

**Welcome to our oasis! Be kind, support, and contribute
to the vibe of the town, Please visit us again.
More of the stuff that keeps us all here and
not all there awaits you inside.**

Welcome to Issue #68

For over 8 years we have been assembling this monster.

The journey to the creation of a new issue is alwaze an interesting ride. The team that surrounds me all lent their talents to make this vision happen and that is a beautiful thing. Thanks for picking up again or for the first time.

It's that time of year again: The unstoppable force in our town also known as SXSW. Love it or hate it, it's impossible to ignore. We sat down with one of the founders, the tireless Louis Black and had a long conversation about the event that seems to be on everyone's mind.

The other topic on everybody's mind is America's favorite new sporting event, political debates. The liberal mask came and held one in our very own town. Not open to the public, only a select few were allowed to attend. Fat Cats we call them. The rest of us were subjected to the CNN super bowl-like extravaganza or else off doing other invigorating tasks. The Fat Cats seem to be gathered around both parties. The opposing sides aren't really that different in that way. While getting a black guy or a woman as president is a cool thing, does the color of

their skin or sex make them any less of a politician? Obviously, the question is rhetorical. For that reason, The Austin Daze will stay non political. Until we get rid of the Electoral College and make it a one man/woman voting system, I really couldn't give a toss. We think talking with Burlesque girls is better!

Of the people, for the people, by the people...we may not be in the business of changing lives but we are certainly encountering an eclectic mix of them. Our job is to bring them to you. For that I am grateful. The Austin Daze transcends all borders. What you hold in your hand is a melange that oozes through our town. Super Soul Queen Sharon Jones got in on it as did the endearingly strange Crispin Glover. We chatted with visiting and local talent that keep the creative pool unique and vibrant. We discovered a vision of "vagina dentata," called *Teeth*. Freaky and then some is an understatement. Burlesque, you know you love it, I know I do. The girls of Kitty Kitty Bang Bang have been keeping the scene alive for many years. Flip through these pages and you will many things that interest you. If not, sorry we wasted your time. Actually, no we are not.

One more note: I'm happy to have reconnected with a founding member of the paper. No one

draws an octopus better than Tommy Tye Dye. We look forward to more of his artistic contributions.

Our web site keeps thumping. Our blogs and online interviews keep us active in between issues. Our new weekly DVD reivews are worth checking out.

We will dive into the SXSW madness and gather much coverage for next issue. Oh yeah, thanks for visiting, come again. Remember that it gets unbearably hot here. Really, really hot! We love you and will catch you next time. Shine on.

Namaste, Russ

GROOVY CONVERSATIONS WITH:

Sharon Jones
Pages 2 and 7
Louis Black
Pages 3,4,5 and 6
Kitty Kitty Bang Bang
Pages 8 and 9
Crispin Glover
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SHARON JONES



She is the female James Brown of soul and responsible for leading the soul/funk/R&B revival. She's been doing her thing for 13 years and the rest of the world is finally taking notice. With a voice

to be reckoned with, Sharon Jones can no longer be ignored.

AUSTIN DAZE: When did you know that this was what you wanted to be doing?

SHARON JONES: I didn't think that I was going to be doing this until the 80s and 90s. All my life I would get inspired by gospel and just singing but the main thing, when I knew that the funk and soul was it, was when I met Gabe almost 13 years ago. I went in to do background on an album and once I finished I was like, "That's good music these guys are playing." Then the first time we went to London I opened up for Maceo Parker and that's when I knew, I knew that this was it. Because I had a title--people were calling me the female James Brown and I had never heard them call any other woman the female James Brown. I never heard them call anyone the Queen of Funk. I know Aretha is the Queen of Soul. So I thought, this is something here; I better stick with this.

AD: And before that you were a corrections officer.

SJ: Oh yes. I was a corrections officer at Riker's Island from '88 to '90. I was trying to do the wedding band thing then; trying to sing with a wedding band. But in corrections, it's hard because they more or less own you because every two days you are on a different schedule so I had to give up trying to sing with the wedding bands. I wasn't making it in the record industry because they wouldn't hire me. They didn't think that I had the look: that I was too dark skinned; too short; too fat. And then at 25, I was too old. When I was with the wedding band I got the job with corrections and then I was in a car accident.

AD: Growing up, was there a type of music that you were particularly drawn to?

SJ: I was born in '56 so I was growing up in the 60s, 70s, and the 80s

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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. Our interviews are great conversations that the reader is invited to partake in. The Austin Daze exhibits some of the lesser known treasures and mixes them with more well known names, which helps expand our community's interest. The Austin Daze is made up of a well-rounded mix of local, national, international, art, music, interviews, pictures, editorials, politics, comics and humor. We have a nice website: www.austindaze.com. You can look at all of our issues on the site. We are always looking for coverage suggestions AND FEEDBACK.

If you want to get involved with us, send us an email at involved@austindaze.com. Or call us. Complaints as well as monkey questions should be sent to MrJangles@austindaze.com. Love and good feedback can be sent to the Editor@austindaze.com. Picture submissions to rockslide@austindaze.com. Sacrificial chickens to bree@austindaze.com. Our office on S 1st is gone. The sign is still there. We have a secret HQ at the moment. Send all mail, cd's and love letters to: Austin Daze P.O. Box 40425 Austin, TX 78704.

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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?

LOUIS BLACK



Louis Black speaks and we listen. He is an inspiration. He reminds us to fight for what we want to create, leave the excuses at the door, shed the fear and be prepared for just how many people are going to be pissed at you for doing that. Here he weighs in on the ups and downs of living the dream.

How he feels about unofficial SXSW events and day parties...

I will be perfectly honest, there are some events that I don't like because either they bring in bands that aren't playing SXSW or in some cases they cherry pick. We announce that a band is going to be playing at SXSW, everybody gets excited, they go and offer their management a ton of money and we lose them. It's almost pointless to explain this again and again because the people negatively react because they don't really

want to hear our point of you. Most of the day parties don't bother us at all—that's great; I love the day parties; I love to watch the day parties. People act like we are out to close all the day parties. We do nothing to 90% of the day parties and if anything, we actually help them. We stage a ton of events but we also help other events all the time. What bothers us is when multi-national corporations and national corporations fly in name bands for private parties--that I don't like. When a national corporation rents space close to the Convention Center and puts up their logo so that the sponsors that are helping to pay for all this get pissed, I don't like that either. This could really screw us in the long run. Those are the two things I don't like.

As for SXSW bloggers...

At one point half the submissions I would get would be Hunter S. Thompson-esque. You know, shitty Hunter S. Thompson, but they were really excited. Now I think it's the Rush Limbaughs and the radio talk show guys. They are condescending haters and they tell you how smart they are and are really nasty. You know I've been a film reviewer on and off for years and I can tell you, writing negative reviews are the easiest thing to do. Writing positive reviews can be difficult, and writing mixed reviews can be the most difficult. I expect the feedback; I expect the negativity. I'm a little disappointed in how overwhelming it is. A lot of these people don't know how hard people are working for

them to have a good time.

And the comments they recently made about Roland Swenson...

One of the blogs said, “SXSW was great until Roland took over.” Roland started it. There were four of us that started it but Roland and Lewis Meyers were the creative ones and Nick and I were the logistic facilitators. Roland, the Carl Rove look alike comment, I mean come on. He grew up in Texas and spent a lot of his high school years living here. Well look what this guy has done. He's the visionary. To have to get that kind of crap...

Accepting the explosion of Interactive media...

It freaked me out a little bit because a lot of us met as film graduates so theoretically, I thought that was the revolution. Interactive was the little stepchild of SXSW. It was first about CD ROMs and then it went away and then it was something else and that went away. What it is now is the bloggers and the visionaries—the hardware and software people who are going to be names in the news next year. It used to be they would go to those huge trade shows but that's not who they are. In the early days, my line was, “The reason why SXSW works so well in Austin is because it's so easy to get laid.” I don't only mean that, I mean it's easy to meet people. People meet and become friends for life. The first year we did film, a

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guy named Dewey Winburn who is dear to all of us came to us and said, "You should also do new media." So the first year we did film, half was for film and half was for interactive. The second year they were two separate events and it had good years and bad years but about 4 or 5 years ago it really began to come into its own. Dewey killed himself, unfortunately. I think it was the people who really wanted to think, and talk, and listen and didn't care about the money began to come. This year is way ahead of last year and last year was way ahead of the year before and I really believe it's Austin. They go to parties in Austin they have a great time. Panels and workshops do very well for film and music but for interactive they do insane. That's why they are here.

That he's an asshole...

I used to be much more of an asshole than I am now—a statement I shouldn't make as much as I do, but I used to be a lot crazier than I am. And to some extent, fine, I'll be the asshole. Say what you want about me. I've gotten to do more cool stuff than almost anybody I know and just totally great stuff. I produced the Townes Van Zandt film which was just a privilege and I've worked with Margaret (Moser) on her new film, *The Order of Mist* which I love. We just showed at Sundance. I don't like being the villain but I'm used to it. I've been the villain forever. I don't know how we became these bad guys but I can live with it.

That he's only in it for the money...

I'm just going to get really defensive: I love Austin music, I love Austin film, I work all year round to support Austin music and film and I've been doing it for over 30 years. And I did it when there was no money in it at all and we didn't think there was going to be any money and we certainly didn't think we were going to make any money doing SXSW in the beginning—we did it because we loved it. The truth of the matter is, any time I've ever tried to do anything for money, I've always screwed it up. We are just so terrible at making money. The weird thing is the thing we did for love—and it took a long time—finally made some money. There are 50 full time employees year round. By the time the event kicks in their will be hundreds of people on the payroll. The Chronicle, which is Nick and I, we give over ½ million dollars a year in advertising to nonprofits. The people, who say that we are only in it for the money, think we are the Machiavellians to the extreme. If we were in it for the money and that

Machiavellian we wouldn't be doing a music festival. We would be flipping land. There has never been a line where I say, "I'm not going to do this unless I make money from it." I'm not kidding; I do what I love. And I'm more surprised than anybody that the Chronicle and SXSW ended up making money. And in both cases, the staff is taken care of, there is a 401 plan, there are benefits, there is vacation. If someone breaks an arm or a leg and uses up their sick time they still get paid until they come back to work. We literally do it the way that we think is right. The bottom line is when I go home tonight, I'm going to listen to music, and I'm going to watch DVDs as I do almost every night. Currently I'm very hooked up on Carbon/Silicon. Someone asked me how the CD is and I said, "When I stop just listening to the first song I'll let you know." I can't tell you how excited we get about a piece of music that we all dig.

I'm a little worked up about this. There is tons of misinformation. There's a lot of antagonism and then they keep saying, "Well since we are all in agreement we must be right." And then people write, "I don't give them any money I just go to the day parties." That's great. Our problem is the clubs are overcrowded. I'm thrilled. Don't give us any money. Go to the free shows we do, go to the day parties, don't go to the clubs at night. That's fine. You're not hurting us. If we were not making any money and it was working we would still do it. We still did it when we weren't making any money. If what we did stopped working, in terms of the dynamics, not the money, we wouldn't do it. Money is not our motivation.

I would gleefully say, "Mea culpa, that I'm only in this for the money", but it's just not true.

And that they sell a limited number of wristbands so they can make more money...

Excuse me, we try and keep the wristband price down. We have enormous costs that nobody ever figures out. They say, "\$160 and they sell 14,000 they must make X amount of money." We sell 4,000 wristbands the other wristbands go to bands or elsewhere. Everybody takes the top price and multiplies it against the top number. Somebody had us making 24 million in the first year. In the course of the event, over 12, 15 years the total was 24 million. That we try and make it difficult to know when we are going to sell the wristbands: we don't want scalpers. People think we do this because

we want to torture Austinites. Hey, let's fuck with them. Let's make them really miserable. We only sell two per person. We want to get as many wristbands to music fans as possible. That's our sole purpose.

And that they rip bands off to make more money...

People keep saying that we are ripping the bands off. Last year, 8,000 bands applied. This year 10,000 bands applied. If you think this event doesn't work and we are ripping the bands off then you think musicians are pretty goddamn stupid. And I don't. Who thinks that these bands are so stupid that in some way we are taking advantage of them? It works for them. Why is almost every British act that is trying to come to the states, one of the first and most important gigs is SXSW? Is this because we have got the Brits fooled? There is a dynamic to this thing that seems really obvious to me. 1,700 bands come here. 1,700 bands don't come here to play for Austinites. They come to Austin because this is the one place in terms of independent music—it's record stores, it radio stations, it's publications, it's the entire European music press, most of the American music press is here also. This is one place where you can play and it's economical because of who you can reach. And I happen to think given the number of bands that apply and the number of important people in the music business year after year, who want to come to SXSW, it works.

That SXSW hurts local businesses...

Unlike every major music event in the world, pretty much, we're in the clubs. We are going to have 78 stages this year. I go and talk to retail businesses all over town and they don't usually know who I am, and I say,



"How was business?" And everyone says that they had a great week. Most events take place in a large area, like ACL, and most of that money goes through one organization. I'm not knocking it, ACL does a brilliant job, I admire those guys enormously and I go just to admire the logistics of it. They book great. We're in the clubs and for a lot of clubs this is the best weekend of the year for them. We used to hear how clubs stay alive for months off of SXSW and we were thrilled about that.

That rumor about calling the Fire Marshall to shut down the parties...

I was one of the people responsible for giving the list to the Fire Department because every year I have said to the city I'm concerned about day parties. I don't want to close them I just think, I go to some of these and they are unbelievably unsafe; I'm scared someone is going to get hurt; please check them. This notion that we deliberately want to close parties is crazy. The notion that we can tell the Fire Marshals what to do is ridiculous and the notion that we are out to get these specific parties is ridiculous. We gave them a list of 80 parties printed out because they asked for them. Some people say that if you give them any name of a party they have to investigate it which I don't think is true because I don't think they investigated all 80 of them. We also give them a list of every event we do. We get together with the Fire Marshals way before. People online are saying, "Well we are going to give them a list of your events." They are already getting them. It's in our best interest to be safe. When I say this, everyone says, "Oh yeah, right. You care about safety." Last year the balcony at the Elks Lodge in South Austin collapsed. Thank God nobody was hurt—it was not our event. I'm scared that something is going to happen.

