





### Welcome to Issue #82!

I like the way that sounds. All the musical experiences, films, and events that I'm fortunate enough to be a part of, keep getting better and better. I must have done something right to have this town at my fingertips. I really

love Austin, I'm lucky to be able to go out and fill most of my nights with the sounds that emanate from local talent. The only way to keep this a music town is to get out there and support it. I hope to see you out there, if you see me, come say hello. Thanks for letting me rock for so long! So grateful am I.

**OCTOPI AUSTIN.** I have really had a hard time getting into and involved in the Occupy movement. For sure, it is a good thing to gather and call for change. It is time for a change! It is good that the spotlight is on, but I feel that all the folks out there need to form a consensus so that a solution can be found. A goal or solution needs to be found. I am

hoping for one that moves in the direction of peace. **POWER TO THE PEOPLE!**

This issue took awhile, but I think the wait was worthwhile. We continue to have great conversations with some really interesting people. I was able to put together this issue with the help of the community once again. The cover of this issue was created by Ricardo Acevedo. Thank you to Emily for her choice of verbiage. CC makes the layout process look easy, and Rockslide adds his pristine touch to the photographs. A huge thank you to all of the musicians who took time out of their busy lives to share some stories with us. Everyone had so many good things to say about the Austin music scene, the interviews all really tie together with love and support among musicians in Austin and those that love to visit our great city. It's easy to find a home and a family within these city limits.

We are now going to be stronger and be out on the street quarterly! You can help us stay in print by donating to the cause on our website or having an

an ad featured in the paper and/or on the website.

Be sure to check out [www.austindaze.com](http://www.austindaze.com). We are updating bi-weekly, and have lots of great film reviews coming in all the time from Donna White. We've got event reviews and have recently acquired many new contributors to the site. We've even got someone reporting from the scene in Seattle. **MORE WRITERS WANTED!**

Go check out the badass AustinDaze office sign of old at its new home at the Sahara Lounge. And be sure to join the community at [facebook.com/austin.daze/](https://facebook.com/austin.daze/)

SEE YOU AGAIN AROUND SXSW.

**HAPPY HOLIDAZE!!**

**NAMASTE, RUSS**

#### AUSTIN DAZE STAFF (NAMES & JUST THE NAMES)

Russ Hartman, John Grubbs, Magnus Opus, CC Bonney, Emily Lowe, Donna White, Mary Land, KT Haik, Hux Mccripock, Michael Balderama, Boz Brothers, BigDave, Stretchy Baddy, MC Parsons  
Cover Art by Ricardo Acevedo.

## BILL KREUTZMANN

*I first saw Billy on stage with The Grateful Dead many years ago. I was a fan...still am! This conversation meant a lot to me. I could have talked with Billy for hours. He's got so many stories to tell, is full of music history, and he's an all around good, humble guy who is easy to talk to. I'm lucky to call him a friend. I was blown away when I asked my stock question about John Belushi, and better than a quote, he had a story to tell about his old friend John. Recently, he was in town playing with his new band 7 Walkers, which he formed with another favorite musician of mine, Papa Mali. He's teamed back up with Robert Hunter, former lyricist for the Dead, who is writing songs with them. They've got the amazing George Porter, Jr. on bass. The vibe of this band is electric and should not be missed.*

### On how the band came together

What happened was real interesting, I'd never heard Papa Mali's music, and my lady at the time played his CD and I was like, "Wow! That's cool music!" Two or three months later, I was up at the Oregon Country Fair, I started going to that a few years ago, and Papa Mali was headlining on the main stage so I got to hear him live. I just introduced myself and we've never stopped since. That was on a Saturday afternoon, Sunday night we closed the place down. We played until about four in the morning until the guy that ran the Oregon Country fair came over and said, "Bill could you please stop? We gotta get some sleep so we can pack up tomorrow." It was one of those things, just kind of magic from the beginning.

I thought geez; if we were gonna make a record, who can write songs? And I thought, "Wow, I'll ask Robert Hunter, Grateful Dead's lyricist," and he said yes. And he wrote all the songs we recorded there in Austin except for one that was Papa's song. That's why that material is so interesting for my money, cause they're all new songs. Papa put music to them and really treated them differently. He really put music to a story,

he got the tempo right. **Like Louisiana Rain really sounds like you're in a swamp somewhere and its raining.**

Evangeline is a beautiful love song.

### On New Orleans

I always loved New Orleans music. I always loved The Meters, I had one of their earliest records. The Neville Brothers opened for the Grateful Dead a couple times, and The Dirty Dozen Brass Band opened for The Grateful Dead once or twice. I just really had an affection for that music. Whenever I'd go to New Orleans, I'd go hear everyone at Tipitina's, the original Tipitina's, the real Tipitina's as the locals down there call it, and the connection is really just that I love that music. I don't know if it's in your blood or not, my mother was born in New Orleans, I'm sure that had something to do with it. It was like a homecoming for me.

