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The TRUTH behind a T^HA^CH^E

by: Love, Christina
www.love-drawings.com



SUSPECT No. 1



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AND HEADS FOR THE KITCHEN... (A TOOTH INSTINCTIVELY KNOWS WHERE A KITCHEN IS MUCH LIKE HOW BIRDS FLY SOUTH OR ZITS UP UPON YOUR NOSE ON DAYS YOU TALK TO HOTIES)



S MACH S MACH CHIES

But then YOUR TOOTH REALIZES ITS MUCH BETTER TO BEAT A MARSH MALLOW THAN LOVE ONE.



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And !!! before the SUN STARTS TO RISE, A FEW MORE ADJUSTMENTS... A SPOONFUL OF SUGAR...

OOH! MY TOOTH ACHES!



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"...when I was bored, my mom would give me paper and pencil."

Cover image
"The Puppies," acrylic on canvas
photo by CraSH

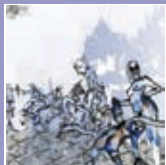
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(He thought it would be a good idea - again)
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Thanks to - everyone who contributed to bring this beast to life.

All of the contributors took it upon themselves to create this.

There was no set plan. Only the idea to get a bunch of folks together to create a high quality zine featuring people who inspired us, things we like to create, and ideas we were curious about. We hope that these stories will motivate you to get out and create something new. Pass this along too, there's something for everyone.

More thanks to Guitar Center (Kyle, Maria, and Dustin), Drill Team and Toyota, Julie's Organic, Justin Giarla and White Walls Gallery - SF, Paul Kapral, Sam Flores, Rob Wallace, Lesley Prescott, Nat Hays, Mary Patton and the Amoeba Crew, Kate Gahan and family, Shelby Meade, Raoul, Hernandez, Austin Powell, Amy's Ice Cream, Laris and Kendra, Charles Attal and Capital Sports, Beth Bellanti, Jeremiah Garcia, Greg Parkin and Capitol Mastering, Dameon Guess, The Austin Crew, Fruitiki, Rob and Cream Vintage, all the writers/photographers, and everyone I'm forgetting....Ice Cream Man likes you.

Our mission is to give away FREE ice cream. To date we've gifted over 65,000 frozen treats. Through www.icecreamman.com we document everything we do along with posting the best concert and music festival reviews online. We currently have over 25,000 pictures and hundreds of reviews. We cover shows nationwide and are launching our new site very very soon. We have also reviewed a large chunk of music festivals in the US (Coachella, Sasquatch, Lollapalooza, Austin City Limits, Bonnaroo, Vegoose, and many more). We're doing everything we can to try to make giving away ice cream a sustainable business. If you'd like to help, please contact us.

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Photo by Cara Garcia

Memoirs of an Ice Cream Sage

By Sage Francis

The last real job I had was serving ice cream at Ben & Jerry's in Providence, RI. It was 1999 and I was crashing on Ken and Dave's couch. Ken and Dave both worked at Ben & Jerry's and they helped get me employment there. When the three of us were scheduled on the same day, nothing would get done.

Dave is a really charismatic Australian guy so the female manager would let the laziness slide. He would give me lessons on how to make it look like I'm working while actually doing nothing at all:

"Mate, you just hold a rag and lean on the counter. When someone looks at you, just move your hand around a bit to make it look like your cleaning. Crikey."

My favorite thing to do was give free samples to people. When a customer would ask for a sample of one of our flavors, I would take the wooden tongue compressor thing and put the tiniest bit of ice cream on it. Like a dot of ice cream. I'd hand it over to them with a very serious look on my face (because ice cream is that precious) and they'd follow suit...like this was some wine tasting shit. They would dab it on their

tongue and close their eyes to take in the whole experience.

I remember the moment when I decided I needed to quit. I was sweeping the floors around closing time and I was listening to my demo recordings in my headphones. The crabby manager makes a motion to me, like "take those off." This girl was a few years younger than me and way too serious about gym class. So I said, "What? I can't listen to my music while I sweep the floor? Are you serious?"

The next day, my very last day of work, I was working the B&J cart at the mall. The mall had just opened and there was no food court. I was listening to my music in my headphones again when I saw Fred Durst and his body guard walking toward me. I thought, "Should I give this guy my demo or just punch him in the face?" He kinda barked at me, like, "Where the fuck do I get food around here?"

I had no answer. I put my headphones back on.



THE MAN in the van with a bass in his hand.

An interview with Mike Watt

By Ed Kampwirth of dios(malos)

It's always scary meeting one of your heroes. There's always the fear that he/she may turn out to be some kind of jerk, or not at all what you thought they might be like. Although I have shared the stage a few times, been to countless shows and have even spied a few brief pleasantries with Watt in the past, this phone interview (set up by super Ice Cream Man, Matt Allen) was to be my most intimate meeting yet. I am happy to report that Watt is a real cool guy who seems to be up to par with everything he portrays, and then some. It started something like this.....dial.... dial....dial... ring.....ring....ring....

....I was greeted with a resounding "WATT!!!" to which I sheepishly retorted, "Hey Watt, this is Ed calling about the interview for Ice Cream Man. I just got to warn you, I don't know what I'm doing. I've never done an interview before. I'm just a big fan who happens to be a friend of the Ice Cream Man." To which he laughed and answered "Well if I'm good enough for you, you are good enough for me." ...and we're off.