The other rumor, the was responsible for having the permit changed...

Conspiracy theory goes: we were responsible for this change in permit; the city didn't tell anybody and we f**ked everybody. We gain nothing by closing those events. I didn't know about the change in the permit. From what I understand the permit change came as a result of the fraternities. We didn't know

anything about it. My concern, honest to God, is safety.

And, that SXSW used to only be about unsigned bands...

I was at the God damn meeting before we did the first one where we said it's not going to be just about unsigned bands. If you look at the 125 acts that play, some of them might have well been signed to major labels but some of them were signed to indie labels. It was never about unsigned acts, it was never about Austin acts, it was always supposed to be supporting regional and independent music. It started off being about regional music—we were going to cover 6 states. Within a year it was national and international and I think we benefit from it. Who suffers because 500 bands from around the world are coming?

That Austin bands get screwed by SXSW...

I think the Austin bands have a legitimate point. If I was in an Austin band and I wasn't picked, I would say what assholes we were. I've done enough of judging that I know that there is a certain arbitrary nature to it. My favorite short film in the last few years was a film a friend gave to me and I said, "Why didn't you submit that to SXSW?" He said, "I did. It got rejected." It's going to happen. Good music is going to slip through. When you are listening to over 10,000 bands you are going to make mistakes. Mistakes happen. But more often than not, it really works. The thing about Austin bands is that they bitch and whine. Austin music is not just SXSW. It's also Waterloo Records; it's Austin City Limits, the TV show; it's Austin City Limits the music festival. Austin music goes out to the world now. When I read the British Music magazines I see Explosions in the

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Sky. There are always bands that I have never heard of. I know that SXSW really works for lots of bands. One of the differences is you are on a bill with five other or four other bands. I would bet half of the most important effect is if you are a hot band and you have only played one little part of the country and these other musicians get turned onto you and they start spreading the word—that's how the word spreads. We always give grief to the music festival staff because they always end up booking more bands because they just love so many. I truly believe that Austin acts that don't play SXSW but play one of the day parties that's great—that's the whole idea. I see bands advertised from Austin all the time that I know are not from here. In England, you see ads all the time that say Austin. Obviously the talent is the most important and if all together this community has created this notion that you should check something out that comes from this town, that's great. Sure, Seattle had it for awhile, and Portland had it for awhile, and Omaha has it—which is great—but in Austin it's generation after generation.

Buddy and Hopkins

By Jason Nocera (www.buddyandhopkins.com)



I just wish these people appreciated that. It's a miracle what goes on here.

His favorite SXSW moment...

My favorite time is Saturday because by then anything that was going to go wrong has gone wrong. I'll always go stand on the street, usually Red River sometimes Sixth Street, for about an hour and just watch the people go by. Watching the fans, they look like they have died and gone to heaven. People are grinning and they are running and it kind of counter balances all the other stuff. So what I dig is the whole jazz of the event. I love the fact that all year now I'll read in a magazine or I'll hear about "Well this happened at SXSW" or "I met this person at SXSW" or "They broke at SXSW". It used to be Austin--it is still Austin--all we did was took what we loved about Austin. We are very faithful about that.

What he thinks about the future of SXSW...

I will tell you in my heart I worry about the future of SXSW. If somebody starts cherry picking bands it could be the end of SXSW. It's been going on for awhile and we are very militant about it. This is the reason: I won't mention the club but a couple of years ago one of the clubs that is very close to us said, "We are booking this well known band and they are going to play midnight to two all five evenings of SXSW. So you can have the club from 8 to midnight but starting at midnight we are going to have this band." The first thing 1,000 band members are going to do the next morning is call up their manager and go, "Why the hell do I only get to play one set for this amount of money when I can be doing that?" What people really don't get is we work all year round to recruit bands, recruit speakers, and bring people to town.

And the future of Austin...

In the 90s the Chronicle was vehemently against growth and yet all the high tech people were coming and getting bundles of the Chronicle because when they recruited people to move here they would show what was going on in this town. Then after SXSW all the real estate agents would get them. Yes, we were enablers. In 2000, it was the high tech boom year and there were so many people here that could have been anywhere they just knew that this was the event to be at. One thing I always say about celebrities or VIPs of any sort is that if they know where they are then they are cool. What's remark-

able is how many people come here to hang out. 2000 was the one year that it really was like Sundance. I hated it. It made money, but it has a totally different feel and was totally depressing. Then of course in 2001 everything fell apart so we had one of the worst years economically. I got my comeuppance for hating it but it actually came back and I would see the people on the streets who love music.

As for Austin as a whole...

I love this city. When people say, "They are just as dependent on Austin as Austin is on them"--I know that. Whenever anybody asks me, "Why does it work?" I tell them: because it's in Austin, Texas and what goes on there goes on every day of the year here. There is always cool bands, there is always cool things going on. It's not as intense but it's just Austin with a multiplier. I've worked with film and music nonprofits—I helped start the Austin Film Society. So yeah, I'm defensive because this is all just so silly. I'm defensive because this is such an extraordinary event—and it's not just us. We couldn't do this without Austin. Have you ever heard me say anything otherwise? What I love is, if it's a benefit or if somebody needs something, there are clubs I can call, bands, and it's, "What do you want? What do you need? What night do you need the club?" It isn't "Well maybe, maybe not." This has happened time and time again. This happens, not once a year, but once a month. And there is still nothing like it. This is an amazing town and if you care about stuff you get to do it. Not everybody succeeds, not everybody makes money at it, there have been truly gifted musicians that didn't work out, but the amount of talent in this town that has ended up becoming nationally and internationally known is magic. There is no film scene in the world that I know of that is like the film scene here.

The Chronicle is free and the Austin Daze is free. When I get the Austin Daze I take it home and I get into my bed and I read it. I'm going to find out what is going on. That's why I have always supported it. I love that this is a town where there is so much of that activity. I really think in this community there is no excuse not to do what you want to do. If you bring some element of quality you are going to get some recognition. You may not make money, you may not be able to make a living off of it, but you're going to get some kind of feedback because there is the

Austin Daze and there is the Austin Chroni-

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cle.

And in the end...

If there was no negative reaction, I would be shocked and concerned. I've worked 30 years supporting bands. I get so excited I still overwrite for page 2 sometimes because I get that excited. I buy CDs of Austin bands and send them to film people. Stuff has ended up on soundtracks because I've sent it. I love Austin music. It is a privilege and a blessing to do what I do. Everybody that works here feels the same way. They have had arguments where I thought they were going to hurt each other because somebody wanted to take a band that somebody else didn't like. It's about passion. I pulled up the other day and one of our film editors was standing in the driveway and I said, "How are you doing?" He said, "I'm basking in the glow of a great movie." I know what that feeling is like. There's nothing like the jazz of when you hear some new music or you read something or you see a film, it just blows you away. I still get to do that. Come to the Chronicle, we are swapping CDs and films with each other. Nobody is showing check-books. But we're not going to change anybody's mind. I was a kid once; I was a punk. I used to hate the fact that guys in blue jeans in the back of the club controlled the music. Now I'm one of those guys. I don't wear blue jeans but I'm at the back of the club and we control the music. I'm lucky. And I still love it. The bottom line is our lives are a gas.***



and kind of went through each era. When I was a little kid, that was the 60s and 70s stuff. Then I got into my 20s and the 80s and 90s were a whole other different style. The late 80s I got started doing the soul and R&B. It was like '88,'89, that's where I am stuck.

AD: Your albums have a distinct stripped down sound. Tell me a little bit about the recording process.

SJ: As far as our songs sound that's on Gabe. The sound that we get--people say we sound like we recorded back in the day--is because the studio that we record in is like back in the day. Our studio is analog; we don't have any digital stuff up in there. We use a bunch of tapes like they used to use back in the day. When we record we record, we record live the whole day. The band is in the room and we record everything like they did back in the day. Sometimes we might add the horns in later on or sometimes I might go in to lead over certain songs depending on how I feel but mostly, yeah, it's analog which is how we get that sound that you like. We got old equipment in there. Everybody is always like, "How did you do the album? What were you thinking about? Is the album going to sound better than the other one?" We weren't thinking about whether the album sounded better than the first one we were just thinking, "Wow these songs sound great." We recorded them; We listened to it and it will be, "Nah, that's not right." We can't over think it. Like a song on *100 Days, 100 Nights*. There was a song that was almost not on the album because we couldn't figure out how to do it. Every time we would do the song it wasn't right. We did it at one speed and it didn't work. Then we slowed it down, and it was like, "Nah." Then it was like, "Well what if we speed it up and make it half fast, half slow." Then it was great. You just have to find it. Some songs you don't find it and you put them aside until maybe the next album and we will pick it up again or sometimes we never even use it.

AD: Your shows are pretty amazing. What makes a good show for you?

SJ: Me and the Dap Kings getting on that stage and enjoying what we are doing. I love when I'm on that stage singing and they love when they are out there playing. We just got to put a show on for people and we have fun.

AD: What's next for you? I know you've been touring a bunch.

SJ: We are leaving for Australia on Friday for three and a half weeks or something like that. After that I would have to look at my calen-

dar—I only can go month by month. I think we are going to be doing some Europe tour stuff. We got a busy schedule.

AD: How does Europe respond to you?

SJ: Oh they love us. That's our biggest crowd. They love us at the festivals. Even in the states now every club we've been going to we've been selling out. Before it wasn't like that. Since October the 6th we've been on the road and I think out of all of those shows I think maybe 2 didn't sell out. It's been great.

AD: I actually read somewhere that you are responsible for spearheading a revivalist funk and soul movement. What does that mean to you?

SJ: That's great. We are. They are only telling the truth. It's just what we stuck with, you know? Now you've got all these other indie record labels and all these other bands doing it, so it's good. These major labels are trying to do it the best way that they can. They are all trying to revive it. We started doing our stuff in '85, '86 and now we are in 2008. I think the first album came out then. 13 years we've been sticking with that soul and R&B. And you have everybody coming behind the Dap Kings and they want them for that sound and have been coming to me because they want me to do some singing. It's all good. I can't say we started it but let me tell you, 13 years ago there were only two or three people trying to do this R&B stuff and now I couldn't tell you how many are doing it. I couldn't even tell you.

AD: You're music career started later than most. Any thoughts on that?

SJ: With me, I really consider it a gift. God has given me a gift; I feel gifted. A lot of kids out there, if they have talent, you will know if it's for real. A lot of times they will push you because you're cute. If you can't hold up what they want you to you won't make it. They can put you on a record and they can enhance you, and turn



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that knob, and make you seem like something, but when you get live and you've got to get out there and you can't put it out there that means that you don't have that gift. Wisdom to the people: if you got it, no matter what anyone tells you, if you stick to your beliefs, you stick to your heart, and if it is for real and it is true it's going to come out. You've got to stick with it. Don't give it up. That's what happened for me. By them telling me that I didn't have this and that but I knew God gave me a gift and I knew I could sing. I knew that if people could just hear and see me they were going to like it. That's what is happening now. People are seeing more of me and they are

hearing more of me now and I'm being accepted. So anyone with a gift, just hang in there. Don't let anyone turn you around. Just follow your heart and don't ever give up. Don't ever give up on what is your dream.***

KITTY KITTY BANG BANG



One of the original girlie shows in Austin and still going strong, Kitty Kitty Bang Bang keeps getting better with age. We sat down with the girls behind the corsets to find out how they do it.

AUSTIN DAZE: How did you all get started?

TIJUANA TRIXIE: I've been interested in burlesque since high school. I don't know if you are familiar with the movie *Gypsy*. My mom told me I had to see the movie; that I would love it. It pretty much planted that seed and that was what happened.

AD: And when was that?

TT: Probably my sophomore year in high school. A long time ago. But ya'll don't have to print that. It wasn't until my junior year in college that I began to think about it again. I just got really interested in vintage art and pin up art and stuff like that. In my mind it was, "Someday I'm going to open a venue that can host a burlesque show or an old time vaudeville show." There really wasn't a forum for that. But then thanks to the wonderful world of the internet I noticed that other people were doing it. There is a group in New Orleans called the Shim Shamettes that spearheaded the whole resurgence of burlesque. There is another group called the Velvet Hammer out of LA. They were both real big role models for me and I just kept an eye on them and what they were doing. I was finally like, "If people are already doing it right now then maybe I should do it too." I thought Austin would be the perfect place for burlesque in that it would welcome it with open arms. That was six years ago. Venues Velvet was my old roommate and I was living in San Marcos at the time and I moved back to Austin and got in touch with her and said, "Introduce me to theater people and dancers. I want to do this." She was my lifeline to a lot of talent here.

VENUS VELVET: She was definitely the ground-

breaker in the area. Didn't you submit as part of your marketing degree the business plan for the troupe?

TT: I actually drew up a business proposal to take to venues naively thinking that they would fund it. I was like, "Ya'll should give me money to fund this because it would be really cool." Everybody was like, "It's really cool but we are not going to give you any money. If you somehow make this happen we will put it on stage here." I got an A for it in school! Yeah. It was nice to have all that because it was kind of a framework to do a lot of research on burlesque and see how it could potentially work in Austin. It also helped to get some really talented people to work with me because I think if I were to have just come off the street and was like, "Hey I got this idea and it's going to be really cool. Seriously, you just take your tops off in front of a bunch of people; it's going to be great" it might not have worked out as well.

VV: And then our next show was at Momo's.

AD: Can you think back to that first show and how it has evolved? What you might have learned?

LEGS CADILLAC: Don't look down. Just keep dancing.

TT: Yeah, cause you are like, "Whoah, I'm topless. Let me make sure everything is in place." For me it was a really encouraging sign because I just didn't know what kind of audience we were going to attract. Our first show was at the Ritz. So we were setting up, Bob Woody was just a sweetheart and let us live out of that venue for awhile, this woman who was in her early 60s walked up the stairs and she said, "Hey is this where I get tickets for the burlesque show?" I was just like, "Rock on." That's so Austin. A 60-year-old woman interested in coming to a girlie show. I love it. It was a diverse audience.

LC: And continues to be.