### On drumming solo

I don't really like one or the other. When you have two drummers, you have to really pay attention to the other drummer, and for me its not quite as serene as when I'm playing by myself. Mickey and I did something really amazing together, and I'm not taking away from that whatsoever, but its also the magic of the moment. Garcia was there in those days until '95, it's like the Miles Davis band playing without Miles Davis, its not the same. Mickey and I played some really great stuff, but now playing on my own I have the freedom to change it up erratically, I don't have to worry that the other drummer isn't going to be with me. I did that double drumming thing for so long, it's kind of fun being the only drummer. Sometimes a band will ask me to sit in, and I'll sit in for a half a set with another drummer and that's fun too. In most bands, the position that doesn't get sat in the most is the drum set. Most bands, they'll let a guitar player or a horn player sit in, but the drummer they usually want to keep pretty interesting.

### How 7 Walkers was named

We were actually doing the album there in Austin, recording at this studio called The Nest. It's completely renovated to be a recording studio, not really a house anymore, but it's as comfortable as a house. Analog recording only, no digital. We recorded the whole album analog cause the sound is just so much fuller to me, and deeper. You know, I'm just a record guy, I love albums. Actually on this record we just put out a 180 grain, it took a double LP to get it out.

Anyway, the 7 Walkers thing came about, we were in there recording the song 7 Walkers and it went pretty good and we just took a break out in the garage and someone was like "God, 7 Walkers, let's make that the band name." And everyone just went automatic, "That's the bands name, automatic, no thinkin." I've been in situations before where people will be running down band names just for hours. This was such a natural thing.

### So you were recording with no name?

Well, we didn't even think about it. We didn't care, we just wanted to record this music. And it just came, you know, its one of those things that just happens naturally and its usually right.

### On recording live in New Orleans

It was really really great. I haven't heard the roughs yet. Matt, who is our piano player, trombone player, harmonica player, and vocalist, he's from Austin, he said we definitely have stuff we can put on our live record.

To play down there with those musicians, The Dirty Dozen Brass Band and some other guys, it was a thrill for me. I was about the only out of town. I guess since my mom's from there, I felt alright. It was like a dream come true for me to be able to play with these guys, and celebrate New Orleans. My mother just loved New Orleans.

### On heart and soul

My heart and soul is 100% in the music. I never would have been a good actor, I just can't fake it.

**I just close my eyes and let the music play me. I don't play the music.**

That's the soul part, just letting go of your mind and letting your heart and soul come out, that always my goal.

Photo courtesy of 7 Walkers  
© Jay Blakesberg

### On Austin

I really enjoyed playing in Austin and appreciate the people that came to hear us that night. It was a good, rowdy crowd, it was fun.

The music is over the top good, incredible, and the musicians are obviously incredible. I almost believe you couldn't be a musician in Austin unless you played really well, cause you'd never get hired, there's so many good players. I was actually intimidated that day when we did our soundcheck because there were some musicians there who I know real well, and just "oh my god" and you just start thinking about it. It's a positive kind of energy, like a nervousness, not that you aren't going to do well, you just get excited about it. After all these years of playing I've just learned to go with that excitement. It's good. It's like the anxiety you might feel before you're with your lover.

### On getting to play smaller venues

I loved playing with the Grateful Dead, not taking anything away from there, but towards the end, the last 10 years or so, we were playing football fields. You're so far removed from the audience, you're really playing for stagehands. That's not so cool, and this way I'm looking dead heads right in the face, talking to them, meeting them, and that's great for me. They are really loving people and I don't feel like I have to hide or run from them or anything, I enjoy it a lot.

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## On aging

It's funny, my lady Amy, I keep telling her, I'm playing better than ever, and that's really the truth, I think its because I'm getting to play more. My music abilities have gone up, I'm more confident.

In New Orleans before we did that show at Tipitina's, we played at the radio station there, they've got this good sized room for us to play, but somehow the engineer didn't get the news and didn't show up, so we actually went into the room where the DJ is and they just turned the mics around they use for interviewing and just pointed them back at us. We just played acoustically, I mean, really acoustically, we played so quietly you could hear a pin drop, and we played great. You can't play like that unless you've been playing a long time and have a lot of confidence. I don't know that I'm 65, especially where I'm sitting right now, its 80 degrees, everything's green all around me, my dogs are romping around. I feel pretty young. I feel very blessed.

## What's Next?

Well the next thing is we recorded this live album the show at Tipitina's in New Orleans and The Great American Music Hall in San Francisco, we also recorded that multi track. In New Orleans we had Kirk Joseph from the Dirty Dozen Brass Band play the sousaphone, he was on my right, and on my left was George Porter Jr. My neck got sore from looking at these 2 guys, they had the best time, I'm not sure they ever played like that before. We just rocked it. We used Reed Mathis, the bass player on our album, came and played with us the two nights in San Francisco, that was insane, that was fun. He's a great bass player.