I first asked Watt where he was, and what he has been up to. "I'm in Pedro. Just got back from a benefit in San Diego for doogood.org. They give out skate decks to underprivileged kids. I played down there with Ray Barbee (pro skater/musician) and Chuck Treece. We did some Stooges covers." We then talked about skateboarding for about 10 minutes and Watt commented on how he sees it connected to music. "You don't need a lot of money for equipment, and you can do it almost anywhere. It is also just another form of expression." Watt is an activist for the skateboarding world. He has written articles for Thrasher magazine and done benefit concerts to help get skate parks built. Some of those parks have been built in his hometown of San Pedro.

Although I would love to continue to write out the entire half hour conversation I had with Watt, I only have a limited amount of space to get out what I can, so here it goes. One of my questions for Watt was how he manages to stay on top of sooooo many projects and/or why he feels the need to do so. (Watt has several bands such as The Missing Men, the Second

Men, Black Gang Crew, Dos, Madonna-bees, Hellride, Banyan, as well as playing bass for the newly reformed Stooges.) “Well, it’s not trying to extend my ego into the universe or something. I got all these things goin’ cause I wanna keep myself learnin’. By that, I mean I wanna keep myself in challenging situations or else I’ll just get caught in rerun.” This is also why Watt likes to play opposite different instruments. With the Second Men, an organ player takes the place of the traditional guitar player position. Also, in his newest band Funanori, which means “ship man,” Watt is playing opposite a samisen (an old traditional Asian instrument) player, which he describes as “kind of a three stringed banjo”. Watt also likes to play with different types of people. He plays in bands with local Pedro longshoremen, people half his age from the hardcore scene (such as Raul Morales of Killer Dreamer) in the Missing Men, as well as people from the punk-rock-before-punk-rock generation, such as the Stooges about which he jokes, “That’s the band where I’m the young guy” (But really he’s serious). Watt feels this also keeps him in a position to learn, which to me is the stuff of life.

Matt (sorry, Ice Cream Man) wanted me to try to get to the ethos of Watt. I don’t know if that was accomplished or can be accomplished with one word or phrase, but I asked him about the term “We Jam Econo” which is the title of the Minutemen documentary released last year (which is a must see, fan or not.) “Well a lot of people ask me about that and I guess that’s because we use a lot of slang. Some cat in Japan wrote me recently and thought it meant to ‘attack the economy.’ But to us, it basically meant trying to get something together and not havin’ a lot of money. Just cause you don’t have the material means doesn’t mean you can’t get something going. There’s a spirit that transcends material shortcomings. Just because it doesn’t have money behind it doesn’t mean it doesn’t have value. I hope people who see the movie come out of it and say ‘Yeah, let’s just do it.’ You know whether it be start a band, play bass, write poetry, whatever. You know, that kind of spirit. That is the bottom line of that movie to me. That was also the great thing about D.Boon [Super guitarist/singer/founding member of the Minutemen and son of the mom who

made Watt play bass]. He wasn’t egotistical but he was like ‘We can do this if we try really hard.’”

Well, that’s about all I can fit in this article. A couple quick things I would like to try to fit in are his stance that “Punk rock is more a state of mind than a style or sound.” I think a lot of people need to realize that. Also, when I asked him about all the charity work he does he told me, “Karma is a bank account. You gotta make deposits if you wanna make a withdrawal.” I think that is something good to think about.

A big thanks to Ice Cream Man for hookin’ this up, and thanks to Watt for spelin’ with me. Punk rock changed my life too.

P.S. Go see Watt rock with the Stooges at SXSW on march the 17th. He says it’s a “mind blow”.

Check out *We Jam Econo - the story of the Minutemen*, info at plexifilm.com/econo.html



Photo by CraSH



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We're Having a Gum Party!

By Sarah Nathan

Photos by David Gooch

Gum is good. And it's chewy and weird. Don't you ever wonder what makes it so chewy and how it's made?

Last week Ice Cream Man gave me a gum making kit and I now have all the answers. It's easy to make gum and you can do it yourself, however, I suggest you do it with a friend or companion, also some cocktails, and you can have a gum making party!

On we go with the first question. What makes gum so chewy? The answer is chicle, harvested by, yes, chicleros! The chicleros harvest it from the rainforest sapodilla tree. Chicle is a sticky sap tapped much like maple syrup and it serves as the gum base. Along with chicle, there are a few other ingredients and supplies you will need:

- Chicle
- Corn syrup
- Confectioners sugar
- Flavor
- 2 pots for double boiling
- A clean table top

It's party time! First, boil some water and pour it into a glass and place the corn syrup packet into it (assuming you're using the gum making kit, otherwise you just need to find a way to make sure the corn syrup is more watery than syrupy). If you don't have the gum making kit, the ratio of chicle to corn syrup looked to be about 2:1. Corn syrup is really thick, so it has to be heated to pour. Now set up pots to double boil and heat the chicle with the pot covered. Pour the sugar onto the table, yes, directly onto the table, and get ready. When the chicle is heated all the way through, mix in the corn syrup. Scoop it out onto the table and knead if for about a minute to get it mixed. Add flavor, and A LOT of sugar and knead for a while, like five whole minutes. Last, you can roll it out, flatten it, or cut it into pieces.