VV: I remember the logistics of it. We were sewing costumes at 3am the day before and we are the same girls that are going to be on stage the next night and it's like, "Whah! We are going to look awful!" We were sewing these seashells onto this blue chiffon at 3am being like, "What are we doing?" And then of course here comes the pasties. How do you apply pasties to your body? We had ideas but...

TT: We just assumed it would work just fine and what we found is that it doesn't work that well.

LEGS CADILLAC: And not on heavy things.

TT: It takes a long time to set. I have a severe allergy to it which I didn't realize until after the fact.

VV: But the first show was a sell out.

LC: For probably all of us, it was the first time we did striptease on stage.

TT: On stage.

LC: What I remember about that show was being really nervous about that aspect of it—the striptease racy notion. I hadn't done that before. We had practiced our numbers in private but this would be out in front of people. Then the logistical issues of the spirit gum and the pasties. There is always a logistical aspect. I remember being just terrified that the pasties wouldn't stay on and I had been really anxious about the whole striptease in general. We did this piece, and it was gorgeous, it was the seashells that Venus Velvet was talking about. We were backstage applying the spirit gum and pressing them down and it still wouldn't work. We would apply more gum and blow on it more and we all just were pushing on our chests trying to get them to stay on. Well then it was time to go out and we were just praying that they would stay on. I'm

not a religious person--this was the one time--and I said, "God, if you exist please let these pasties stay on." I went out there and things were going great until we did this one move and I could feel it coming off. I was just like, "Please stay on, please stay on, please stay on." Then I hear a thunk on the stage.

TT: And Legs Cadillac suddenly got a standing ovation.

LC: "What can you do?" I couldn't sneak off in the wings or something. So basically the left one fell off on the stage. The audience was awesome. They were very gracious.

AD: Have you ever had any problems with your audiences?

TT: Our audiences have actually gotten rowdier but in a good way. I think at first people were like, "What do I do? Is it ok?" After being around burlesque now they feel that they have permission.

AD: How do you all get new members?

VV: Auditions. She is our rookie (Lucky St. James). She was the only other audition that we had besides the original audition.



LUCKY ST. JAMES: I saw the posters at Momos up at UT and I was like, "This is great I'm so glad someone is finally doing this." I ran into Ellen at a party and she was leaving to go be a full time yoga teacher and she told me I should go audition and a couple of glasses of wine later I said yes. I showed up with an arsenal of costumes even though they said I didn't need to bring them.

AD: Tell me about the different character names.

TT: That was an extremely important aspect for me. I think the whole point is to portray a strong female presence on stage and something imaginative and interesting. That was a really important part of the audition. I had put on the application how characters work in burlesque and how each piece will have a general theme to it and asked what your character name would be and what your theme would be. I wanted to see who was thinking along those lines.

VV: As far as ensembles go, through the years we started filtering out what each other's fortay was. In the beginning we had 7 girls trying to come up with how one 8 count should go—I drank a lot more in those days. Now, everybody has exactly what we need. We all just put our resources together and it's worked out like a pretty good machine.

LC: For solos, we present what we want to do and we get feedback. Ensembles, if someone has an idea they will propose it to the group.

VV: It's so cool when a new show is going to come and everyone is excited about what everyone is going to do. Bibi La Boop is a solo machine. She will say, "Depeche Mode" and I will be like, "How are you going to do that?" And sure enough, come showing of the solos day, she's done it.

AD: What do you all think about all of the competition?

TT: Within the last couple of years there has been a lot.

VV: We founded Texas Burlesque Fest for the sake of building community. If we are all going to be out here let's build community. Let's showcase and show what we each feature. We do a range of modern and old time classic burlesque. There is room for very different styles. It's competition when a bunch of shows are going on the same night but I think there are different styles that people want to go see. Just like with all the different bands at night.

TT: When a lot of other troupes first started to come around, for me, there was a little bit of insecurity on my part. But when we created the

Texas Burlesque Fest and created a forum it was really nice to feel inspired rather than not knowing what they were doing. Having that forum to come together and get to know other people was really good.

LC: It's really fun to see other burlesque.

AD: What's next?

TT: It's top secret.

LC: We are doing the I heart the 80s burlesque show right now. We've got a bunch of SXSW shows coming up as well. Go to <http://www.myspace.com/texaskitties> ***

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CRISPIN GLOVER



***What is It?* and *It Is Fine* are the first and second films in a planned trilogy, *It's Mine* being the third. The second film is an autobiographical, psycho-sexual, fantastical retelling of Steven C. Stewart's point-of-view of life. He died from complications of cerberal palsy one month after filming wrapped. *It is Fine* showed at the Alamo Drafthouse with a live performance by Crispin.**

AUSTIN DAZE: Tells us a little bit about Steven C. Stewart.

CRISPIN GLOVER: It's sad that he didn't get to see the completed thing. I know he would have loved to have been here talking—he really liked the attention. He liked to talk to the women and touch their hair. I didn't go into detail about it but, it was something David Brothers and I were very firm about and that was that it was obvious that this film had to be made with Steve. It could not have been made with any other person. It is about a very specific individual. I know people often ask about the handicapped issue of the film and I would say, because Steve was an advocate—a different kind of advocate for that kind of thing—mainly that he wanted to play a bad guy in this movie which is not something that often happens in that situation. He was really firm on that. If Steve had died and this was a corporately funded film and they said, “Well we'll get a different actor who doesn't have Cerebral Palsy,” to me that film wouldn't be interesting at all. But also even if it was not a corporately funded and distributed film and Steve died and they said, “Well we'll get an actor who does have Cerebral Palsy to play the character” I still don't think it would work. What's important about the film is that he was living this fantasy. It's at least important that this man had this fetish for women with long hair. It was absolutely specific that it had to be that guy otherwise there would be no point. I know that

David Brothers felt this way as well and it wasn't just because I said to Steve that I wanted to get the film made, I would have actually felt like I had done a bad thing if I hadn't gotten this film made. I don't know exactly why but I really would not have felt good about it. I would have felt like I did something wrong. So I'm genuinely relieved that this is on its way. And on top of it, I'm really proud of the movie. When the whole trilogy is done I feel like this film will be the best of the trilogy but more than that I feel like this film will be the best film I will ever have anything to do with in my career. It's such a specific story and an impossible thing to replicate. It has to do with Steve and his peculiarities. That's another reason that I really wish he was here, because I feel funny in a certain way talking for him. At the same time I'm also very possessive of the film so I like talking as well, but Steve would say things that I would never say.

AD: These are both pretty intense films. What reaction are you after from people with them?

CG: For me they are two very distinct things. With *What is It?*, very specifically, I was reacting to corporate constraints that have happened in the last 20 or 30 years where anything that can possibly make an audience member uncomfortable in any way what so ever, anything that could lack the possibility of making something a relatively easy sale, is necessarily excised. In any case the corporate constraints that have happened within the last 20 or 30 years are being specifically reacted to in that film. As for *It's Fine*, I had read Steven C. Stewart's screenplay in 1986 and I could see that there were taboo elements in it and that is part of what was interesting about it but the main thing was the emotional catharsis that is really important and a certain beauty to that film or that screenplay that was really interesting. As far as reactions or attacks, I felt like it was important to address those taboo elements first in *What is it?* so if there were attacks, let the attacks happen on part one and so by the time part is gotten to, there wouldn't be that confusion. Of course there still can be an attack on the taboo element but I just think there are other things that need to be addressed.

AD: You mentioned feeling like you knew you had to see this film made when you read the marriage proposal scene. Can you tell us why?

CG: I knew there was graphic sexuality: the thing about the hair, these taboo elements were what drew me to it but the thing that made me say, “I have got to do this” was because that scene felt like an emotional reality. There was a lot of fantasy in the film but part of

what is interesting about this is by writing it in this genre style it's somehow more revealing to me rather than if he had written it as a strict autobiography. It draws you in in some way and then you start realizing there is something really going on here that you can understand clearly.

AD: You had also talked about wanting to one day publish the original script of Steven C Stewart. How much of that original script has changed?

CG: Essentially the fact of it is David Brothers and I, we could have taken the screenplay and done anything we wanted to with it and Steve would have been OK. He wasn't a forceful Prima Dona type of guy. But we both were united on that there was a genuine beauty in what he had written and we wanted to keep that. There was a naiveté to what he had written. He wasn't a stupid fellow at all but he had been locked in a nursing home for 10 years and had lived a life apart for quite a long time. So there was a naiveté to how he had written it. He was difficult to communicate with. Not impossible; but difficult. He would write emails to me every once in awhile but they were very simple emails, like, “So how's it going to go? When are we going to start?” I already started making *What is it?* and I knew this had to be made in a way that I could afford to do it. I had made a feature film out of a relatively short screenplay with *What is it?* so I knew if I cut the screenplay down to about 50 pages it would be affordable. That scene that I read, that was the emotional crux of the film--the things having to do with the daughter and mother. Once they were killed it kind of went into a repetition of a variation of either the women with the long hair, him washing their hair, and then killing them. So I cut it at page 50 which already had 2 or 3 of these love/sex/murder situations. They weren't necessarily the most climactic of them so David Brothers and I figured out which ones would be the element that would lead up to what was the best thing. He had a couple of different variations of the screenplay as well. All of that stuff with the mother, daughter and the three women, all of the dialogue is the same; the situations are the same; it's juxtaposed. It's edited in a different way. There are some where he is caught by these detectives and there are other times when the detectives didn't catch him. We went with the idea that the detectives didn't catch him. He was a good writer and he started writing his autobiography which was really quite beautifully written. It was only 20 pages so it was his very young life but it was very interesting.

AD: Tell us what you like to do more: direct, write,edit,produce or act.

CG: I would say my favorite portion of the

process is editing. I like writing but I really like editing. Those two. When everything is really coming together that's where the art really comes into play. When you are writing, it's the creation of something and all of that part is really beautiful. When you are on the set it's kind of war and then it's kind of editing and making everything come together. I'm an actor, I like acting as well, but I find acting more difficult. There are physical and monetary restraints that make directing difficult—it's a different kind of difficult. Really to me acting is more difficult. For me, the more difficult element is that I have to be concerned about what other people are going to do with my performance and how it will become ruined by other people. When I'm acting for myself I'm not so worried because I know I can fix whatever problem in the editing process. My father is friendly and likes to talk—he is very much more an actor type. I'm much less like that. He likes to meet people and have the focus of attention be on him for just the sake of attention. I'm not like that. Steve was like that as well. He was more of an actor type and a real ham. He liked singing show tunes; being in front of the camera. I'm a little bit more uncomfortable with that kind of thing. I don't mind being in front of the camera, or acting, or talking to people, or anything as long as there is a concept that I can be advocating. As long as the attention is not on myself I can get totally behind it.

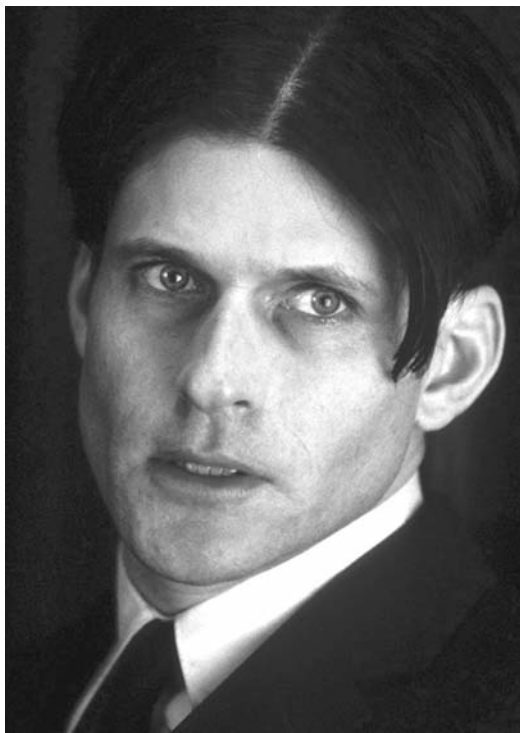
I don't want that song Happy Birthday sung to me ever. Last time it happened was when I was 16. To me it is the ultimate of stupid attention on you for nothing. It really makes me uncomfortable.

When it is an idea or concept I enjoy getting behind it. It's just that usually the idea or concept isn't that interesting to me. Sometimes it happens and that's great. I don't have to be the person who came up with the idea or is making the idea happen. I like trusting that. I'm a professional actor and I have to make a living as an actor so not every single thing that I'm in is the thing that I'm most passionate about in terms of ideas. I made the first *Charlie's Angels* film to fund this film and I'm very glad that I did it. That was something that was good for me. But it also changed the way I was thinking about how to choose working as an actor. I'm very comfortable now, and I wasn't for such a long time, going in and working on projects even if I know it's not perfect. I go in with a good attitude and I want to do a good job; I want them to get across what they want to get across and hopefully there will be some-

thing that I'm genuinely interested in and if for some reason I'm not I know that that money that I'm making is going to be put into a project that I genuinely feel really passionate about.

AD: Do you have a favorite between the two films?

CG: I don't like to play favorites with the films because *What is It?* has elements that *Everything is Fine* does not that I'm very proud of. Of



course I wrote and directed *What is it?* But at the same time I feel as possessive of *Everything is Fine* even though I co-directed, co-edited, and Steve wrote it. Some people like *What is it?* better than *Everything is Fine* but on the whole, when I walk in front of the audience after *Everything is Fine* it is a much easier situation. I can get pretty harshly attacked on *What is it?* I've had small attacks on *Everything is Fine* but it's almost like, How is it possible that you could be attacking that film? I could understand how people could attack *What is it?* I can even understand how people can attack *Everything is Fine* but it is harder to understand.

AD: It's such a voyeuristic experience.

CG: And the fact that he wanted that voyeuristic experience and was totally comfortable with that—that's interesting. There are so many questions that I would want to ask him: Is that what you wanted? Is having people watch you do this what you were wanting or was it that you just wanted to do this and you knew that this was the way it was going to happen?

AD: How do you like the Alamo Draft-house?

CG: It's great. I was here with the first film *What is It?* a couple of years ago—this was the first venue that I went to outside of the festival

because Tim League and his wife were very on top of it. He and his wife told me that the thing that kept their business going was the beer. I don't know if it is difficult in other cities to have the liquor license or what. It's a lot easier to get into clubs than it is to get into movie theaters because there is that social element—they might meet people; there is music and drinks. Somehow I think this may make it more social. It's still not as social as a club but more social than a movie.