## Life Lessons

Love Mother Earth and quit screwin' her up. Really protect it cause it's going away faster than I want to believe.



**Love is life, learn to love.** Even the stuff that isn't workin', get rid of it, move it out of your life. Really love life, its a blessing to be here right now, and love the people in your life, boyfriend, girlfriend, who ever it is for you. Really appreciate the art of love, there's too little of that in the world. I know that came from the 60's and the hippies, even way before that, but that's one of my first lessons. Stop being in judgement or thinking someone's better or worse.

## Favorite John Belushi quote?

I don't know if John Belushi ever gave me a quote, we were just best friends, he had lots of best friends, I wasn't the only one. He had friends in all music genres, I hate using that word, he was just everywhere. John left us way too early.

I was in New York, the first time The Grateful Dead did Saturday Night Live, and John and I were hanging out in my hotel room, just sitting around talking, and he had just done a show, Joe Cocker was playing on the show, and John walked on stage without Joe knowing this, and mimicked him exactly, there were two Joes, and it freaked Joe out, the real Joe. And he was upset. The truth is that Joe stopped doing all those twitches and stuff. It's true! So we're sitting in my hotel room in Manhattan and I'm like "Hey John, mimic Joe Cocker," and he walks out of the room into the other room, and about 5 minutes later Joe Cocker walks out, all mannerisms, everything he had, and of course the whole room was laughing for about an hour.

I love Joe Cocker's music, there's a famous thing about him that Ray Charles once said "man, that guy's really studied my music!" That's a compliment from Ray Charles!



## TOPAZ McGARRICLE (“CARLITO”)

*The Sahara Lounge is the new club in town. It is located in the spot that went by the name of TC's, 1413 Webberville Rd. 78721 (512) 927-0700. Some things have changed, but not much. On any given night you could find yourself at the bar next to the guitar player that left you in shreds the night before, or the guy that plays drums in three of your favorite bands. There is a reason so many musicians flock to this watering hole, and it's not because of the sexy Austin Daze sign. (That's good enough reason for me!) The reason they hang out there is because it's a real place, ya know? Topaz is a real musician who is doing it right, trying to get the club up and going. He's done a lot of work on the inside and the outside, making it a comfortable place for everyone to hang out. He built a new doorway to a beer garden in the back and new bathrooms, while still maintaining the original vibe. Austin is lucky to have Topaz, a real Austin musician, invested in preserving the music scene and creating a cool environment for all of us to take part in. He's one of us, he's a hard working musician keeping the scene alive in East Austin.*



**AustinDaze:** First things first, let's clear the air. Let's get some history. Tell me how you came to acquire the former TC's.

T: A friend told me TC's was for sale and I was already working with my mother and her husband looking for a place to start a music venue. I suggested we check it out - so we went and talked to TC to find out what the deal was, and he said he was ready to retire. We decided to go for it.

**AD:** Tell us the process of re-opening the club and how the name, The Sahara came to be.

T: It was a ridiculous amount of work! The name came about because we serve West African BBQ and I thought it also lent itself to the seedy loungey vibe of the place.

**AD:** What have you changed and what has stayed the same?

T: We now have a full bar and a food trailer. We have a more diverse music calendar. We still have blues on Mondays but we also have African music on Saturdays and Psych Rock on Wednesdays.

**AD:** I'm interested to know what it's like for a musician to transition to being a club owner.

T: Well I'm still a musician -- I'm just a lot busier since now I'm doing both!

**AD:** How are you using what you have learned over the years playing in different clubs to run a club yourself?

T: Don't really know except for the fact that I've definitely spent a lot of time in music venues!

**AD:** One of the biggest complaints I hear from musicians is how they are treated by club owners. How do you see things now that you are on both sides of the fence?

T: From my experience, **bars that treat their musicians with honesty and respect are the ones that seem to be successful and have longevity.**

**AD:** What does East Austin mean to you? How do you feel about the changes in East Austin and how are you navigating as a new business owner there?

T: East Austin is home to me and has been since I moved back. Change is inevitable but our goal at Sahara is to blend the new and the old. We're not a flashy new hipster bar, we're just trying to carry on a tradition of live music in East Austin which has mostly been forgotten. There are all these new bars opening on the East Side and I can count on one hand how many have live music. East Austin used to have a flourishing music scene, and most of the musicians I know live on the East Side, so I hope we can bring it back!

**AD:** You play with everyone, how do you plan to bring everyone back to the Sahara Lounge?

T: Well, we seem to have no problem getting the musicians in! I'm just hoping the crowds follow. Monday nights with The Moeller Brothers we've had an amazing list of great musicians come down and sit in. I'm really looking forward to December 1st we have Ocote Soul and Hardproof Afrobeat.

**AD:** I've heard a rumor that the old AustinDaze sign is in a new spot at the Sahara Lounge? True?

T: Yep. It looks great!

**AD:** How do you balance being a club owner and a musician?

T: I sleep less.

