: I showed it in San Francisco at the festivals and in Montreal and it played very well—people really liked it. I was in Tucson before where the video game company Running with Scissors is and the people really liked it. And there were people with guns at the theater. I was like, “Don't shoot me if you don't like the movie.” My experience right now is that people like it for various reasons. People that like comedies in general like the movie even if there are a few things that, maybe, they are offended by. But the good thing is that we offended everybody. Everybody gets it. Nobody is safe. It's not like a Michael Moore movie where everybody knows where he stands politically and knows that his movies are going and bashing the other side. This is not *Postal*. *Postal* destroys everything.

**MW: The movie poster said it was basically a film version of *South Park*.**

UB: We showed it to the *South Park* guys. We didn't think we would get a reaction and they called us in the first two days and said that they loved the movie and that we can use their name on the poster.

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**MICHELE WILLIAMS: You are here with your movie *Postal*. Tell us a little bit about it.**

UVE BALL: Well the movie is based on the video game *Postal*. It's a crazy comedy basically about a loser who lives in a trailer park and his wife is 500 pounds. He needs a job and he has a very bad day. And at the same time we have Osama Bin Laden, George Bush, everybody comes together in the small town basically and the whole history of the world will maybe end at this day.

**MW: You wrote this movie also. You get a lot of your ideas from video games. How do you build such a straight narrative off of a video game? How does that work?**

UB: Especially in *Postal*, you have such a great set up: this guy has to go out of his trailer on basically the day the world is ending because he needs a job. In the game you can play totally nonviolent if you want. So you can go into the office and wait in the room for six hours and try and get your work that way. Or you go and you shoot everybody and you get your welfare check right away. It's a funny set up in a way. You can use silencers; you can shoot children. So in the game you can do a lot of stuff that normally you can't do in life. And when I played it I thought, This is the perfect stuff for a comedy. It's too absurd to make as a serious movie. So I threw everything together. I write all of my own movies from video games and then I make movies from other video games by other writers: *House of the Dead*, *Alone in the Dark*. I thought it was time to sit down and write something on my own again and I wrote that crazy movie. I loved the idea of going kind of far over the top—kind of *Borat* meets *Naked Gun* and this is what it is. I think it's an all time outrageous offender comedy. We did a test screening in Orange County, where a lot of families were, and it was the highest exit rate ever out of a movie. But we also had one third of the people say it was the best movie they saw in 10 years. So you had very strong opinions of it—people were really, really flipping out on it and then you had people that really, really loved it. So I think this is good for a movie. It's better to have people upset and peo-





## PORTER BATISTE STOLZ



(George  
Porter,  
Russell  
Batiste,  
Brian  
Stolz)

**AUSTIN DAZE:** Tell us about the evolution of this project and how it came about.

PORTER –BATISTE-STOLZ: We were three of the four Funky Meters and as friends we just got together and then it started coming together and we started doing gigs and one thing led to the other.

**AD:** How long has it been?

PBS: About 4 years.

**AD:** When you first went into the studio did you have a clear direction for the music? Has the music changed over the last 4 years?

PBS: Well we're not sure if we figured out where it is going to end up being and hopefully the real thing is that you don't see the ending you just get there some day. So musically, we still are recording and we still enjoy playing. The number one thing outside of playing the music is that you've got to have fun. If you're not having fun then we got to go out and be morticians because those guys get paid. We come from all different directions and the songs take different approaches. We might go into the studio and someone has a groove laid down, something they did and we will just start making a song out of it. Or sometimes we start jamming.

**AD:** When this project first started did you have a sense of what you wanted it to be musically?

PBS: No, not at all. We would just get together and play and if it feels good we do it and if it doesn't we don't. If it don't then we move onto something that does feel good. Or else we will make it feel good, you know, we'll beat the dead horse until sooner or later it turns into something. But if you beat a dead horse for more than an hour it's supposed to be dead.

**AD:** There was the obvious Funky Meters influence. Are there other creative influences you can think of that are affecting you now?

PBS: No. Instinctively what you grew up with and came up with is going to seep in but that is all unconscious—that's all unconscious stuff. At this point we have so much music in us individually that it just keeps pouring out. Being from New Orleans you don't need much influence from anybody else.

**AD:** That influence is so strong.

PBS: It is so strong to the point of being scary. We'll be playing and we'll make the mistakes together. This band works with one mind. It's three individuals but it gets to a point every night where it is just one mind working. So when we get into that groove sometimes we will all make the same mistake. We'll play these medleys where we will do a song and then

we will go into another song and then another song and some nights all three of us just bust into the wrong song together. When that happens, you know it is just one mind—it's not three individuals.

**AD:** What's your take on New Orleans right now?

PBS: It depends on what neighborhood you talk about. I lived in the city for 59 years so I don't see it no worse today than it was 40 years ago. We have a chance and a really good opportunity to make it much better provided that we get the right knuckleheads in office to pull it off. When everybody stands away, this is our chance to get the correct knuckleheads in there. We would like to see everybody that lived there before to get the f\*\*k back.

You wouldn't have the Meters, you wouldn't have Rebirth, without the projects, and the majority of those people are gone. They are trying to really hold back the tradition of New Orleans music. And if all of those people don't come back then New Orleans is kind of f\*\*ked up.

**AD:** Is the music missing because of it?

PBS: The music is not missing. It's the culture that the music came from that is missing. What we are doing is a section of the music of our city. But then there are other players and guys that are another atmosphere of our music. One of the things about New Orleans that has made us so musically great is the neighborhood you came out of that fits what that music is. So if a whole section of the city is gone that means that 3 or 4 different musical concepts are gone too. It's very important that those sections of the city come back so that music can continue to live on. The mighty nine has to come back. That's not St Charles Street. Gospel music; sanctified music. A lot of that music had already started to disappear in the 80s and 90s and was in the deep parts of the ninth ward—it wasn't mainstream anymore. The music in the churches now is pop. Let's put it this way: the chances of you getting another Kermit Ruffin or Trombone Shorty are getting slimmer and slimmer. On the real. That shit is diminishing very fast. You got to get those people to come back to the city of New Orleans.

**AD:** Where do you all come in on that? What's your responsibility?

PBS: We have a responsibility to do what we do. We aren't going to be running for office anytime soon.

**AD:** Maybe you should.

PBS: We don't want to take over that knucklehead reign. Soon as you get into office you lose your soul.

**AD:** But do you feel a sense of responsibility that maybe wasn't there before?

PBS: No. We aren't going to take on that thing. We are just doing our job. We just continue to do the job we were doing before. There is no responsibility. No more than when the right question is asked to answer it honestly. The most honest answer that we could say is that if we don't get these parts of the city that are missing back that particular part of the music community is gone and won't be. That's not to say that all of those guys can't find themselves musically in other parts of the country and start developing it there but it won't be New Orleans music then, it will be wherever the hell they are at. It will be that music.

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