After all that, we wind up with a gum that really chews. The mystery has now been brought to light and like many, it's quite simple when broken down. Voila! Gum!

You can get a gum making kit from Glee Gum:
<http://www.gleegum.com/make-gum-kit.htm>

Or you can order chicle from somewhere on the internet, we're not doing all the work for you.





Pimp My Ice Cream Truck

Photos by David Thornton

By Ice Cream Man

As most of you know, MTV has a show called *Pimp My Ride* in which Xzibit and his crew take beat up cars and turn them into pristine works of art, all free of charge. Numerous people have said that I should try to get Bessie "pimped" but I don't qualify for the under 25 age limit. And, anyways, there are plenty of cars out there in worse shape than her. It was only a matter of time before someone got their ice cream truck into the shop, though.

There couldn't have been a better person than Donte Grant. Those of you that have seen the episode know what I mean. He seems so genuinely happy and appreciative that his old "Amigo's" Ford Econoline van has been transformed into a "First Class Ice Cream" truck.

A few weeks ago, the Ice Cream Man crew headed up the 710 Freeway to North Long Beach for an interview and photoshoot with Donte and his truck. While there, we rapped about ice cream, kids, Xzibit, and how he dealt with the experience of being on TV. Donte told me it all started with him running the idea by a bunch of friends and family. Everyone said he should go for it and, after searching around on the internet for the right contact, he headed to Santa Monica for a bunch of interviews and

auditions. The field was narrowed down to three finalists and only one was going to win. MTV filmed all three so that when Xzibit walked up to congratulate the winner the reaction would be more natural.

Once he handed the Econoline over to Galpin Auto Sports (GAP), it only took a couple weeks before he got to see the new creation. The truck ended up getting a complete overhaul. Most of the windows had been covered with metal grates and the whole van was a mess. (We won't even mention the little friends Donte had hiding out inside.) The outside got sapphire flake blue paint and Giovanna rims while the inside was retrofitted with a new freezer, entertainment lounge with 42" plasma TV, and a sugar-coated dash with real crystals. For cream slingin', Donte's truck got updated with an automated sliding door, touch screen for ordering, and a robotic arm to bring the ice creams down to kid level. It's quite the sight to see.

It's been about a year since Donte's truck was pimped and he still uses it on a nearly daily basis. He's always driven his regular route around North Long Beach but now he's branching out into new areas and doing more special events and promo-

tions. Autotrader.com recently called up and sponsored Donte's trip to the Ronald McDonald house to give kids ice cream. Donte's also done some work promoting the rapper Jibbs by putting some banners on the side of his truck.

We talked a bit about how being an ice cream man is nice because you get to spend time around kids when they're at their happiest. "I've been getting more involved with the youth. I'm an assistant coach for a basketball team called Ballers.

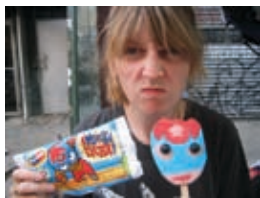


When I visited Donte, he had a good selection of mostly Blue Bunny treats on board. After raiding his freezer for a Mississippi Mud, I asked what his favorite ice cream was. "I'm about tired of all of 'em," he said. Then we talked about his pricing structure. I thought his prices were too cheap: \$1 for sandwiches and bomb pops. I told him to jack 'em up because once someone's at your truck they're going to end up buying something. (You've got to factor the price hikes on insurance, ice cream, and gas into the final selling price. I know I give ice cream away, but still...) Donte used to get hassled by kids around town but now they all look up to him. He says, "[T]hey see me on TV and wonder if I'm really out here selling ice cream." Even though Donte doesn't have a contract with MTV saying he can't sell his truck, he's always had the intention of holding onto it and putting it to proper use.

They're five to seven year old kids and we have a great time. Last week I finally took the truck up and gave them all ice cream." When they do well and play hard, Donte's there to reward them.

At the end of the episode, Donte is brought into GAP where the crew yanks a big sheet off of his new ride. Donte's face lights up as he hollers, "That's the bizness!" He walks around with a huge smile, hugging each and every one of the *Pimp My Ride* crew. The camera then cuts to Donte dancing around ecstatically and informing everyone he's "coming to a neighborhood near you."

You can watch the full episode at www.ifilm.com/episode/16268 and follow Donte's adventures through www.myspace.com/pimpmyicecream



Starr's Bessita

By Ice Cream Man

These are the days of chocolate and strawberry. We are traveling through the land of cream and crunch. People cannot help but to be drawn to the world's littlest ice cream truck. The simple act of driving down the street becomes an adventure. Lately I see that Nissan commercial about a guy who lived in his car for a week, and scoff; Bessita has been my home for almost two months. Here are some highlights:



Boston, MA

Bessita arrives in Boston just in time to keep those Northerners from melting in the heat. We set up in the Government Center area of Boston, pretty good for foot traffic, but better for traffic traffic. Good people of Boston, thank you for opening your arms and your mouths to embrace ice cream adventure... (Listen to "Chicken Payback" by A Band of Bees)



New York, NY

I have never in my life been hotter than I was in New York City. I lost all social skills except talking about how hot it was. It was even too hot to eat cream or chocolate, but Great White Lemon Ice and the Hyper Stripe red white and blue went down real nice. Bessita and I stopped by the headquarters of Vice Magazine and cooled them off a bit, then did the same for the world famous KCDC Skateshop. (Listen to "Summer in the City" by Regina Spektor)