**AD:** Anything else, Carlito? (Anyone else call you that?)

T: No prisoners on this one, Russ, just corpses.



## BIG SAM

*I recently had a chance to talk to one of New Orleans finest trombonists, and greatest performers. His presence on stage is impossible to ignore, not only does he rock the trombone, he sings, he dances, and he knows how to work a crowd. The musicians he's gathered on stage to make up the Funky Nation are all incredible at what they do. Their sound is tight, and the live show is an experience to behold, just flat out pure fun. He's one of the real New Orleans musicians featured on HBO's Treme, and he's been touring internationally sharing the New Orleans sound with a whole new generation. He's got a great reverence for the old sound, but brings a whole new flavor to the genre. That's true music because he doesn't just repeat the old, he keeps on adding to it, making his own mark.*



## On Austin

Austin is my second home. Everybody that comes out, they have a good time, they party hard. I've got a lot of friends in Austin. Topaz is my homeboy, I've been knowing him since like 2001. I've got a lot of people out there, I could go on for days.

## Does anyone choreograph your shows?

(Laughing) We just go with the music. Me and Drew, we've been homeboys for a long time so we just kind of read each other and know what each other's gonna do before we do it. We just got that vibe when we're on stage together, even off stage. We're like brothers. I was on the phone with this one guy we went to high school with and he was like, "Man, you sound so alike on the phone I didn't even know who I was talking to." So all of that comes out on stage as well.

## On the trombone

The size that I was in middle school is the size I am right now. I was playing basketball and it got to a point where they said I was too tall for my age group, but I wasn't old enough to play with the older kids. Well then, I need something else to do, so I went to band and the director asked me what I wanted to play. I said, "Whatever you need me on." He said, "The trombone," and I was like "What's that, what's the trombone?" He gave it to me and I said, "Well, I guess this is what it is." I went off on my own, and got a few notes out of it, and I caught on pretty fast, it was kind of amazing, even my band director was amazed at how fast I was catching on, ya know? By the time I got to high school, my mom realized I really liked the horn and wanted to know more about the instrument so she bought me this album by this group called The Dirty Dozen Brass Band. That album pretty much

changed my life. **I knew that I wanted to play this kind of music, I knew that I wanted to be with that band. Fortunately for me, I'm still doing it.**

I knew this was going to be my life when I was 15. I had one job, for one day. It was my senior year of high school, I was trying to be responsible, and do my senior budget, so I went to this restaurant here, Delmonicos, to be a dishwasher. They hired me on the spot and I worked from 3pm to 3am, I didn't have a break. When I went over there, I thought it was gonna be ten dollars an hour, but then it was \$5.25. Well, I'll still do it, I washed the dishes, cleaned the grills, swept outside, wiped the stairs down. I got home at 4am and was like, "Wait, I just worked 12 hours straight for sixty dollars? I coulda done a brass band show for a half hour for \$50! Forget that, I'm never going back." Even now, I can't see myself working a regular job. If anything, I'd be a teacher, but I just love performing. So that's what I do, that's what I'll continue to do.

## Forming the Band

The band started in 2002 with friend I went to high school and college with. Over the years the band changed. I was playing and touring with the Dirty Dozen Brass Band and didn't get to spend as much time on my band as I would have liked to. I left the dozen in 2004 to pursue my band full time. After I left the Dirty Dozen, I got a call from Allen Toussaint to play with him so it was still kind of hard for me to do my thing full time. Once I made up my mind to do my band full time, then Katrina happened. Then after Katrina, I got a call from Elvis Costello to hook up with him and Allen Toussaint to do an album. "The River in Reverse," and then we did a tour. Since 2007, I've been doing Funky Nation full time. I'm on trombone, I've got Andrew Baham on trumpet and vocals. He's my homeboy, we went to high school and everything together. We had a band, the Little Stooges Brass Band, we've got a long history together. On drums we've got Chocolate Milk, on bass we've got Eric Vogel, and Tikeshi Shimmura on guitar.



### Festivals vs. Club

I like the clubs cause they are more intimate, and you get to add more things to your show. Festivals are typically a lot shorter to play, you need to know exactly what your set is. At festivals you attract more people, people walking by that don't know who the hell you are, walk by and say "Oh man, who's this?" and you get a new fan. I love them both, but definitely at the festivals you get to share your stuff with innocent bystanders. They get hypnotized just walking by. I love that.

### Live vs. Studio

We've got some live tracks, just for free, cause people like that, they love the live sound. We are working on a studio album right now, we'll have a lot of special guests on that. We are working on really trying to capture some of the energy and live vibe to put it on an album. In the studio there's less improvisation, you don't have the fans there, either, it's harder to just play for yourself. Sometimes we invite some people to come down to the studio and check it out just so we can have that vibe and have it come out on the album. You don't get the same feel in the studio, but it's cool that if something doesn't come out like you want it, you can always go back and do it again. We just try to have fun with it, don't be stiff, just do what you wanna do.