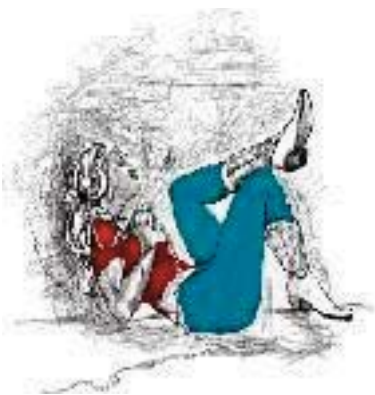
AD: What wisdom would you offer somebody starting out in the film business? What have you learned from this process?

CG: First I'll make it pertinent to the film. With the film it was a big deal when I started changing how I chose to act. That was good for me. It was actually not good when I was being overly selective because I worked less and I wasn't making as much money. When I was 14 is when I started acting professionally and I just thought it would be neat to be on a commercial. I didn't work that much as a teenager. Until I was 18, then I started working in film. When I was 20, I did *Back to the Future* and that was so successful I started feeling like I had an obligation to find films that would psychology represent and reflect interest. The first film that I acted in after that was *River's Edge* which is still a film I'm very proud of; I think that's a good movie. Subsequent to that, most of the films that I acted in really did not necessarily reflect what my own psychological interests were and they didn't necessarily make that much money and that wasn't that good for my acting career. So then all of these years later I chose to make a movie specifically to fund this other film and then that film was successful financially and I started getting more interesting acting offers. I was able to select Willard, which was a great part, and more recently playing Grendel in *Beowulf*—that was another great part. Still any money that I was making was going into making this film and set me up for making other things. It was important to switch away from trying so much to reflect my psychology in other people's films, which really never made sense because I didn't write those movies and I wasn't directing them and was acting as an interpretative element. It is healthier for me to know that I'm acting as an interpreter to help other people do what they want to do and that money that I'm making from that I'm putting wholly into these things that I'm making myself. So that was something that because I became involved with Steve Stewart happened. That very specifically, I learned from these things.

In general, there are thousands of pieces of advice I could give to someone but in general having a good attitude is very important thing I think. ***

DAISY RIPROCK'S

CD REVIEWS



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You can now read my blog at www.austindaze.com or friend me up on myspace at www.myspace.com/daisyrirock.

Ciao!



CLARE and the REASONS – The Movie

In Woody Allen's *The Purple Rose of Cairo* Mia Farrow plays a waitress who escapes her unhappy life by watching the same film over and over again at the Jewel Theater in depression era New Jersey. One day, the star of the movie steps off the silver screen and into her arms. It is a wonderfully touching moment. I felt like Ms. Farrow's character, as the splendor coming through my speakers whisked me away on a quixotic adventure aptly titled *The Movie*.

Clare Muldaur Manchon's shimmering voice is the guide on this journey and wraps us in a cashmere blanket of sonic luxury. With cameos from Van Dyke Parks and Sufjan Stevens, the seven-piece group provides us a tour of the land

where the Beach Boys ruled, and into the contemporary chamber pop landscape.

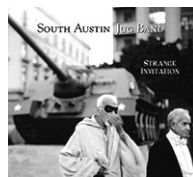
To ears, this is equivalent of chocolate that feels so sensual in your mouth that you let it gradually dissolve instead of chewing. It is like a warm shower that you stay in a bit longer to let the water caress your body for just another minute. In fact, anything you can think of that you close your eyes to as you slowly enjoy would be a good analogy to this album.

Music is often described as county, rock or R & B. I propose a new genre for this CD. I call it charming, romantic and stunningly gorgeous. Think the record stores will go for it?

9 Daisy Stars

Daisy's Favorite Lyric: "In the beginning, we never considered an ending where we would settle for anything short of ridiculous."

SOUTH AUSTIN JUG BAND – Strange Invitation



This is the South Austin Jug Band's left turn at Albuquerque. Expecting some sort of mandolin breakdown to kick off the CD, I was surprised to hear a funky drumbeat at the top of "Come to Me", a catchy, smooth intro to what singer James Hyland calls "the most accessible record we've made."

Strange Invitation certainly contains several cuts that are KGSR friendly, in a direction the group defines as "progressive acoustic." I found it to have a similar flavor as Nickel Creek's *This Side* CD, with a richer overall sound. Focusing on songwriting as a collaborative process, Mr. Hyland's warm vocals are showcased much more on this collection than on their two previous efforts. I believe the results have pressed the group forward into newer and better territory.

Third albums can often show where a group is heading. Are they maturing or are they drained of ideas and just recycling what they have already accomplished? Seems like our boys from South Austin are growing up.

9 Daisy Stars

Daisy's Favorite Lyric: "It's a painting that came true somehow"

DREW TICHNELL – Within My Soul



At twenty-one years of age, Ms. Tichnell claims to have written over 100 songs. I am going to guess she started at about age twelve (although I'm just hypothesizing here). My Hello Kitty calculator says that averages out to roughly eleven songs a year, or approximately

nine albums. Put into context, the Counting Crows have released only five studio albums in a span of fifteen years. Hello Kitty tells me that at their one album every three years clip, it would take them twenty-seven years to match what our hometown hero has written. They would have to have started before she was born!

A sincere writer, taking song ideas from her real life story, Ms. Tichnell also brings a strong sense of melody to her craft. Her vocals are as honest as the material. Being influenced by southern rock heroes, the sound is a familiar one to Texas music fans, though producer Tommy Spurlock does an excellent job of letting the artist's individuality shine through. This comes off as a fresh sounding record.

I love watching young people put their heart into what they do, and follow their dream. Within My Soul is a good starting block toward building a professional career for this performer.

8.5 Daisy Stars

Daisy's Favorite Lyric: "Harsh words can't hurt me"



THE FRONTIER BROTHERS – Solar Power Struggle!

At some point, and Kim Fowley probably has a theory as to where, playing music was no longer only about having fun. To my horror, I have actually heard musicians refer to their art as "product." I often hear songwriters say ridiculous things like, "If I can just get my song covered by Tim McGraw or used in a soap commercial, I can make more money than a CEO." Yikes! Do people like that even know what a good time is?

Thank Venus we have The Frontier Brothers. Claiming to have been born in outer space, and declaring romantic love for robots, they are in more danger of being shot down by TIE fighters than taking themselves too seriously. Their enthusiasm to play music shines through like the Big Dipper.

Exploring the melodic universe with their frontman/leader Mashall Galactic, the trio creates a dreamy, almost glam sound, which they like to call space-rock. Listening creates the fun you might have taking a time machine back to your childhood and your first bike ride without training wheels. Only this time it's under the stars with

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8.5 Daisy Stars

Daisy's Favorite Lyric: "You were always chasing other people's dreams"

VALLEJO – Thicker Than Water



I know, I thought the same thing. Vallejo is coming out with a new album? Are they back? The answer to both questions is yes.

My friend Iris put it best when she heard the news. "I was so pissed that they didn't make it. I watched all these other bands from Austin get on the charts, but not them. It just didn't seem right." They were like that band in your high school that everyone thought was going to be famous. Except Vallejo had the whole city of Austin feeling that way. Well, now we know to never give up hope. After five years, brothers are finally out of a disastrous contract, and doing things their own way.

The Vallejo way is rock, with a dash of spicy Latin flavoring. Fortunately, they haven't done a thing to change the family recipe, and it's as tasty as the first time you sank your incisors into it. Like the early Van Halen records, it's party music, what you are cranking when you and six of your closest friends are all piled up into your five-passenger vehicle on your way to an Aerosmith concert.

Still the real deal, spurring trendy formulas, Vallejo kicks as much ass as they ever did, probably even a tad more on this new release. For those of you who remember trekking down to Steamboat, this is the CD you've waited years for. And it's worth the wait.

9 Daisy Stars

Daisy's Favorite Lyric: "Live like there's nothing to lose"

TOM GLYNN – Living Proof



I always like a good songwriter. Call me biased, but if you don't have a good song to start out with, it's like trying to construct a house on coffee grounds. You have to have a strong foundation to build on.

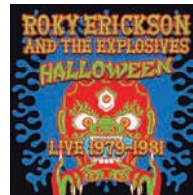
Living Proof is a ten-song set raised on a firm base. It reminded me of those great 70's singer/songwriter albums I would find in my parents' record collection as a kid. A swell mix between songs focused on guitar and those on piano, and a good mellow listen on the whole. Hailing from Boston, it's no surprise that his voice is reminiscent of James Taylor, but I was also reminded of Matthew Sweet as well.

Some musicians master a certain genre; some acquire extraordinary technique on their chosen instrument. Others are just solid songwriters, and Mr. Glynn is one of those cats.

8.5 Daisy stars

Daisy's Favorite Lyric: "There's nothing more to do but dream"

ROKY ERICKSON and the EXPLOSIVES – Halloween, Live 1979-1981



In a word, this CD is bitchin'. In two words, it is absolutely bitchin'.

Spanning only three years, this period is far from the most important part of Mr. Erickson's legacy. However, these 17 gems recorded live at legendary clubs such as the Whisky a Go-Go, are as cutting as a chainsaw through butter, and as powerful as a Kenworth going 110 down I-35. Packing a punch that sent me to the floor on the first listen, I am having trouble typing this review, as I've barely made it back to one knee.

For rock n roll to be great, the energy has to be controlled just enough for it to seem out of control. Few bands can do that, and still fewer can keep that spirit alive. Halloween has that element, and it is prevalent throughout. From the revved up "You're Going To Miss Me" to the raw blues of "The Beast", this is unquestionably real music that reminded me of what rock n roll really feels like, just when I was starting to forget on the watered down diet the major labels have me on.

This CD is a must hear not only for fans of Mr. Erickson, but for any fan interested in the family tree of rock. You can bet your life savings this will be on my top 10 of 2008, Darling.

9.5 Daisy Stars

Daisy's Favorite Lyric: "I've been working in the Kremlin with a two headed dog"

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DAISY'S RED RYDER BB GUNSHOTS

Afrofrequer – Fresh Soul Frequencies: Funkier than your dirty laundry. File under "Bad ass music to get down to." **8.5 shots**

Adam Raven – Goodbye California: And hello Texas, Darling! LZ Love's guitarist serves up a platter of soulful, bluesy rock with heart. **8 shots.**

The Bellville Outfit – Wanderin': If you're planning a drive through the Hill Country to see wildflowers, this is the perfect accompaniment. Bright, colorful Americana. **9 shots.**

The Service Industry – Limited Coverage: Songs we all can love about living paycheck to paycheck. Bouncy, fun indie-pop. **8 shots.**

Joel Laviolette – Ndiro YeMidzimu: A sonic massage that instantly reduces stress. Drift away to the sounds of the mbira. I can't pronounce half of the liner notes, but I sure felt the music. **9.5 shots.**

Steven Will and the Salingers – Songs from 3rd and Mary: Great songwriting, country rock that makes you want to peel out in your F-150. **9 shots.**

Mando Saenz – Bucket: Fall in love with the voice of Mando Saenz in one listen. A skilled writer, and a well-crafted CD. **9.5 shots.**

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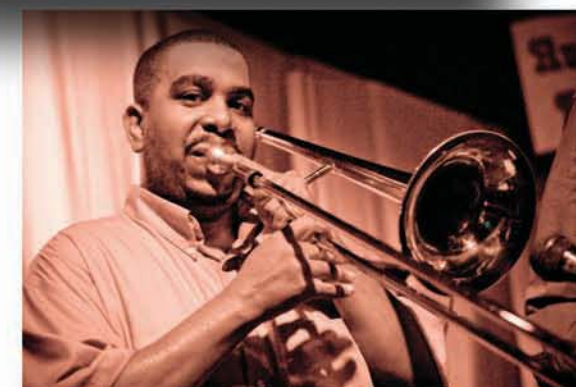
Ed Jurdi @ Momo's



Jeff Plankenhorn



Chris Ware



Ulrican Williams @ Ruta Maya



Jason Roberts



Belleville Outfit



Carolyn Wonderland @ Saxon Pub

Anthony Locke



Bill Carter @ Continental



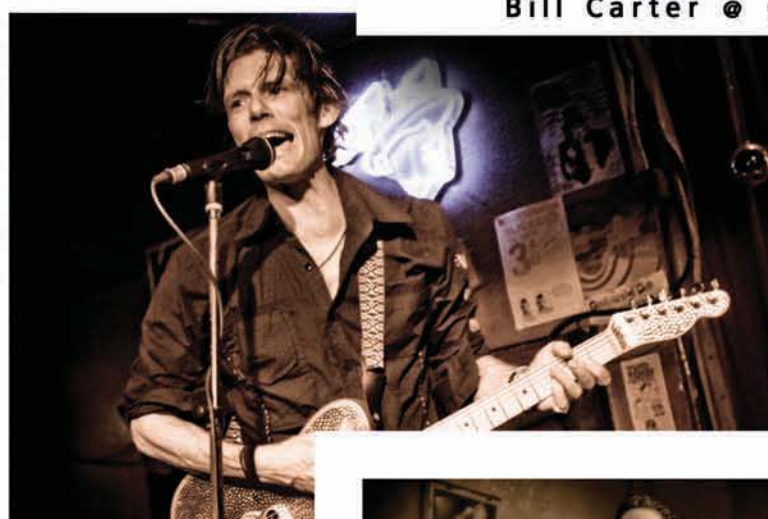
Jim Foster

Rickey Ceaser @ Ruta Maya



Dana Falconberry @ Momo's

Charlie Sexton



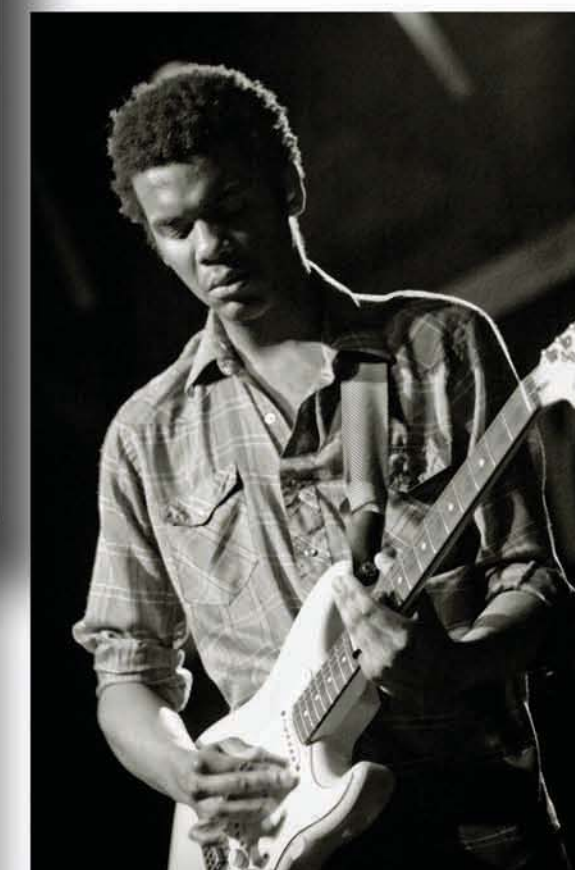
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ZIZEK



*Photo by Marc Van der Aa

Zizek is a weekly dance party thrown in Buenos Aires, Argentina whose artists mix South American sounds in a completely new and exciting way. The club's manager is a 31-year-old San Antonio native named Grant Dull, who has called the "Paris of South America" home since 2003.