Philadelphia, PA

The Hold Steady once sang, "Philly's full of friendly friends that'll love you like a brother," and those boys are right. Philly is not only one of the most beautiful cities I have spent any time in, it is friendly and welcoming. The patrons of the park were excited to see us, and truly interested in the Yaris art projects and Ice Cream Man treats. Our Saturday pool party was about 500 strong, and no one left empty handed. (Listen to "Girl in the War" by Josh Ritter)



Richmond, VA

Richmond was not on the Toyota Yaris schedule, but turned out to be the most exciting stop for us. My great friend Ward Teft and his crew at Chop Suey Books set up an ice cream social for us, and we were featured in both the Richmond Times Dispatch, and Richmond.com. I even signed my first autograph!



Atlanta, GA

Atlanta was the most difficult stop on the tour. By this I mean that we were first set up in Woodruff Park, which has a booming homeless population. I was advised not to open my trunk because the populace had recently gotten violent with promoters of Monster Energy Drink. This resulted in a stealthier approach to limitless free ice cream. Our Saturday celebration was at Little Five Points, a hip and diverse urban neighborhood. With very cool people



and a bustling subculture, this is where we should have been all week. (Listen to "Gravity's Gone" by the Drive by Truckers)

Knoxville, TN

In Knoxville we made the five o'clock local news, and it was great. We were in Market Square with high foot traffic and business lunches needing something sweet afterwards. I was cleaned out of ice cream everyday by 1:00 in the afternoon; there was a line a half a block long at times. (Listen to "I'm Going Down" by Bruce Springsteen)

Chicago, IL

If you close your eyes in Chicago, you can pretend that the roar of the L train is an ocean wave crashing down. We set up in Wicker Park, full of children and potential Yaris drivers. The people here seem excited about learning that sometimes there is such a thing as free lunch. Bessita officially ends her tour of duty in Chicago, and I'm excited to see what her next step will be! (Listen to "For Real" by Okkervil River)



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Anarchist Ice Cream

By Aaron Gach

The Center for Tactical Magic engages in extensive research, development, and deployment of the pragmatic system known as Tactical Magic. A fusion force summoned from the ways of the artist, the magician, the ninja, and the private investigator for the purpose of actively addressing Power on individual, communal, and transnational fronts. At the CTM we are committed to achieving the Great Work of Tactical Magic through community-based projects, daily interdiction, and the activation of latent energies toward positive social transformation. These are collaborative public projects [such as the Tactical Ice Cream Unit (TICU)], often developed with those who would rather ferment the status quo than watch it mold on the vine.

The Tactical Ice Cream Unit is a hybrid creature: part ice cream truck, part hot rod, part mobile command center. It rolls through the city in an act of intervention that replaces cold stares with frosty treats and nourishing knowledge. Combining a number of successful activist strategies (Food-Not-Bombs, Copwatch, Indymedia,

infoshops, etc) into one mega-mobile, the TICU is the alter-ego of the cops' SWAT urban assault vehicle. Although the TICU appears to be a mild-mannered vending vehicle, it provides grassroots access to mobile communications technologies with high-tech surveillance devices including a 12-camera video surveillance system, acoustic amplifiers, GPS, free wi-fi internet, police scanners, a media transmission studio capable of disseminating live audio/video, and of course, ice cream. With every free ice cream handed out, the sweet-toothed citizenry also receives printed information developed by local and national community groups. Thus, the TICU serves as a mobile nexus for community activities while providing frosty treats and food-for-thought. Additionally, the TICU is prepared to augment any event, rally, protest, or civil uprising, and it is equipped to provide a valuable service by supplying activists with various, in-demand items as a mobile oasis where activists can quench their thirst, replenish their energy, reload their cameras, document unfolding events, protect themselves against various crowd dispersants,

shield themselves from the elements, and arm themselves with educational materials - all without having to leave the protest vicinity. In short, the TICU seeks to protect, provide, energize, invigorate, and educate its audience.

About 80% of the Tactical Ice Cream Unit was funded through a commission from an art institution that we submitted a proposal to. We've received in-kind donations from some righteous businesses (a vegan ice creamery and an organic juicer) but we haven't accepted offers of sponsorship from any truly heinous corporations. Most of the funding for CTM projects comes from various grants, commissions, and support from colleges, universities, and cultural institutions. This sort of support grants us access to their audiences while enabling us to do more public projects in other areas that might not have the same ability to fund public projects. We started out in Kansas City last year and did a mid-west loop. And we've just completed our west coast tour from Tijuana to Vancouver. So now the plan is develop the east coast tour. The street operations (we call them Pop Ops) in each city differ depending on the needs, desires, and suggestions of the people we meet - that's why it's called a "tactical" ice cream unit and not a "strategic" ice cream unit. In some cases we might be supporting a labor strike or protest. At other times we might be observing police activity to insure that people's rights are respected. Or we might be asked to conduct a sting operation in an area where industrial polluting activities are suspected.