### Wisdom

Do what you wanna do, if you wanna wash dishes, if that's what your passion is, hey, do that! For me, that wasn't what I wanted to do.

**But just be true to yourself.** If you wanna be a lawyer, a teacher, a doctor, garbage man, if that's what you wanna do, and need to do to stay true to yourself, if that's your passion, do that. That's how you're gonna be happy.

### Treme

Treme is great, I've been on a few episodes myself, love the show. It's documenting a lot of what happened with Katrina and shows how we're still surviving down here. It shows that the culture, the food, the music -- that never left, didn't go anywhere. And people are coming down, still want

to eat the food, see the music, hit the local spots. On the show, they are using the real musicians, not just actors. Now we can go somewhere in the middle of nowhere, and someone's like, "I've seen you on the show," and they wanna see you live. And they love it even more when they see it live. I love what they're doing with the show, what they are doing for the city of New Orleans, and the musicians.



### On overseas crowds

Well they can't quite dance like they do in New Orleans, but they do feel the beat, they do have fun with it. The first time I performed over there with the Funky Nation, I was nervous. Are they gonna accept me? Are they gonna understand what I'm sayin'? Are they gonna get it? I was real nervous, matter of fact, the first three times. We just go out there, do what we do, matter of fact. As soon as we hit the stage, they go crazy, they love it. That's the beautiful thing, we all understand music.

### What's next?

Working on our album. Right before we came to Austin, we were coming from Germany, working on doing some more overseas shows, just keeping this thing moving. Keep striving and keep moving forward.



## EMILY GIMBLE

*When I hear Emily Gimble play, I can't help but close my eyes and imagine Billy Holliday or Ella Fitzgerald. Her voice touches you on a spiritual level, it embodies the depth of her soul and her love for the music. Willie Pipkin has this to say about Emily, "She is a rare and special talent. Her voice and soul are as timeless as music itself. I'm so honored to get to play music with her." The accolades don't stop there, Warren Hood says, "Emily is one of the most talented people I've ever known. She is just as amazing tickling the ivories as she is when she sings." You've got no excuse to miss out on hearing her amazing talents, she plays all over town with some of the greatest we've got.*



**AustinDaze: Tell us what it was like growing up in a family of musicians?**

Emily Gimble: It was great, and definitely prepared me for a life of being a musician. We did lots of traveling, singing/playing, and goofing around. And, seeing my Grandpa & Dad's love for music helped me develop one too.

I don't really have any elaborate stories about some uber-famous person rocking me on their knee or changing my diapers. Music was just always around. I got used to going to gigs every weekend, meeting different people, listening to lots of music, and hearing a bunch of elaborate stories about musicians.

**AD: When did you choose the piano as your instrument of choice? Who taught you to play?**

EG: Here's the long answer to that question. My parents enrolled me in Suzuki, playing violin, when I was four. I stayed with it until I was eight, and told my parents I would rather play fiddle. But, I never really got around to doing that, because I knew if

I was going to get involved with that instrument I would have to shit or get off the pot. So, I got off the pot, and took up piano, around age 10. I took lessons from the local piano teacher in Crawford, Becky Ward, for four years. Then there were a few years of strangling a guitar with power chords, and playing as loud as I possibly could, before I took up the piano again at McLennan Community College.

But, the people who taught me the most about playing piano would be my Dad, Grandpa, and Slim Richey. When I first started playing regular gigs, and they would throw me solos song after song, I had to come up with some sequence of notes to fill in the time that was passing by. **Being put on the spot will make you want to go home and learn about your instrument...and it still does.**

**AD: What does the Austin music scene mean to you?**

EG: Woوو...it means a lot! It means a community of family, friends, and fans that are crazy about music. I've never been a part of a community filled with so much enthusiasm for music. Even the fans, I love it when you take a break from playing, and start talking to someone who gives you an earful of music history.

**AD: What would you say is different about the Austin scene than anywhere else?**

EG: As a musician the opportunity to have affordable health care seems pretty different to me. HAAM is amazing! I still have moments of disbelief when I make an eye appointment or go to the doctor, and I think, "This is too good to be true." What a blessing.

Again, the fans, the lovers of music. People come out to hear music, and have a good time, not to look at their phones, yawn, or talk over the music.

**AD: What projects are you involved in now?**

EG: Playing with several different ensembles at the moment. I've been playing with Warren Hood and the Goods for the last couple of years, and we've been working on a CD that should be out March-ish. Really excited to get that done, and do some traveling with those guys.

Then there's the Marshall Ford Swing Band, a group of swing-hungry guys. I met Greg Harkins, the guitar player, at my Grandpa's swing camp in Taos, NM in 2006, and we've been playing together ever since. Also hosts one of my favorite rhythm sections in town.

Also, one of my favorite gigs is playing with the Jo's House Band down at Jo's coffee on Congress a

couple times a month. We have a good time trying to keep each other going, after a long weekend.