Dull and a group of Zizek artists will be bringing their mash-up sounds to the U.S. in March, playing dates in Los Angeles, San Francisco, Chicago, New York and Austin. They'll be appearing at SXSW on Thursday, March 13 at the Ninety Proof Lounge.

Journalist Brian Byrnes spoke with Dull just prior to his departure for Zizek's first international tour.

Brian Byrnes/Austin Daze: What is Zizek?

Grant Dull: Zizek is a local gathering in Buenos Aires thrown by two DJs and a promoter-turned DJ that strives to be a modern party that mixes all kinds of genres and where the number one concern is the dance floor. So from that concept we started experimenting with different sounds and DJs and bands to see what worked, and it's been working. What we do is reinterpret traditional Latin American sounds using modern technology, and that has really been the driving force behind Zizek. We incorporate elements of reggaeton, cumbia and Spanish hip-hop, and that's given an identity to the club on a local level because people here identify with these sounds, and it's also given us an identity on an international level because very few people are working with these sounds. A lot of our producers are amongst the best in the world at reinterpreting these sounds.

BB: Where did the name "Zizek" come from?

GD: Zizek was proposed by Villa Diamonte, who is one of the resident DJs and organizers. He is a philosophy student and he came in one day with this name and when I first heard it, I liked how it looked esthetically, and how it sounded phonetically, but I didn't know who Zizek was. He told us that he was this modern Slovenian philosopher who uses elements of pop culture to create this mash-up of modern philosophy. It kind of went hand in hand with the idea of the club. Then I started to investigate who this Zizek character was and I found that I liked him and the name stuck. Coincidentally, he's married to an Argentine lingerie model who's twenty years younger than him!

BB: What was the idea behind bringing Zizek to the U.S.?

GD: I read that Brent Grulke, the SXSW Creative Director, was going to be at the BAFIM (Buenos Aires Festival of International Music) last year, and we were already throwing the opening night party for the festival. I immediately thought that Zizek and SXSW would be a good fit. So I met with Brent and gave him a CD and he told me that he felt that what was going on at the moment in Buenos Aires was Zizek. So there was already some fusion there. The idea was to get our party and our sound out there, to make it more international.

To do that, I've had to ask all of my artists to pay their own way. I'm not able to bring a lot of the young kids who have no money, no passports and no visa on this trip. Essentially I have focused on the more veteran musicians who have either been on tour before or have passports and enough money to get to the U.S.

So honestly there is a crew of young Zizek artists from 22-28 years old that aren't coming on this tour but who are amazing. Hopefully this will open up the door for more international gigs and I'll be able to bring some of the other younger artists in the future.

BB: Who are some of the musicians who will be on the U.S. tour?

GD: They are all really amazing. First and foremost is Gaby Kerpel who was responsible for the music for the theatrical shows "De la Guarda" and "Fuerza Bruta" both of which have toured the world. He's worked with Oscar-winning Argentine composer Gustavo Santaolalla (Babel, Brokeback Mountain), he had a CD put on Nonesuch Records and has a serious international career. He's gotten together with another electronic music producer named Julian Gomez to form the duo King Coya and El Trip Selector. They work with two laptops and five controllers and effects and voices. It's an incredible show.

Another act is Axel Krygier and the format he's presenting is called Axel K Soundsystem which is him doing his three albums, but all re-mixed, and very danceable. His music is jazz fusion, folk, cumbia, but in this format he takes it up a notch and gets the bpm's up to 120.

We also have musicians named Tremor, El Remolon, Frikstailers, and Oro11, who is an American DJ who lived in Buenos Aires for three years and is now back living in San Francisco.

BB: A lot of the artists that perform at Zizek are not Argentine. What would Zizek be like without the foreign artists?

GD: It wouldn't be as spectacular or vibrant just because the whole multi-cultural element of the music and the crowd is an important aspect of the club. From mixing Baltimore Beats with cumbia to the crowd -- which is often half-full with foreigners -- from Ex-Pats to backpackers to culture hunters; there's a real international energy to the party. Buenos Aires is really hot right now. So having a good club while BA is hot, it feeds our hotness. I think in the history of BA there's ever been a club that gotten so much international attention. I mean we had a French television crew in last week filming the party!

BB: Finally, you're bringing these South American sounds back to your home state of Texas. Are you psyched?

GD: I feel really good about it. It being SXSW and it being Austin, Texas was a huge motivating factor for me to put this thing together. I think if it was in California or Canada, it would have been cool too, but this is my homecoming. It's me showing up as the manager of one of the coolest parties in the world, to one of the coolest festivals in the world, and I'm proud of that. It makes me happy.

For more information about Zizek, visit:

<http://www.whatsupbuenosaires.com/zizek/>

<http://www.myspace.com/zizektour>

Brian Byrnes (www.brianbyrnes.com) has lived in Buenos Aires since 2001. Brian and Austin Daze guru Russ were nearly arrested together in New Orleans in 1992 because, according to police, they were enjoying Mardi Gras "too much." ***

JOHN CAPARULO AND AHMED AHMED OF VINCE VAUGHN'S WILD WEST COMEDY TOUR



Sometimes things are not what they seem. Like when you sit down with two of the funniest comedians to come down the pike and expect them to be cracking jokes the entire interview. Surprisingly, John Caparulo and Ahmed Ahmed had more serious things on their mind.

AUSTIN DAZE: How has it been since the tour? Has it helped your career?

JOHN CAPARULO: What we have right now is the experience. Taking that experience, that we went for 30 days on a bus, it does change your perception of reality. After going that long with a movie star, realizing how big things can get, it's different than the usual nightly grind at the Chuckle Hut. That's what I took from it ever since—I think I grew as a person and as a performer.

AHMED AHMED: I agree with John there is definitely a lot of growth that happened in those thirty days. The tour has manifested after the actual physical tour. It went into a pre-editing facility and was cut into a film, we took it to the Toronto Film Festival, and then it was sold and redistributed by another company—there is a whole after life that has been happening after those 30 days. It's kind of like a two for one: we got the tour and then we got the movie but we weren't really expecting the movie. So it's nice. That people can recognize you on a national level in movie theaters is rare. I think John has mentioned this in the past: it's really rare for comedians to do their act on the big screen.

JC: It doesn't happen anymore.

AA: You'll see us on comedy central.

JC: Really the generation now of comedians is really the guys who grew up with the "comedy

boom of the 80s." Everywhere you turned when I was a kid there were comedians on television. Even Good Morning America had comedy. Before I went to school in 6th, 7th grade there were comedians on the morning show. So we all saw it as something that was actually a respectable career choice.

AA: You thought you could make a living.

JC: And then as far as the big screen there were the Eddie Murphy concert films and all the HBO specials and all those big things, they have kind of waned in the past 10, 15 years.

AA: The difference with our movie and our tour -- not to take anything away from any other comedy specials that were filmed as movies--but you are on the bus and on the road with us so you get to see that part of the tour. And then we also have a movie star with us so instead of seeing a comedy special where it's one guy on stage it's Vince Vaughn with four unknown comedians and special guests--it's really more of a moving, variety, rat pack kind of show.

AD: There were definitely a lot of layers. What was it like to be filmed all the time?

AA: There was a lot of looking away and shooting. More fly on the wall kind of stuff.

JC: They were just other guys that were there who happened to have a camera attached to their hip. That's really what it was. As far as the movie was concerned, we really didn't know what it was going to be.

AA: Vince never told us it was going to be a movie. He said, "Just shoot everything."

JC: I remember thinking it was at best going to be a DVD. It would come out in stores. I heard it would come out right around the time one of his movies came out. They would put the DVD out and maybe people will see it. I never thought that it was actually going to be a feature film. We were really, every night, just so focused on the shows—that's all I ever worried about. When the camera guy would come and interview me it was like, "Dude, seriously, I'm trying to get in my zone." It wasn't really the first thing on your mind.

AA: The shows were a microcosm of what was going on in that night, in that moment, in that city, in that venue. The only thing we were thinking about for the next night is that we have a job for the next night. That was our focus. We would wake up in the morning and go take a shower, go get some food, some of us would go to the gym, some of us would take cameras and go shoot around, but the focus was the 20 minutes and that was it. I say that sincerely. It wasn't hey, "We're going to be f**king movie stars." We had no idea and didn't really care. I think that was one of the beautiful parts of the movie because you see that, you don't see people in the movie saying, "Hey look at me, we are going to be somebody one day." We weren't thinking about

the results or the outcome. I always look at comedy like the glassblower—you know you will see him at the state fair or whatever. When he first starts out there are 2 or 3 people watching and by the time he is done 30 minutes have gone by and he's got this nice vase that he just blew and he looks up and he's sweating profusely and there are 50 people clapping. That's what comics are like. We are sweating with our heads down caught up in whatever we are doing and then when we are done we look up and people are clapping. That's how I relate it: we are not really looking for the payoff we are more in the moment. That's it; let's focus on each show and let's be funny tonight.

JC: I remember thinking while we were on the tour, "We just do the same boring shit every day. Do these people even have anything to make a movie with this?" We don't do anything. Then I remember they told me the first cut of the movie was four hours long. I just didn't think that we did enough or anything like that to make it long enough. We just didn't focus on it.

AD: That's interesting to hear. Because you didn't focus on it and weren't really paying attention was there anything surprising to see about the process or what you were going through?

AA: We knew what they were filming, so we all had trust in the producers and editors that they would cut the movie together in a classy way--in a way that showed integrity and had a lot of heart and soul. One of the great things about Vince that I think he prides himself on is about putting products out there that don't rise to the occasion or rise above what he expects. He would never put his name on something and put out a product that made himself look bad or the people around him look bad. If anything in the movie does come across as bad it is only because it was coming from an honest place. When Caparulo comes off stage and hears someone say, "f**k you" that's just a misunderstanding; that's not malicious.

AD: I would think something like that could be really powerful; for you to look back and say, "Wow, I didn't realize that happened."

JC: Yeah. You look back at it and go, "Oh God, those are those moments that are my private thing." I was thinking about it when I was watching one of the screenings last week and they are asking me about the stuff I was talking about--meeting women and stuff like that. You know that conversation I'm having is with the camera guy and it's just me and him talking. And then when you see it on the screen you're like, "Oh shit." It can be uncomfortable. I think as comics we all have trouble watching ourselves anyway. I'm completely repulsed anytime that I watch myself which I think might be a bit extreme to feel that way but I think it is better than the opposite extreme where if I really enjoyed watching myself, how creepy would that be? "I've got my own DVD and this guy is f**king great!" There are

those moments in there that were intimate at the time and you are just living your day to day life. Now it's up on a big screen and it is a little bit jarring at times, yeah.

AD: What was it like to have to do a show a night?

JC: We do our normal thing in Hollywood and we all go on at the Comedy Store every night and if you had a night that you didn't like that much it's different than on this tour because you knew that tomorrow night there are another 2,000 people waiting in the next city. It's "Man, there was a really good crowd tonight and I blew it" versus "We are going to have a good crowd every night because we are traveling with the guy from Wedding Crashers." It's a different feeling than the normal night to night thing. Plus, in some ways it's a little awkward: when I'm at home and finish doing my thing I go home versus here I go back to my little bunk on the submarine and close my curtain. It's a little different to not have your own space and have to cope with that. But like I said it's still cool. Every night you knew was going to be a huge event.

AA: For a comic that's just a dream come true. Arrive in a new city, especially a city that's not cosmopolitan—it's not like we were in LA or New York or Vegas—we were going right through middle America where they don't get big shows like that. It was nice to pull up and see the name on the marquee and the pictures and the sign that says it's "Sold Out". Knowing that there are going to be anywhere from 1,500 to 2,500 people sitting in seats waiting to laugh.

AD: How did the crowds compare to LA or New York?

AA: Not to take anything away from LA or New York but those audiences can be uptight sometimes because they see it all the time. New York is very saturated with comedy as is Los Angeles so when you have something at your fingertips all the time you kind of get spoiled and jaded. But when you don't have it people are really thirsty, they are hungry for comedy and you sense that. You sense it when we went through Oklahoma, when we went through Birmingham, and Austin and Ohio—not Austin—but some of these other places it was a night out for them. It was an event. They had their dates or it was girls' night out or guys' night out, they had their drink and their popcorn in hand or whatever it was and got their early and did their research. It wasn't like they were just going to the movies. The venues we played were really cool—the Paramount, the Rheinhart theater—and most comedians don't get to play in places like that so that was a real privilege to play where major entertainers had played—Elvis Presley, Patsy Kline, Johnny Cash, Buck Owens. We played the Agora Theater in Ohio where the Beatles had played.

JC: They hadn't cleaned the place since the Beatles had played. Yeah, the cool thing was every-

where we went everybody got it. Getting the laugh is one thing but it is that experience of relating. People understand the frustration that goes into creating these things. The fun thing is that we went to all these different cities that supposedly have different types of people with different accents and at the end of the day we all really share the same experiences every day and we all get pissed about the same shit. That was



really cool to find out that you know what, it translates everywhere.