So far the response has been great. Kids love it. Adults often treat it like an alien spacecraft: some smile in blissful surprise, some want to grab their kids and run the other direction; some want to bow down and pray to it, others wrinkle their noses and try to stare it away. The main interface for the TICU is through the menu and the serving window, and most people understand that interface. When they see a menu they expect to see things that they like and things that they don't. However, a few people read the propaganda menu and say, "I don't support this issue here (anarchy, for instance). We say, "That's fine. Not everyone likes vanilla either. Just pick a flavor you do like." And then they're fine with it; they pick "Solar Power" or "Know

Your Rights" and they walk away licking and smiling with their chosen propaganda in hand. All in all, the response has been extremely positive - after all, it's hard to say "no" to free ice cream.

Hopefully, the TICU is just the first of a larger fleet. People from all walks of life - including some pretty unexpected individuals - are starting to approach us with an interest in supporting the future. It's still open-ended at this point, but it's exciting to see the TICU already functioning as a vehicle both literally and figuratively. Perhaps it's just a sign of the times.

The easiest way to contact us is through the website: tacticalmagic.ORG





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Photo by Timothy Norris

We Heart Hearts Challenger

By Ice Cream Man

Hearts Challenger is the first internationally stocked ice cream truck. Started in 2005 in Los Angeles, Leyla rolls around town in Pearl hitting up events, parties, and underground happenings. Pearl, the first truck in Leyla's fleet, has been known to carry delicious ice cream sandwiches from Mashti Malones, Mochi Ice Cream, prepacked mini ice cream cones and many exotic flavors. Her candy selection on the truck is top notch as well. She's got Japanese gums, lollipops, and those fruit shaped treats with pixie dust inside. In addition to the sugary goodness, Hearts Challenger has t-shirts, stickers, button packs, and mix tapes. Starting this summer there will be a second truck making its way across the country bound for New York City. When not rocking ice cream, Leyla can be found in the studio working on her music project, Hearts Revolution. Keep your eyes peeled for some upcoming heart shaped vinyl 7"s or check out the single at www.myspace.com/heartsrevolution. And if you see a little pink truck around Austin, stop by and say hi!



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SXSW performance:
3/15 at Blender Bar at The Ritz!

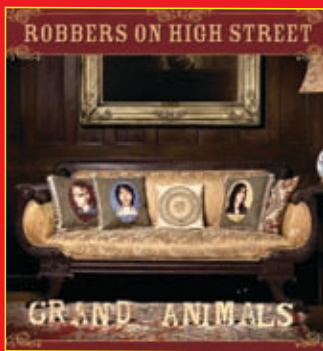


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3/16 at 3:30 PM *The Mohawk (inside)*
- **HOT FREAKS** Inaugural SXSW Blogger Curated Musical Experience
3/16 at 7:15 PM *Jane Magazine party*



NEW LINE RECORDS

ROBBERS ON HIGH STREET

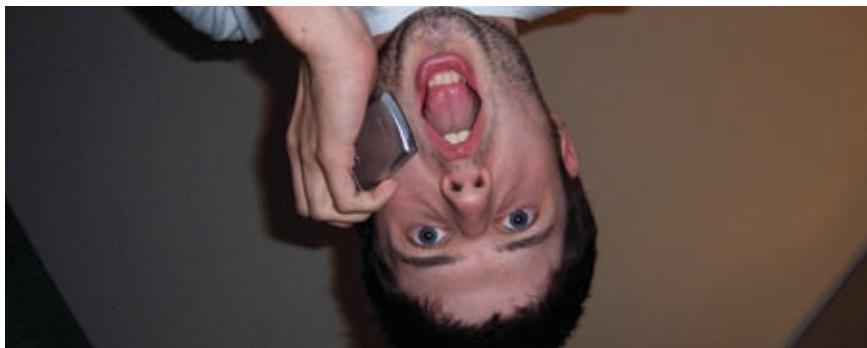
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New album - coming soon!

SXSW performances:
3/15 *The Planetary Group showcase*
3/15 *Blender Bar at The Ritz - Scratchie Records / New Line Records showcase*
3/17 at 1 PM *SXSW Day Stage at the Austin Convention Center*

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“On Voicemails”

By Kevin Ferguson

Leaving a voicemail makes me nervous. I stammer, I forget what I'm talking about, I pepper sentences with “so... yeah”, “ANY-WAY”, and similar polite space fillers. I think it's very easy to get stage fright when leaving a voicemail, consider the situation: whomever I was calling just finished talking, the automatic operator has taken over and immediately after the beep I am on tape. Any mistake I make is permanent, and if I go on too long explaining myself I start to feel guilty: somebody's going to have to listen to that.

So when I got word of the “adventure” theme, one of the first things that came to mind was how stupidly terrifying I find voice mails. In many ways a voice mail is an everyday adventure in social anxiety. But why even bother writing about it, then? When I leave a clear, concise voice mail I feel great about myself: I have done it, I have demonstrated self-control in an aspect of my life where there's clearly room for improvement.

So again, why write about it? I want to improve myself, I want to feel better once I hang up the phone; I want to consistently leave excellent and coherent voice mail messages. Because old habits die hard, I don't think it'll be easy; so in this sense, improving myself is an adventure that contains many smaller adventures (voice mails). I kept a log of voice mails I left where I examined and critiqued each message I left from February 5th 2006 to February 10th 2006. Only five days. You might be of the opinion that I gave up early, since my log spanned such a short

time. You might also think that because I gave up early I didn't improve anything: not only did my voice mails fail to improve, but I demonstrated a total inability to commit to anything.