And, I just started singing and playing with two of my favorite lady musicians in town, Albanie Faletta and Katie Holmes. Trying to do a little "girls rule - and can play the snot out of swing music" thing.

Last but not least, the occasional gig I get to do with my Papa - Johnny Gimble, and my dad - Dick Gimble. We still do the 4th Thursday at Guero's every month.

**AD: Where does your inspiration come from?**

EG: That's a big question. In general from people who love, and love what they do. A large mess of inspiration comes from the wonderful musicians I get to play with on a weekly basis. Playing music with your friends and family is inspiring all around.

Then, of course, from all the greats, Ella, Billie, Dinah, Anita O'Day, Thelonious, Aretha, Muddy, Edith Piaf, Oscar Peterson, Duke, Dr. John, Otis Redding, and so forth... and so on.

**AD: What's your favorite club to play in town and why?**

EG: Well, that depends on the band. With Warren, I love to play the Continental Club, there's this crazy energy of music history and it gets you going. When I play with the Gimbles, it's Guero's. We've been playing that gig for 5 years, and it feels like we're playing at a family picnic. And, with any band at Momo's it feels like you're jamming in the living room.

**AD: How did you get started playing music with Warren Hood and Willie Pipkin?**

EG: Willie and I first started playing together in a band called the Phoebe Jeebies, put together by Ms. Phoebe Hunt. We played together once a week before Warren Hood and the Hoodlums at Momo's, for about a year, until we all got busy playing with other bands.

Then at some point Warren started re-working the Hoodlums, and Willie talked him into hiring me. And, I'm so thankful that worked out.

**AD: Anything else you want to add?**

EG: Love Austin, Love music, Amen.

**AD: What's your favorite John Belushi quote?**

EG: "Waatahkaaaaaahhhhhhhh yahhhh ahh!" - John Belushi in the SNL skit Samurai Delicatessen



## MARSHALL HOOD

*Marshall Hood comes from a long line of amazing musicians, and is an incredible singer and guitar player in his own right. He's got big shoes to fill, and he doesn't disappoint. I see him weekly with Toni Price and he's always bringing something new to the show. I never get bored of seeing him play. His great melodies really flesh out the music. He writes songs in a way that speaks so closely to my personal experience, it's uncanny. He's playing with a new band, Marshall Hood and The Bads, and I can't wait to see what they've been working on.*



**AustinDaze:** What's it like to play music with such a loaded last name?

Marshall Hood: Ha, it's good to be a Hood. I'm really lucky to be a part of a musical family. I'm honored get to play my uncle's music, and keep that alive. It's hard work to keep up the family name!

**AD:** When did you start playing the guitar? Who taught you to play?

MH: Well, I got my first real guitar when I was in the third grade, and took lessons from a local guitarist from my hometown in Spartanburg SC, Randy Foster. I took lessons from him for a couple months got flustered and quit. Then the next year I took lessons from him again and quit. I didn't pick it up again until I was about in the 7th grade, and took lessons again for about two years. Now I can't seem to put the darn thing down.

**AD:** What's special about the music scene in Austin to you?

MH: Austin is such a great town for music. It's a blast to play here, and just to go see music. It's everywhere. The community supports musicians and music, and that's such an awesome thing.

**AD:** How is playing out of town different than playing to an Austin crowd?

MH: There are definitely more dancers here in Austin. I love touring; it's really great to play for folks in areas that don't have a big music scene like Austin's. It's a different energy and experience. It's very rewarding.

**AD:** What do you think about how Austin treats its musicians? What do you think of HAAM and The SIMS Foundation?

MH: Austin treats musicians exceptionally well. The whole community values what we do, and where else are organizations like The SIMS Foundation and HAAM found? Austin is a one of a kind place.

**AD:** What's your favorite venue to play in town? Why?

MH: The Continental Club and Momo's. Both spots are just great clubs booking good bands, with good sound systems. They're also my hangouts too! I feel like part of the family at both places.

**AD:** What is your songwriting process?

MH: It's a long and laborious process. **I'm always writing little parts, progressions, melodies, and phrases, they just kind of swirl around in the ol' dome for months until they are one solidified piece.**

**AD:** You wrote the saddest song I've ever heard, "Love me like I love you." Can you tell me how you wrote that song?

MH: Ha, ummmm...well I started with a D chord.....Just kidding. I wrote it about a girl I really liked long, long ago.... Guess it wasn't quite mutual – Got several songs out of it. We're still friends...I think. HA!

**AD:** What other projects are you working on right now?

MH: Well I'm really excited to finally be doing my own thing, Marshall Hood and The Bads. We're finishing up a little record as we speak, and I hope to start pushing that and traveling, though I'm very daunted by the process of getting the whole thing up and running. And of course playing with Toni Price is so much fun, and an honor. Warren and I will do little shows here and there too.

**AD:** What is your favorite John Belushi quote?

MH: Umm, "See if you can guess what I am now."