AD: When you came back to the smaller venues in LA did you have to adjust your performance level?

AA: Yeah. Peter talks about it in the movie how we all have postpartum depression because we started out playing the comedy clubs where it is maximum 300 people and you are lucky if you get a gig doing a 1,000 seater at a performing arts theater—but mostly it's clubs. So to go from that to elevate your presence and either talk louder or be bigger on stage it's more theatrical almost and you have to adjust. Then we finished the tour and we come back to the clubs and there will be 50 people in the audience and it's like, "HEY! HOW ARE YOU!" And it's like, "Slow down, we don't need all that energy." We had to adjust and come down to ground level.

AD: What wisdom would you offer young comics who want to make a go of it?

JC: You have to love making people laugh. That's what it is. You can't go into it looking to get something back from it besides just making people laugh. The reward is the act itself—that's the only reward. If you are going into it for fame or money or girls you are going to be really sad. You have to do it because that's what you want to do.

AA: There is an old saying that they

use in the Middle East that if you really care about something you throw it into the ocean and it belongs to the ocean. Audiences for me are like that. When I do a show, when I throw my act out into the audience, it's their's now, they own it, they have it, they keep it and go back to their house and repeat it to their friends or at the office at the water cooler. In conjunction with what John said, you have to really enjoy the act of stand up comedy and the art of stand up comedy if for any other reason it's a really sad, long, journey.

JC: And you can't learn to be funny.

AA: Funny is funny.

JC: It has to be who you are. The journey of every stand up is how to become yourself in front of a group of strangers every night in a short amount of time.

AA: And have a point of you view. You can't learn to be funny. You can learn to have a voice. There is a craft behind the art. Some people are not born painters but they have the innate ability to want to paint. If you have that innate ability to be funny along the journey you learn certain tricks to the trade; certain words you use or inflections you use or facial expressions that you craft but John's right, there's no school. You come out of the womb and you are either funny or your not.

JC: When I came out of the womb, it was hilarious. I was killing it at the hospital. ***

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DYLAN QUOTE

I don't want to fake you out,
Take or shake or forsake
you out,

I ain't lookin' for you to feel
like me,
See like me or be like me.
All I really want to do
Is, baby, be friends with
you.

RATTLETREE



We talked with Joel Laviolette of Rattletree about his latest musical project, a Zimbabwean style marimba band based out of Austin, Texas.

AUSTIN DAZE: Tell me where the idea came from to bring African Music to Austin.

JOEL L: I've played Zimbabwean music for about 15 years now. I discovered this music when I was going to jazz guitar school in Denton—I was a jazz guitar major. Then I discovered Thomas Mapfumo and the Zimbabwean stuff and I started to learn that and the mbira—which is the traditional Zimbabwean instrument. I met a guy in New Mexico who played the mbira and I dropped out of school and moved to New Mexico and joined a band there, Jaka. We played for several years together and toured and all that kind of stuff—this was in Santa Fe. This whole time I had been traveling around the country studying the imbiras (for about 8 years) from whoever I could. I finally tapped that well of mbira players in America and realized I needed to go to Zimbabwe. I was also doing field and studio recordings of different types of Zimbabwean music and I came back to New Mexico and started a non profit record company called Mhumhi Records. I have the twelve recordings that I made in Zimbabwe and the money that I made from those recordings go back to musicians in Zimbabwe and Mozambique. When the music scene in Albuquerque dried up I came to Austin one day to visit a friend and instantly, that weekend, found a job, found a capoeira group that I could

play with and met a woman. It was all just, "Austin is the place to be." So I packed up and moved to Austin and because I moved here the music came. It wasn't a plan other than that's just what I do.

AD: How is the reception here to African music?

JL: I think it's good. I'm really surprised, because of how fertile the music scene is here in Austin, that there wasn't already a Zimbabwean music scene. This music is addictive and beautiful and I know that everybody says that but in this case it's true. People hear it and they just fall in love. Now I teach three marimba classes a week—so I've taught lots and lots of people. In America the Zimbabwean marimba music started in the Northwest. There was a guy, Dumisani Maraire, who came to the University of Washington in the 70s. So it kind of got bigger and bigger and it's like this virus that is spreading and now it's reached Austin. So yeah, the reception is wonderful; people love to dance. And all ages. We are doing these all kid shows now. It hits people so I'm honored to be bringing it here.

AD: Have you been playing music since you were a kid?

JL: Yeah, I started on the guitar.

AD: When did you know this was something that you wanted to concentrate on?

JL: Well when I was going to school in Denton it was a real high pressure, practice 8 hours a day; do the jazz thing. That whole time I was trying to write these songs that were cyclical and polymelodic and have it all sort of weave. It was literally driving me crazy—I couldn't figure out what I was trying to do. Then I heard mbira and realized that was what I was trying to do. It was just such a relief because I realized I didn't have to invent anything, I just had to learn how to play it. Mbira is what I'm supposed to do.

AD: How did you initially connect with people here?

JL: I did ads in Craig's list saying, "Come learn Zimbabwe music on the marimba." I just went ahead and built the marimbas. It started with two guys that would just come

over a couple of times a week and I would teach them the music and they would bring their friends.

AD: Tell us a little bit about your creative process.

JL: I teach all the parts. I do the arrangements and directing of the band. The vast majority of what we play is traditional music. So what I've done is taken the music of the mbira and put it on to the marimbas. On the mbira you can play four or five melodies at the same time. So I'll just pull one melody and give that to a marimba. The full marimba band is just what one mbira is doing. So that's how it all works.

AD: Is there a lot of improvisation going on in what you do?

JL: There is but within the tradition of the music. Like jazz, there is a language you learn. You have your foundation and then you have the variation and this variation and that variation. And all these variations are leaves on the same tree and as long as they are variations within that language it's OK. It works. Even improvisation in jazz is so within that language that you can find the structure behind it. I feel free. When I play, I feel like it's all improve but it's definitely within that song.

AD: How do you go about choosing what you are going to play?

JL: We play two different styles: we play contemporary styles, or drumming and singing which we put to the marimba and I would say that is more surface level. And then we play the deep stuff. As far as how I choose those songs, they are all amazing. Once you get into that repertoire it's all beautiful.

AD: Do you have a favorite?

JL: I have a favorite that the band does but



as far as the traditional music, no. I call it a musical Mandela because it's all the same thing. Every song is the same but then they are not. There are different songs for different spirits.

AD: Who are some of the different spirits? What do they use them for?

JL: This music is Shona music. The spirits are the ancestor spirits of whatever families. So as an mbira player in Zimbabwe my job would be to go and sit and play mbira for a spirit medium and their family and that spirit medium would get possessed by an ancestor of that family. It would be like your great grandfather. It's a family spirit that would come communicate what needs to be said with their family. There's that level and there's hierarchies of Mhondoro spirits which are the totem spirits. I can't play ceremonies for them. My teacher does.

AD: How come?

JL: It doesn't matter if I've been playing for 20 years or whatever. My teacher has been playing for 70 years. All that really matters for my job is that I can go and play to a level where you get possessed or the spirit gets possessed. It doesn't matter if I'm white or how long I've been playing. They call my teacher and will drive across

Zimbabwe to get him to play. They know who is going to be able to call the spirit quickly and not have to sit there and play all night. It's a big thing. It's like throwing a benefit for Obama and if Obama doesn't show up...you want to make sure he is going to be there.

AD: I've got to ask, is it hard to load in?

JL: Compared to a PA, I'd rather load and unload the bass than a PA. We can set up anywhere. It's only acoustic so we can set up in the park. It's a pain but I've got five people and a school bus so we can do it pretty quickly.

AD: How does somebody learn the music?

JL: I teach classes at Drumz. The easiest way would be to email me or contact Drumz. They are monthly classes. Or, come talk to me at a show.

AD: What sort of wisdom would you pass on to someone trying to start out something new?

JL: For me it wasn't a choice. My words of wisdom would be: you don't need to try to do anything you just do what you are here to do and then it will be easy. Our day to day stuff might get in the way but if we are doing what we are here to do on

this planet then it just falls into place. I look at the jazz guitar thing and I struggled and I wanted to be a jazz guitar player so bad and I was a horrible jazz guitar player.--it was so disappointing and frustrating. As soon as I realized and found this thing that I'm good at and that I do, all this stuff just fell away. That would be my words of advice: if someone hasn't found their thing, just remain open and it's ok.

AD: Anything else?

JL: Just that I'm really happy to be doing this in Austin. It's a real honor to bring this music to Austin. Every other place I've lived, this music has already been there. I love being a part of it. It's what I'm here for.



MITCHELL LICHTENSTEIN

WRITER, DIRECTOR OF *TEETH*



Teeth. *Vagina Dentata* to be exact. Mitchell Lichtenstein allowed us to peak inside the brain behind this modern day superhero/horror/comedy flick and find out what the hell he was thinking.

AUSTIN DAZE: How has the year been since Sundance?

MITCHELL LICHTENSTEIN: Long. I'm thrilled that it's finally coming out. Actually this is exactly a year since our screening at Sundance. It's been a great year doing festivals and stuff. People seem to be pretty excited about it. It's been great but having lived through the year it's been a long time coming of finding out if the people in the real world are going to respond to it or not.

AD: This film takes on potentially controversial subject matter. What seems to be the general reaction? Is the reaction what you intended?

ML: People definitely seem to have different reactions. It's hard to tell because it's been mostly at festivals. Someone who is going to go to festivals is going to have certain expectations. There is a big group of people that have seen it and get the humor and get the whole parody behind it and then also seems something serious behind it—all the things I would hope people would get. You know, people are also totally turned off by it. You do something like this and you can't want everyone to love it. But I do think everyone loves Jess Weixler because she's just so great.

AD: How did you find her?

ML: The casting people. She was the first person they thought of for the part. A lot of actresses were scared off by it and she didn't

want to come in at first. She came in finally for a smaller part and I could see that she would be perfect for the lead and I talked to her about it and once she understood my overall idea of the movie: using this myth, and that although there were a lot of sex scenes in the movie they weren't going to be graphic at least as far as she's concerned, and that really, she should consider this the birth of a superhero because she discovers her powers and learns how to deal with them and finds out that they are ultimately a good thing for her. When she thought of it that way she was 100% committed to it.

AD: We saw the film and afterwards, talking within the group, there were several different opinions as to what the film "was". Some thought dark comedy, some thought social commentary. Want to give us your opinion?

ML: It is all of those things. When you see something in the vein of something more serious it is but I didn't want anything to get preachy. I really think of it as a dark comedy. But it has these other elements. I think people pick up different things that are serious but the main thing was not to get bogged down by social commentary.

AD: Where did the idea come from? Why did you write this? What was going on inside that brain?

ML: I had learned about the myth of vagina dentata years ago in college. It's a pervasive myth in different religions and different cultures have versions—it just seemed like fruitful territory. It does say something about men's attitude for women on a certain level. The myth always has the man conquering the woman and then becoming the hero and I knew that I would want to turn the myth around and the woman would become the hero. Within the context of the movie she would never be conquered. It seemed like you could have fun in a kind of outrageous way and both use the power of the myth and expose it on a certain level. There are movies that have been written as vagina dentata metaphors such as *Alien*-- a female monster with teeth within teeth and it takes place within moist tunnels and dripping whatever. Female vampires have been written about as being vagina dentata metaphor. It seems that if you deal with it directly, if you know immediately that this is a male invention it loses a certain amount of its power because you're not disguising what the fear is. It is something that men subscribe to. I hope to take some of the mysogny out of it. It remains that way as long as you don't admit what you are inventing. For example, I've heard there is a Hilary Clinton Nutcracker. Whenever there is a strong woman you go for the castration. And that is the same instinct that created the vagina dentata myth.

AD: How long did it take get this going?

ML: I wrote the story over at least five years alternating with other things. It took different forms. It was mostly about narrowing the focus—it originally took place over a longer period of time so there was enough time for the police to find out—just too much. Once it was ready it didn't take that long to get done.

AD: How did people respond when you first started shopping it around?

ML: Basically either dead silence or no. Most of it is the subject matter but also I had only ever directed a short film. So I put some money into it and then private equity not from the movie world—it really couldn't get more independent.

AD: How did you finally get it made?

ML: Joyce Pierpoline. I knew her years ago. Years ago I was an actor and in the film *The Wedding Banquet* which went to the Berlin Film Festival. And she was doing something else then but connected to the movie and we met then and were friends but she was living in Paris and we lost touch for awhile. I ran into her in line for a bus in New York and told her what I was working on. You know, I had some really bad reactions to it but she seemed really intrigued. I ran home and got the script and gave it to her. Once she was behind it, it started. I have an art world connection, basically friends with money, and that helped. Even if somehow some film company bought the idea it would have been channeled some other way—either more into horror or more into one thing and I think one thing that is unusual about it is that it isn't channeled in one way. I like that because for me that was the best way and most exciting way to tell the story. I think that rarely happens because there is a fear that people, as I've read, will think, "Oh he doesn't know what kind of movie he wants it to be."

AD: How was it filming in Austin?

ML: Austin was great. There was one little glitch when the neighborhood we were shooting in decided we were shooting a pornographic movie and got the local news there.

AD: What part of Austin was it?

ML: I can't remember the name. One of the neighbors was very unfriendly and actually showed his gun to our locations guy and said, "If you step foot on my lawn..." Maybe he didn't know that if he made noise we couldn't film. There was a thing all day, "Is pornography being shot in your neighborhood? Stay tuned, 5 o'clock." I don't know what description they got of the movie.

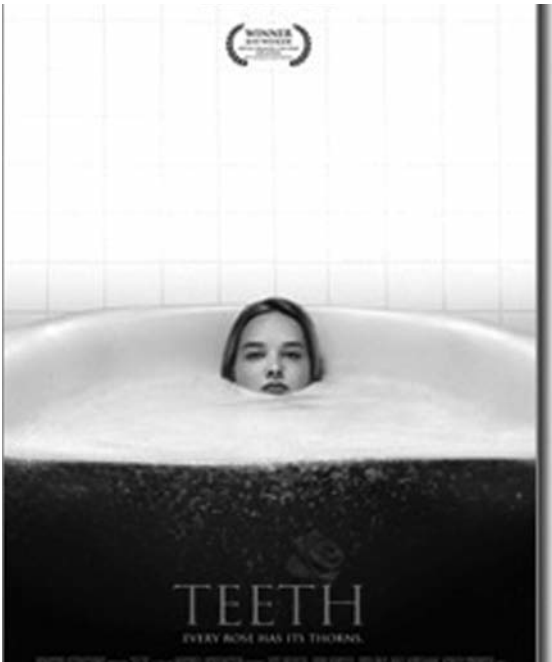
AD: Why did you choose Austin?