The truth is that while I did give up early on the log, I didn't give up on leaving better voice mails, not at all. In these last twenty something days I've prepped myself for better messages. I've started mapping out outlines while the outgoing message is playing. I briefly summarize what I want to talk about at the end, and I leave my phone number twice, if I don't know the person I'm calling. All in the name not to receive compliments (“Kevin, you left me a superb voice mail today, it had everything I wanted in it. Thank you!”) but to feel better about myself.

Along the way, I learned a very important lesson on adventures: the more you know about yourself and what you're doing, the better prepared you are to take them on. Given that knowledge is power, the more knowledge you have of an adventure, the more power you have to reach a positive outcome. In my case, the more aware of my voice mail habits I became, the more prepared I was to curtail them, and most importantly the more prepared I am. If you like, I can prove it to you. My email address is friendshiphurricane@gmail.com, send me an email with your name, phone number, and what you would like me to talk about and I will leave you a voice mail at the soonest convenience. Make sure you don't answer, otherwise you'll fuck everything up!





Scavenger Hunt

By Jeremy Levenbach

"Honestly, I know this is the worst idea I've ever had. Come on, a scavenger hunt taking place during sxsw? Who would join? Clearly, we all have hundreds of dollars to spend on badge and an expensive flight." Sean says. "Look, if you don't work in the music industry, well, you're... lame." Sarcasm is one of Sean's only traits.

The event he is talking about is the Midnight Scavenger Hunt. A knock off of an event that he did last year in Los Angeles properly titled, the LA Scavenger Hunt. The LA event had 500+ participants running all over Los Angeles searching for obscure objects but also included getting naked and making out with senior citizens. The catch was that half of the items on the list for the scavenger hunt were material goods that the Union Rescue Mission was in need of. What is amazing is that the event raised \$10,000 in material goods for the URM.

As for the Midnight Scavenger Hunt... "The reason that I am putting together this event is for people in Austin that want nothing to do with sxsw." He says. "I want to give these people an alternative to sxsw. Something different. Not just another show." So I ask what's the incentive to participate. "One team will win \$1,000 cash and an opening slot right before the Walkmen but the rest, they'll have a goodtime and create a hell of a memory."

Sean is a part of the New Ship, which he describes as a group of friends doing things. The New Ship, the 857 Collective and David Cross are all putting together Mess With Texas, which is two day parties taking place at Red Seven on March 16th & 17th. Some of the bands playing are Les Savy Fav, The Walkmen, Apples in Stereo, the Black Lips, Gossip, and the Black Angels to name a few. The Mess with Texas party also features a slew of comedians that will be performing both days. David Cross and Patton Oswalt will be sharing hosting duties. Some of the other comedians performing are Zach Galifianakis, Michael Showalter, Eugene Mirman, and Brian Posehn. The winning team of the scavenger hunt will be given a twenty minute slot right before the Walkmen. Even better is that you don't have to be in a band to win. "If you win you can do whatever you want with the slot. I'm serious. Anything."

To top things off, Andrew WK will be hosting the Midnight Scavenger Hunt. Words can't explain the excitement that he will bring to this event. Get ready for awesome.

Check the website for more details... www.messwithtexasparty.com



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About Bigfoot

Everybody knows that science doesn't accept the existence of Sasquatches as real animals. What most people don't know is that there is a large (and growing) body of evidence that indicates that sasquatches are real animals that have nothing to do with the paranormal.

This article will present what is thought to be true about sasquatches. I base my opinions on over 15 years of research into this topic, having read scores of books, interviewing many eyewitnesses and spending hundreds of nights in the field trying to get close to these animals.

First of all, there is more than one Bigfoot. The tabloids frame the subject as if there is one individual "Bigfoot." If this were the case, then of course the whole subject would be a laughable hoax. However, what we're dealing with seems to be a normal species of great ape with a viable breeding population throughout most, if not all, of North America.

Sasquatches are seen a lot. There have been sighting reports from almost every region of the United States and Canada. Many regions continue to produce a steady stream of reports, with the greatest numbers coming from the Pacific Northwest.

The Bigfoot Field Researchers Organization (www.bfro.net) has the largest database of alleged sightings available. There are many thousands of reports for public

perusal. Each publicly posted report has been investigated by a volunteer, and each witness has been personally interviewed in an effort to weed out false reports.

Sasquatches are nocturnal. When the sighting reports are sorted by time of day, about half occur at night. When one considers how many people are in remote areas at night (possibly one-tenth the normal amount), and how far they can see in the dark (maybe one-tenth as far), this would indicate more Sasquatch activity at night (using my crude numbers would indicate as much as one hundred times the activity as during the day).

In spite of the word "Bigfoot," a lot more than their feet are big. The males seem to stand over eight feet tall and probably weigh close to a thousand pounds, while the females seem to be closer to seven feet or so, weighing 500 pounds or more. They have the strength to literally tear down trees and rip dogs in half, but seem to be as peaceful and gentle as the other great apes (humans excluded).