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## ALEJANDRO ESCOVEDO

*I first heard of Alejandro Escovedo about 11 years ago when someone gave me a framed poster of his former punk rock band called the True Believers (that I still have in my kitchen to this day). His name came up again a few years later while I was talking with my friend Jody, it seemed everyone knew him and loved his music. Skip ahead a few years, Alejandro was playing a gig after Toni Price at the Continental Club and my ride home fell through, so I stayed and caught the show. I was instantly drawn to the magic that he wields on stage. That was four years ago, and since that time I have only missed one or two of his shows in Austin. Aside from his live shows, his albums are amazing, each is better than the next. I've had the pleasure of catching some of the material from the new album at his shows, and I think it's going to be his best yet. He's as passionate about music as it comes, and his songwriting skills have the power to just shake you.*



### How long have you been on the scene in Austin?

It was 1980 that I moved to Austin. I played in Austin in late '79/early '80 on tour with Rank and File. We went to Houston and these friends with this fanzine Contempo Culture gave us some pot to bring to Austin for Lester Bangs. It never made it, but we did make it to Austin. I fell in love immediately. I always wanted to come back to Texas, I was born in San Antonio.

### Austin Music Scene

When I first got there, I just caught the tail end of Townes, Willie playing smaller venues like The Opry House, Shoal Creek Saloon, places like that. I got to see all those guys Jubal Clark and Pat Mears, Lucinda was busking on the Drag, Joe Ely at the Alamo, do you remember the Alamo Hotel? It was right on the corner on 6th, by the main post office downtown. Lyndon Johnson's brother lived there, there was a restaurant in the basement and this beautiful little bar. This guy Martin, and Bobby Nelson, not Willie's sister, she was a lawyer. They had a bar there that was a listening room, I'd never played in a listening room. In fact the first time I ever sang in public was there, I did a Jimmie Rodgers song. It was

just so different back then, there was so much space. I mean when the students would leave in the summertime, the streets were pretty empty. Obviously it's much larger now, more populated, but I think the soul and spirit of Austin holds true, ya know? Even if we have a different skyline now it's still my favorite place to live. I love calling Austin home.

### On the Sensitive Boys name

After Real Animal, we found a new bass player, Bobby Daniel, from Birmingham. I actually met Bobby when I was working with Amy Cook on her record. I loved the way he played, I loved the way he looked, his attitude, all the references I had in my music, he was aware of. It was just a natural fit. He became a member of the band. We had just been working on Street Songs of Love and I wanted a name for the band, I wanted it to be after the song Chuck Prophet and I wrote about True Believers and Green on Red, those guys. The Sensitive Boys is just about all these guys I used to criss-cross around the country with, meet up in rest stops, and gas stations and restaurants and clubs. I thought the band that I have now deserved that name.

### Punk Rock Roots

Philosophically I think it influences me, this is also from soul music and the blues, but a vision that the performer is never more important than the audience. There's no line. We are all there to feel something. **The other part of punk rock is to tell the truth, to be honest.** Finding interesting and honest ways to express what you're feeling. It doesn't have anything to do with technicality, or the ability to play, it's just if you can find something that makes the right sound to accompany a thought or idea that you want to express to people, then you are absolutely more than welcome to come and do that.

### Future of Austin Music

There's all kinds of great bands, lots of great variety, The Ghost Wolves, The Strange Boys, White Denim, I love Ghostland Observatory. There's all kinds of stuff all around. There's just this whole new generation. Last week we played a benefit at my daughter's school. This boy came up and sang Down In The Bowery and he was unbelievable, incredible. I think the Austin music scene is in good hands. I'm pretty much on the other end looking back, I can pretty much pass the torch. The young bands are leading the way. Now I get to just really use the tools I've gotten over the years, make the albums I wanna make. But it's a young man's game. Obviously for me, I am still ready to play music, I've been able to witness a lot of really good bands come out, it's always mutating, its always changing. I love all the young musicians that I've come across. Young bands have it different these days, they don't have to tour and tour to find an audience. With technology, it's a different thing, but I love some of the music I'm hearing today.

### On playing the Continental

I can honestly say the Continental is my favorite club in the whole world. It's like a home, like a family, so when I think of Austin I think of the Continental. There's other great clubs, no doubt, Cactus Café, especially

in the heyday, Antone's when Clifford was running it, it's still a great club. For me I've always been drawn to The Continental Club and everyone that's been involved. They've become very much a family. I love doing residencies there, I did a long one in the 90's for about a year or so, and now we do Tuesdays whenever we can. It's just great to see everyone come out, we have a great time. We're so comfortable in a place like that, it makes me do things, like the Street Sessions on South Congress, and when we're experimenting with new material in front of an audience.