ML: We came here for a few reasons: we were only looking in the south because we had to shoot in the early spring and there are the swimming scenes and it had to be warm enough to do them outside. Austin has great crews because of Rodriguez and Linklater so you don't have to bring everyone down which is great. **What sold me on Austin was Hamilton Pool because it was nature telling me it had to be filmed here. It has the naturally formed vagina dentata with the stalagmites hanging down.**

AD: You've completely ruined Hamilton Pool for me.

ML: Sorry.

AD: I noticed in the credits that all the musicians are listed individually and that's not common. What made you decide to do that?



ML: The whole movie was made on a very low budget. Robert Miller who is the composer, and his wife plays for the New York Philharmonic and he called in a lot of favors. We actually would not have been able to, with our music budget, have real strings. So he had real musicians and we loved the sound so much and were so grateful that we wanted to give them credit.

AD: The music plays such a driving narrative force.

ML: Robert Miller is classically trained and the one thing I knew going into it was that I wanted to bring in the mythic feeling which to me meant tribal sounds. Then when he started mixing that with his more classical stuff it was such an interesting combination. Glen Velez who is a very well known drummer used all these real tribal drums and stuff to make a really interesting contrast to the classic strings. We had some Bernard Herrmann melodramatic excitement.

AD: What is your next project?

ML: It's called *Happy Tears* and it's a sort of comedy drama about a messed up family. Nothing too outrageous. No one has signed on the dotted line yet but it has a really fun cast.

AD: Where are you headed next?

ML: Back to New York. Do some stuff I guess around the opening. And then continue to cast the new movie and then see what develops with *Teeth*. When it opens in Austin it will open up in 7 other cities and if it catches on it will keep playing.

AD: Will there be a *Teeth 2*?

ML: If it catches on and isn't banned then I'm up for it. There is more work for her out there to do.***

Death by Cheesecake!

Boxing first arrived in the Ancient Olympic Games, the tools of the trade were long strips of leather wrapped around boxers fists. The Romans added their own gladiator dimension by using gloves studded with spikes and had fights that often ended in death. What does boxing have to do with cheesecake? Apparently, cheesecake also made its first appearance during the Ancient Olympic Games. And while some of you may not consider having to sample numerous slices worthy of a gold or bronze, I was well past my cookie comfort zone this issue. I can officially declare: Cheesecake is the spiked glove of dessert. Death by cheesecake!

(Cue Rocky soundtrack)

Readers I give you my contenders: Vying for Heavyweight champion of the world and weighing in at just over a pound, Katz's

Chocolate Topped Cheesecake; In the Middle Weight competition, lighter than a brownie heavier than a croissant, Inoteca's elegant confection; and fighting for the Light Weight title, behold The Four Seasons.

Round 1: Katz's Chocolate topped cheesecake steps into the ring with an impressive heft. This New York style dessert is actually flown in from Manhattan and gets its density from a combination of heavy cream, milk, eggs, and cream cheese. It is also sometimes referred to as "Jewish style". This monster of a dessert had me hugging the ropes. In one bite, its smooth texture richness sent me swooning. On the second bite I lost my footing and on the third, knock down! Count to ten, count to 20, The Snob wasn't coming back up. For the rematch I'm putting in a request for three more people to share this bad boy and a box to take it home in. Me and this could spar all week.

Round 2: Inoteca. The champion's trick: its

deceptive fragility. It lures you in with its lovely cream color and stunning raspberry perched like a queen on top. But don't be fooled, this cheesecake can kill. And it does, while it has you begging for more. The Italian cheesecake has been trained by the Romans, ricotta or mascarpone are its secret weapons. Though not as rich as Katz's, it brought me to my knees. But not until I had eaten every morsel.

Round 3: The Four Seasons. Perhaps I should be disqualified. In retrospect it all seems so unfair. The Four Seasons cheesecake is as vulnerable as it looks. Light as air and as delicate as a soufflé, it never stood a chance. Four bites and it was gone. It was by far, one of the best things I have ever had the pleasure of devouring.

And with that, I retire my gloves. Until the next time, stay sweet.

The Snob

BIG CHIEF KEVIN GOODMAN, CHIEF COUNCIL ALFRED DOUCETTE AND BIG CHIEF IRON HORSE



Big Chief Kevin Goodman lost everything in Katrina and fled to Austin. Received by the community with open arms, he decided to stay here and we are fortunate enough to experience the rich tradition of the Mardi Gras Indians.

AUSTIN DAZE: What does it mean to be a “Big Chief” and how to do you become one?

BIG CHIEF KEVIN GOODMAN: Being a Big Chief is inherited. I inherited the Indian tradition from my dad who was the original Big Chief and founder of the Flaming Arrows. When I was a kid, Mardi Gras Day was one of the days that we all looked forward to and we would get to put on these beautiful costumes. We would go out and have fun. It's generations of Flaming Arrows: my dad's grandkids, my kids, my brother's and sister's kids—they become part of the tradition too. The tradition has spread from generation to generation. Flaming Arrows is a family tribe. There are generations of history of Flaming Arrows. My dad is the one that started it and raised me and was my constant Chief and made my costumes and showed me the way.

AD: And the same with the Flag Boys?

BCKG: Same with the Flag Boys. Alfred is my uncle—that's my dad's brother.

CHIEF COUNCIL ALFRED DOUCETT: I'm second to oldest. It was 8 boys and 1 girl. I lost some of my brothers.

AD: Were they all Big Chiefs?

CCAD: Kevin's dad started the gang way back in the 50s—he was inspired by a friend of ours who used a mask and Indian suit. He would come out from the Ninth Ward up to the Seventh Ward where we lived at, where my mom and them would prepare hot cocoa and coffee for Mardi Gras morning. There was a guy named Henry, he was a Wild Man, he would go meet the Big Chief from the neighborhood. There was the Skeleton Man who was a very thin man—he looked anorexic all the time. He had the skeleton look and all he would do was paint his face and put some long drawers on and he would scare the hell out of us. My brother got involved with making Indian costumes and he brought the Flaming Arrows gang from the Seventh Ward and then his kids started growing up and we started masking the kids—all the kids in the neighborhood. Family or not, we got together and made Indian suits for Mardi Gras and we have worked it all the way up until today.

AD: Does it take all year to make the costumes?

CCAD: Mostly. It depends on how many people are sewing. He (Big Chief Kevin Goodman) might have one person sewing him and I might have one other person sewing me but most of the time we are doing our own sewing because you can't allow other people to go off and sew it because when they come back they are going to sew it their way. When you are a Chief, your vision is your vision. That's why as a Chief we can invite you to the house to sit down and start sewing but you can't go off and sew it. Chief takes a year because it's so intricate.

AD: What's the difference between Council Chief and Big Chief?

CCAD: Well Council Chief is my position now. I more or less help him get the gang ready. I make sure these guys that say they are coming do what they are supposed to do. It's a year process from the Chief all the way down to the Flag Boy and he has got to be ready—it will take him less to do but he still has to be ready along with the rest of the guys. That's my position pretty much.

BCKG: Council Chief is a leader—he makes sure things get done so that I don't have to get out there for certain things. Going around making sure the tribe members are taken care of, if they need something, because the Big Chief might be busy sewing. Like the pilot and the co-pilot. You've got to have the co-pilot.

AD: Do you have to have any special talent to be a Big Chief?

CCAD: You have to have the eye. When you

are designing a costume it's like if someone is designing a piece of jewelry. You are trying to make it as pretty as you can possibly make it. When you start putting that Indian suit together in your mind and then you transfer it to canvas and you got thirty stones that you are going to bead around you have to have nineteen pearls to go around it. So you are going to have to go down the line with nineteen pearls—because that's what makes the beauty of the thing. You have to keep everything in line. That's the art of making Indian suits.

AD: I saw an article in the NOLA Gambit Weekly that said the parades have changed in New Orleans because everybody is scattered in different places. How has that affected the parades for Mardi Gras? Are you having to bring people in for the parades or are you going to just use what you have?

CCAD: We have Indians in New Orleans that were uptown that weren't affected by Katrina. They have been working hard at keeping Mardi Gras going.

AD: Did you bring them into your tribe?

CCAD: No, no, no. The uptown gang is the uptown gang and the downtown gang is the downtown gang. I'm downtown.

AD: What's it like being a Big Chief in Austin?

BCKG: I'm a Big Chief anywhere I go in the world—not just Austin, Texas. I'm a Big Chief until the day I die.

CCAD: Its' the art, it's the art that really decides whether you can be called a Big Chief. You've got to make that suit, the Big Chief suit—you've got to make that; you've got to create that. That's his ability. Now he can come here to Austin and have non-related people in Indian suits and form his own gang but he is always going to be a Chief because of his art. It's about his ability to make that art and make you happy.

AD: In New Orleans everybody probably knows who you are. What's it like here?

BCKG: It's different but it's still straight and it's fair. Compared to what I came through with the hurricane. When I left New Orleans I lost everything I had. To me, it felt like life was over then. So to be able to come here and find new life and create a new life—it gave me new spirit.

AD: We really were happy to take you under our South Austin wings and wanted to promote the whole scene.

BC: I picked you to be my favorite people in Austin.

AD: Anything you want to tell Austin?

CCAD: Well I want to tell them about my new album coming out, it's called "Rollin' Wit Da Legends".

AD: I read about a dream you had three nights in a row that inspired you. Can you tell us a little bit about that story?

CCAD: Meriden Falls. I kept hearing Marie Laveau. I just couldn't figure out where that was coming from so I went to bed and then it was really, really, really heavy. I just kept hear-

ing it. And I woke up the next day and I told my girl, "You know, I've been dreaming about Marie Laveau." Then the next night it came to me again and then the third night it was all clear; I had all the words in my head to the song. The whole song was in my head. This song is an up tempo song and it's a message. People in New Orleans aren't really appreciating it because they are afraid of Marie Laveau. If you listen to my song, there is nothing bad about Marie Laveau. I had some kids research the history for me and find out who this woman was who came into my life and my dreams. I'm a master carpenter, master body fender man, I've had a nightclub, I had thoroughbred horses I used to race cars. Singer, I wasn't. I

could've sung when I was a younger man and I didn't. Then, 1992 Marie Laveau is waking me up singing. So here I am today in Austin, performing in your club. I'm fulfilling my dream. I always wanted to do it but my father, who taught me everything I know, we were working one day and a song came on the radio and I sang it and sang it out of key. He said, "Didn't I teach you how to whistle?" I say, "Yeah." He says, "Well then whistle because you're messing that man's song up." That kind of put a block on it until 1992 then I started singing and I've been singing ever since. **AD: That's great. Thank you so much. We are so blessed to have you with us *****

KENT ALTERMAN



We caught up with the director of *Semi-Pro* while he was back in Austin, his old school stomping ground, doing promo for the film starring Will Ferrell, Woody Harrelson and Andre Benjamin.

AD: How did you get involved with this film?

KA: I was working at New Line developing and producing movies and my first project at New Line was *Elf*, which starred Will (Ferrell)-- that's how I really got to know Will. Then the writer of this film, Scott Armstrong, he was working on *Elf* also. After we finished shooting *Elf*, Scott had a one line pitch he was going around town with: What about doing a comedy about the ABA (American Basketball Association)? That was all I needed to hear. I grew up in San Antonio and was a huge fan--like more than you could ever really imagine. I was known. I was on the cover of the first playoff program--They had a crowd shot of me screaming--that actually was my cameo in the movie; I made that the cover of the Megabowl program. A couple of years ago Scott came out to LA and we started hashing through the story more after Scott got about 60 pages in to it. We went to South Carolina where Will was filming and showed him the pages and he had some great ideas. When we finished the draft we sent it to Will and he loved it. He said he wanted to do it next and wanted me to direct it.

AD: Were you looking for something to direct?

KA: This just evolved in a very organic way. Directing was always something I was interested in. Developing projects at New Line afforded me the ability to be really creatively involved in the projects that I worked on. So I worked with a lot of great directors and tried to work with the production design. I would think after a take, "What would I tell the actor right now?" I just always tried to think in those terms. When this opportunity presented itself I decided to try and take the leap and hope that I didn't fail miserably.

AD: How did that feel?

KA: It was a great adventure and I would like to keep doing it.

AD: Was it hard to get any work done because of the comedic group?

KA: Yes.

AD: How did you keep that together?

KA: Well it was hard for me because I'm usually one of the idiots and I had to try and be a little bit more responsible. But we really tried to keep a balance between having fun and the jokes and still being faithful to the production pressures. That worked pretty well. As much as everyone is really talented comedically they are also really professional. Everyone has been through the drill before.

AD: You produced *History of Violence* and *Little Children* which are very different from this film. Is there a particular genre that you are drawn to?

KA: I pretty much came up in the comedy world but my tastes have always been very eclectic. I like dramatic things as well. So yeah, I don't have any formulas.

AD: There is a dedication to Bill Alterman at the end of the film. Your father?

KA: Yes. He was a quasi-original investor in the San Antonio Spurs basketball team. There were main investors and they opened it up to the community so my father, my uncle, and a friend, went in together and bought one share of the team. So, that's why we got to go to all the games***



MOVING MATTER



We had a nice chat with Moving Matter. These guys are carrying the torch and keeping the jam band scene vibrant.

AUSTIN DAZE: Where did your band name come from?

MOVING MATTER: It was from this book and we were talking about stuff like how everybody is moving matter and energy and all that kind of deep crap. Also, it felt cool to have a verb name, kind of like Talking Heads type thing.

AD: Tell us about the jam band scene in Austin, Texas. Do you feel there is one?

MM: Yeah, there's still one around. I don't know if it's at its height but it is coming back—it's fluctuating as everything does. When we were getting out of high school and college we had Larry and Tungi and there was a big scene around them.