An animal of this size has to consume quite a few calories to keep going, especially in the colder climates they tend to inhabit. Sasquatches are omnivorous, eating not only the plant foods their forest homes provide, but hunting elk, deer and many smaller animals. They probably use their considerable intelligence to hunt cooperatively. Luckily, humans are not on the menu. If we were, we'd certainly know about their existence by now. Of course, lots of people go missing in the woods every year.

Primates are gregarious, and the Sasquatch is no exception. Most sightings are of individual animals, but that doesn't mean there aren't others nearby. Many examples of footprint finds seem to indicate that they live in small family groups.

It's time to get past the question of if Sasquatches are real or not. They are real, and they practically live in our own backyards. Get over it. Get into the woods. Try to see one. Let me know if you do.

Cliff Barackman is a Bigfoot investigator with over 15 years of experience. He can be reached at cliffsqatch@gmail.com.

Artistic study of cryptozoological creatures by **William Asmussen**
e-mail: wasmussen@stx.rr.com



An absolutely truthful tale by Love, Christina
www.love-christina.com

HOW WOOKIEE BABIES ARE MADE - SERIOUSLY!

6 And Finally... THE WOOKIEE BABY LANDS ON A SOFT CLOUD MADE OF COTTON CANDY AND HAS A FREAKIN' AWESOME TIME UNTIL GEORGE LUCAS KIDNAPS THEM IN A UFO AND FORCE THEM TO BE IN MOVIES (AND THEY AREN'T ALLOWED TO JOIN THE UNION EITHER.)



THE END FOREVER

5 AFTER ITS AWESOME BATH, THE WOOKIEE BABY GOES OUT THE BACK DOOR AND HOPS INTO A HOT AIR BALLOON THATS HANGING OUT BY THE ADVT WOOKIEES LEFT HIP.



SEE? SO FUN. LUCKY.

4 AFTER THE WOOKIEE BABY EATS THE OTHER FLOWERS, MAKES MUD PIES AND FLIES A KITE, IT GOES INSIDE A LITTLE HOUSE AND TAKES A BATH. (WITH BUBBLES OF COURSE, DUH!)

THIS WAY DUDE

BUT THEY GET FREE ICE CREAM NOW AND THEN SO THEY'RE COOL.

1 FIRST THE WOOKIEE (GROWN UP) EATS A THREE SCOOP ICE CREAM WITH STRINKLES.

IT HAS TO BE KINDA MELTY TOO— SO IT'S PROBABLY SUMMER OR THE WOOKIEES IN A SAVANA OR SOME-THING.

2 Then, THE ICE CREAM DROPS SLIDE DOWN A SUPER FUN SLIDE AND RAIN DOWN ON THE WOOKIEE FLOWER. USUALLY THERE ARE UNICORNS FLYING AROUND BUT THERE WASNT ENOUGH ROOM TO DRAW THEM.

3 And then... THE WOOKIEE FLOWER BLOOMS WITH A LITTLE WOOKIEE BABY. IT PLAYS AROUND FOR A BIT.



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SATURDAY BJORK THE ARCADE FIRE MANU CHAO RADIO BEMBA SOUND SYSTEM M.I.A. CITIZEN COPE NEKO CASE
THE HOLD STEADY GRIZZLY BEAR GHOSTLAND OBSERVATORY ELECTRELANE TWO GALLANTS THE SLIP LONEY, DEAR
AQUEDUCT THE THERMALS VIVA VOCE THE BLOW GABRIEL TEODROS THE SATURDAY KNIGHTS

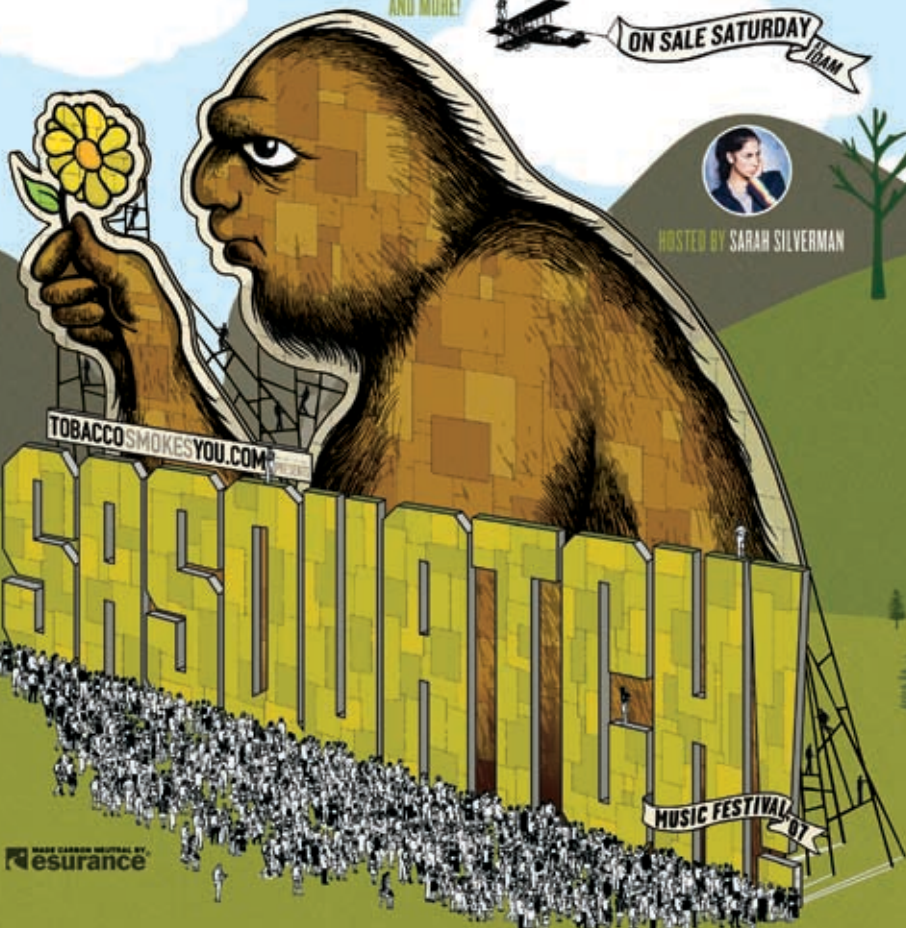
SUNDAY BEASTIE BOYS INTERPOL MICHAEL FRANTI & SPEARHEAD SPOON BAD BRAINS OZOMATI
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Photo courtesy of Jeremy and Paul