### **New Album and Writing Process**

The last three albums I've co-written with other people. Prior to that I did some writing with my brother Javier, some with Steven Barker, I wrote the majority of it on my own. When Real Animal came about, I knew I needed some help on that one. So Chuck Prophet and I joined up and that began a really fruitful songwriting partnership. This record, I'm writing a little with Tony Visconti, and the band also. I'm enjoying that part of it. That's how my songwriting has changed, its more collaborative, which I really enjoy.

### **On Stephen Bruton**

I was living on this street, La Casa, down off South Lamar. This wonderfully fit and beautiful guy used to run by everyday. I was very suspicious of him, didn't know what his deal was, I kind of thought he was a drug dealer or something. I remember he'd invite me over to parties, and I wouldn't go cause I wasn't quite sure what was going on over there. When my wife passed away in '91, he's the one who really helped me through all of that, spiritually, emotionally, creatively. He kind of picked me up by the shirt collar and just said, come on, we're gonna go make a record. And he suggested to Waterloo records that we should make a record. That was the first. Over the years he just became a true brother. I miss him everyday. Before he passed we would always talk about making a secret album, one no one would know about, no record company, nothing. We never got around to that, but we did write a song that was on his last Resentments album, Roselight. I got to spend time with him in the end. No matter how bad he was feeling, if the guitar would come out, he'd turn into this young boy, his eyes would light up, and he'd be happy to talk about music in any form. I remember I was producing Amy Cook's album, he coached me a lot during that period of time.

### **Where his music is now.**

I feel ready for any challenge. Having worked with Tony Visconti, who made my favorite records ever, John Cale, obviously, and my favorite band of all times, The Velvet Underground, and of course Stephen Bruton brought beautiful musicianship and arrangements to my music. Through all those experiences I've gained confidence and I've learned. It's a good place to be.

Right now we are experimenting with rhythm a lot. One of the things I'm striving towards is people dancing at my gigs. Finding rhythms that will allow the audience to find those moments, like in reggae or R&B where you just have to move. But I still want to tell stories.

We're trying to work on rhythms in a way we haven't before, so hopefully this will be more rhythmic, and maybe a little more raw than the other records. You never really know, records are always mysteries, you go in with the best intentions, and think you've got it figured out, what you want, but its always mutating. Wanting to be really honest in that moment.

### **After the Meteor Showers**

The idea originally that was in my head, I wanted to write a song kind of like a Velvet Underground song, like I'll Be Your Mirror, or Pale Blue Eyes, and at the time I knew someone who was extremely beautiful in my eyes, **I wanted to do a meditation on someone's beauty.** I can't get specific about it, but I can tell you it was about beauty.

### **On his growing audience**

It affects you in the way that you get excited, a little more pumped up, eager to try new things, create music that is both fun and yet gives people something to take home with them. It's funny, it's coming at a good time for me, I feel good about it. Twenty years ago, I may have been uncomfortable, I don't know that I would have enjoyed it as much. That's how Austin ties into this, and another reason Austin is so great, we've been able to experiment a lot, with different styles, musicians, everything from orchestras to string quartets. David Pulkingham and I play a lot of duet shows. There's been just an abundant wealth of musicians to work with, it's been a lot of fun.

### **Anything else?**

I love your magazine. I'm glad you guys are around.

### **Favorite John Belushi quote?**

"Hamburger, Hamburger, Hamburger"

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**WEDNESDAY, DECEMBER 14**

12:00.....Kyle Park  
3:30.....Brian Keane  
8:00.....Band of Heathens

**THURSDAY, DECEMBER 15**

12:00.....The Drakes  
3:30.....Deadman  
8:00.....BoDeans

**FRIDAY, DECEMBER 16**

12:00.....Sahara Smith  
3:30.....Hank & Shaidri Alrich  
with Andrew Hardin

8:00.....Patricia Vonne

9:15.....Del Castillo

**SATURDAY, DECEMBER 17**

12:00.....Terri Hendrix  
3:30.....Eliza Gilkyson  
8:00.....Jimmy LaFave

**SUNDAY, DECEMBER 18**

12:00.....Kat Edmonson  
3:30.....Ruthie Foster  
8:00.....James McMurtry

**MONDAY, DECEMBER 19**

12:00.....Biscuit Brothers  
3:30.....Robyn Ludwick  
8:00.....The Eggmen

**TUESDAY, DECEMBER 20**

12:00.....Kalu James  
3:30.....Albert & Gage  
8:00.....Marcia Ball

**WEDNESDAY, DECEMBER 21**

12:00.....The Tricias  
3:30.....Suzanna Choffel  
8:00.....Twangbangers

**THURSDAY, DECEMBER 22**

12:00.....Hot Club of Cowtown  
3:30.....Warren Hood and  
the Goods

8:00.....Ray Wylie Hubbard

**FRIDAY, DECEMBER 23**

12:00.....Sons of Fathers  
3:30.....Shelley King  
8:00.....Slaid Cleaves

**SATURDAY, DECEMBER 24**

12:00.....Cienfuegos  
3:30.....Jitterbug Vipers  
8:00.....Texana Dames

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