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

MM: Definitely. There are more places to play and more live music every night than anywhere in the world. It makes it hard and hurts bands financially.

AD: What sets a live audience apart in Austin?

MM: An alcohol problem. They like all styles of music and have an appreciation for jazz and techno.

AD: What's the best show that you have played?

MM: It was this little club in Dallas and we were coming off of a three or four night tour on the Southeast--St Charles, New Orleans, Shrieveport. The Shrieveport gig was so awful and then we come back to Dallas and it was the first night in Dallas, this place called Mardi Gras, that we had never heard of. It's this place off of I-35 that is in an office building—the bottom floor of an office building—and we get there and we are like,

"Oh great." The first band had this 65 year old bass player, this fat guy, and he was just amazing. He blew us away. The energy was unique; the crowd was just loving the place. We just had no pressure, nothing. We said, "Let's just get up there and do this thing; one, two, three go" where we just do this improve. We had like 15 of our closest Dallas friends there and all of them were texting their friends saying, "Dude you're missing the best Matter show ever. This is it." It really was. We couldn't mess up—we were up there tricking each other—it was awesome.

There have been some other shows that were better for other reasons. Fort Collins this summer was kind of homecoming gig. All the old fans showed up and we packed the Aggie Theater and it was pretty special. The Gazellig show in Dallas was pretty good too.

AD: What makes a good show for you all?

MM: The women. What makes a good show is when everyone is in the pilot seat. It's kind of like when we start a show we are all in bumper cars and we are just driving around hitting into each other and shit and then once everyone stops and listens and really gets into the same level and everyone is in the pilot seat driving straight ahead, it works. You can tell. What you hope for is that everyone in the band is feeling that at the same time and not just you. It's about the connection where we can pass the level of self-awareness and get into the level of just playing and feeling it. It's happening more often the more we play together. You have to get into the routine. There is so much crap and so much luggage you can drag up on stage—every musician knows that—it doesn't matter what it is whether you are thinking about your overpriced power bill or whatever the problem is at that specific time.

AD: This is our SXSW issue so give us your thoughts on it.

MM: Let us in.

AD: Is it hard for you to get in?

MM: Yes. Our style of music is not what they are looking for at all. We don't blame them for that. It has its shortcomings and just the fact that there are so many bands and they can only give them 45 minute sets so that by the time the band is basically finished their sound check they are playing their last song. It's not the best concert experience but just the fact that so many people show up in town makes it really exciting. That first SXSW, we were here in 2003, and there was a big party at Enchanted Forest and it was that Friday of SXSW. This wasn't even part of SXSW, it's going on at the same time, but it's probably one of the coolest things going on during SXSW. It was this underground thing that none of the mainstream people knew about and it went all night long and everybody was going nuts. That was our first experience with that and it blew us away.

AD: This town is changing so fast. In your eyes what do we need to do to keep the music here?

MM: It's a mixture of cultural change as well as Austin changing. The city should do more to support live music and less to support shot bars. At the same time there is just the sort of the cultural devolution where people are watching TV and playing video games instead of going out and seeing art and culture. If the city is going to sell it, you know you get off the plane and see that plaque, then they should live up to it with laws and parking and sound ordinances and venues. There is a lot more they can do. If you use the "Live Music Capital of the World" as your moniker for the city you have to earn it. It's questionable whether they do or not; whether the city is doing their part. People mean well; I'm sure Will Wynn means well but it's a buracracy; the red tape.

AD: Give us some wisdom for musicians starting out.

MM: Don't move here.

AD: What have you learned?

MM: Austin has made us 30-50, maybe 100% better musicians. We came here and thought we were really good and were just blown away by the amount of talent here. It's made us become such better musicians. Words of advice: learn to play with your ear. If you hear something, learn to play it on your instrument. That's the biggest tip to any musician. It's a good experience if you and your band can live together the first few years and get through that that slot on Tuesday nights. It's kind of the Hollywood for musicians and you are putting yourself through the boot camp and it's a test. If you can rise to the top of the scene in Austin you can do it anywhere. It makes bands work that much harder.

AD: You guys are on the road a lot. Do you find that you do better out of town than here?

MM: There was a point when we felt that we were saturating our band in Austin by playing every week. It's definitely exciting to be on the road and meeting new people; new fans. We still, to this day, have found that we have more fans and better turnouts for our shows in Dallas and other cities than Austin. Some people say you need to play somewhere every week to establish a residency and at the same time if you do that all the time, unless you are a lounge party music band, like Boom Box, that can be something that people where people are like, "Well I heard them last week or I can hear them next week I don't need to go." Also, the best bands come through Austin and you have the pick of the litter so why would you want to come see a band the again the next week when you can see a touring act that comes through once a year?

AD: What's up next for you guys? You going out on tour?

MM: We are working on festivals and we have tours coming up again the end of February, beginning of March. We are going to the Southeast again through Huntsville, Houston and then New Orleans, Atlanta, Memphis, Jackson, Mississippi and then somewhere possibly in Little Rock--we are still working on that. All the bands that are coming in for SXSW are pretty much killing our chances of getting a gig in Little Rock because it's so close to that. We are playing the Wakarusa Winter Classic thing here at the Parish which is sort of a battle of the bands type deal. It's kind of rough; all the bands are so awesome and they are all our friends. By the time this comes out, it's not for sure yet but we will be playing after Les Claypool at Stubbs.

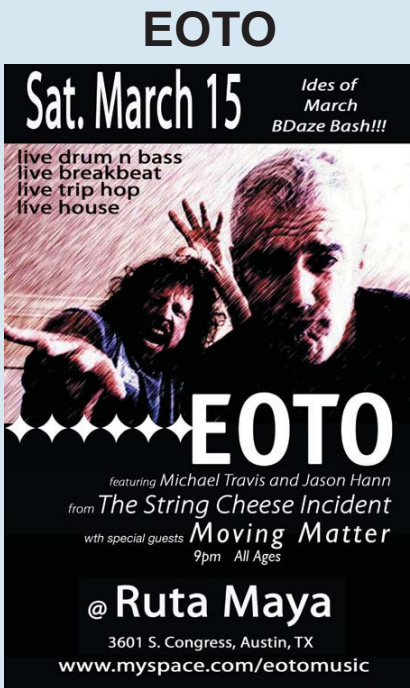
AD: Are there any new recordings?

MM: I think we are just in a new song writing mode right now. John and Chris historically are the most songwriters in the band. They start it up and they put a few Legos down and then everyone adds Legos and makes the big sculpture. There is a lot of collaboration and group writing.

AD: During a gig do you always use a set list or do you improvise depending on yall's mood?

MM: We'll run through the entire set front to back like a Broadway play or something. But then sometimes it does become improvisational in the fact that someone is not feeling up to playing a certain song when they see it coming up in the set list next for whatever reason and it gets 86ed

and something gets filled in. That set that we practice in the practice room will never be the same as when we play it live and that live set will never be the same as we played it that night. Point A to point B is always different. It might be the same songs but 50% is definitely improvisational. We can read each other so well that if one person adjusts we can all pick up on it. ***



For Jason Hann and Michael Travis, there is life after String Cheese and it's called EOTO, a 100% improvised live Breakbeat/ House/ Drum n Bass/ Trip Hop project. Jason Hann explains.

AUSTIN DAZE: What does a trip to Austin mean to you all and where do you like to hang when you are here?

JASON HANN Wow, well Austin is just an amazing city to always get back to. Especially being in the middle of Texas-- it's pretty refreshing. We used to go through there with String Cheese all the time. What are the names of the Springs?

AD: Barton Springs.

JH: Oh yeah. Love that. That's unbelievable. There isn't a better place for live music..

AD: How do you all feel about the state of the jam band scene? What about your place in that scene now that you are no longer with String Cheese Incident?

JH: It's hard to make a judgement other than that there are a lot of bands out there these days which is great. It also seems like there is definitely an influx of Electronica into festivals. So there is an evolution happening in that sense. One thing we definitely noticed is that it doesn't seem like kids are touring as much because there is going to be something coming through their town or they have a lot of three day weekend festivals where people

would rather settle in for a three day and see an amazing amount of bands than following a particular band to a ton of cities. In that sense, it is sort of changing. Not for better or for worse, just different. There is still a lot of really good players and

bands out there. I think it's pretty healthy.

AD: You seem to have a pretty busy schedule. You are going to be in a different city every day until the end of April. How do you get to relax?

JH: Well, right now I'm on a Ferry going into Washington. The scenery is absolutely beautiful. We travel around in an RV too and it's just the three of us. If we decide we are in the redwoods and we want to camp there for the night we can do that. We've planned the tour so we can sneak out and try and find time to do things. We try to schedule the tour in enough cities so that the drives are really short and we get a full night sleep every night.

AD: I don't know how you do it.

JH: Well one way we do it is to keep it fresh every night. We were just talking this morning about how we've done all these shows, I think we are on number 15 in a row, and we're sort of like, "Wow it's really easy." With improvising you keep it new on a nightly basis. You keep evolving and pushing yourself which is good.

AD: Your new album *Raised* just came out in January. Tell us a little bit about that.

JH We recorded it at the beginning of last summer. It was a really big recording process and we really didn't edit anything on there and we did some playing and experimenting with the equalizer and then mastering so it was a really big change for us but we were really happy with the outcome of it. It feels very fresh.

AD: We're really looking forward to your coming here and playing Ruta Maya.

JH: So are we. We love playing Austin. We are going to create a little oasis for dance music.

AD: That's what we are looking for. Last question: what words of advice would you give a musician just starting out?

JH: I think I've got a couple. For me, number one is just staying inspired and the way that you go about doing that is pretty much the key to it. You need to do things that really make you excited about playing music and it doesn't necessarily have to be the project that you are currently in. Always keep yourself in something that keeps you engaged with your instrument because eventually those influences seep in everywhere. You don't ever want your source of inspiration to deteriorate. ***

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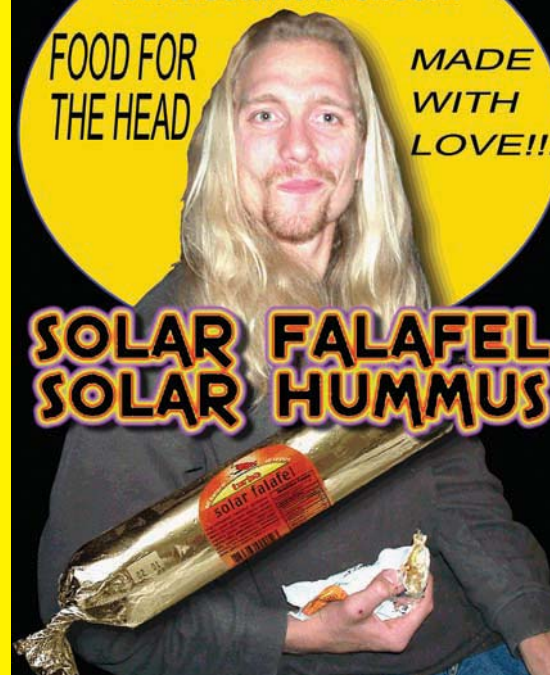


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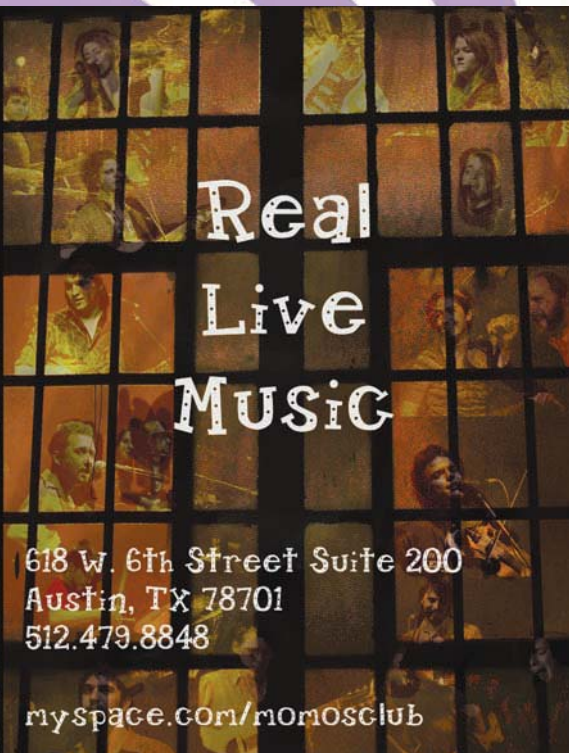
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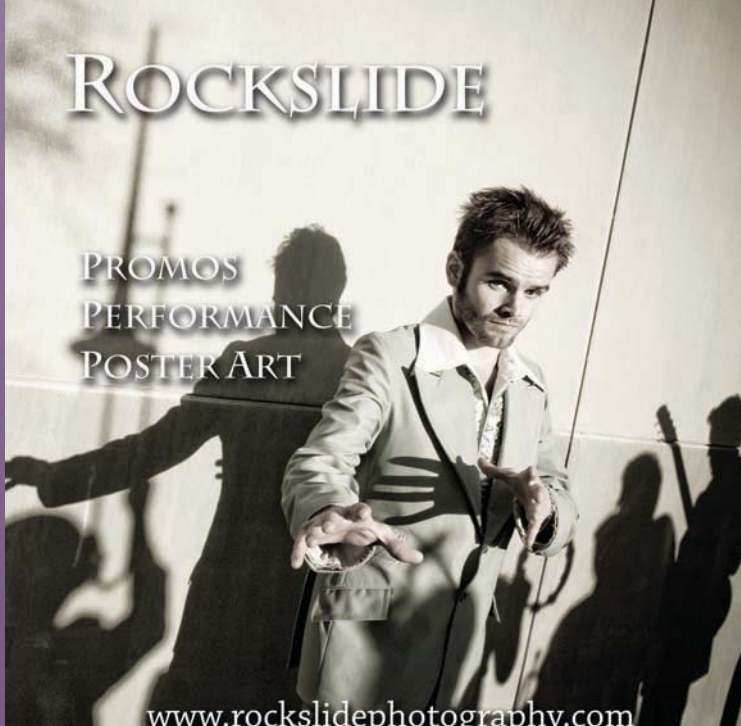
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