When Life Hands You a Lemon, Make a Difference

By Erin Smith

When four year old Alex Scott told her parents she wanted to open a lemonade stand, they took it as little more than a childish request. It was January in Connecticut, not exactly the most opportune season for lemonade shilling, but she remained diligent about her wish. After six months of Alex's incessant requests, her mother asked, "What is it with this lemonade stand? What do you want to buy? I'll buy it." Alex told her, "I'm not keeping the money. It's for the doctors."

Diagnosed with cancer at one year old, Alex is described by her father, Jay, as a child who "was like an old lady when she was a kid, very grown up. We thought it was funny she thought she could make a difference with a lemonade stand."

7 years and over ten million dollars later, Alex's Lemonade Stand has grown to become the nation's largest cancer research charities. The simple concept of "fighting childhood cancer, one cup at a time" began like any other lemonade stand but quickly transformed into the nationwide fundraising movement it is today.


"We set up a plastic table in the front yard, got some Country Time Lemonade. Two days before, my wife was talking to her sister and told her to come over because Alex was having a lemonade stand and she wanted customers to show up. She told her she was giving the money to the hospital and her sister asked, "Do you mind if I call the newspaper?" We told her that was fine and within five minutes the newspaper called and asked to run a story. She made \$2,000 that first day."

With over 8000 stands held across the country, Alex's lemonade has brought families together while helping to find a cure for childhood cancer. "Last year we raised \$5,000,000," remarked Jay. "Half the money comes from lemonade stands and from a big event we throw the second week of June every year called 'Lemonade Days.' It's a great family event and good for businesses and schools. We always get thank you letters from families who've participated. We're amazed that people would thank us when we should be thanking them."

Alex passed away at the age of eight but her battle against cancer continues today as her parents search for new ways to merge people's love for lemonade and care for children. The music festival circuit has proven to reach a younger demographic that may be unfamiliar with the charity, and to take Alex's message to places she would have loved to see in person.


"We'll be at Austin City Limits this year. Promoters of that festival called and asked us to set up at Lollapalooza in August," noted Jay. "We have a book called *Alex and the Amazing Lemonade Stand* which has been translated into Japanese and is sold in Australia, England and Canada, but mostly the fundraising is in the U.S. We've been doing the stands for seven years now, and it's full steam ahead. We're going to try to have a cross-country lemonade stand and a lemonade brigade. Alex wanted to take it on the road and she was never well enough to do it. Now we're fulfilling one of her wishes."






How to Have a Sleepover

By Camella Lobo





Alejandro Cohen of Languis wants you to have sweet dreams. His night, Tonalism, at Pehr record label's space in downtown LA was meant to put its audience to sleep - literally. "It's pretty much people just laying down and listening to ambient music," says Alejandro. The night's flyers encourage the slumber partygoers to bring pillows, blankets, and sleeping bags. Basically, whatever you would bring to a sleepover, you know, if you've been to one of those lately. The doors open at 9pm and stay open until six in the morning. It's kind of like a sleeping rave, if you can imagine that, but with djs spinning the ambient works of bands like Spiritualized, Eno, Robert Fripp and Aphex Twin. "It's a small space, an intimate setting with the intention that people can spend the night if they want to," says Alejandro. Sure beats fighting desperately to stay awake through thrasher films, cold pizza, and prank calling, like slumber parties from the days of yore. The suggested donation is a mere \$5, with the proceeds going to the artists and djs that help create the dreamlike atmosphere.

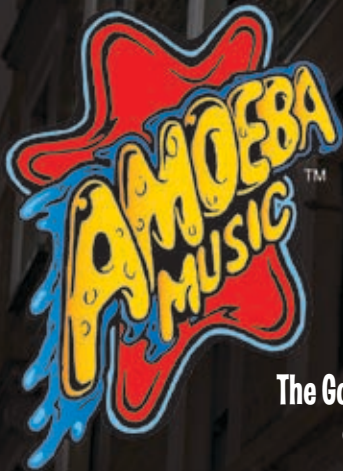


Alejandro had the idea for Tonalism after a compilation by the same name was released a few years ago on Pehr. "I just thought it would be something different. It's not like a 'chill out room' at some club," he says. "It's more like a live ambient environment where people can just come and relax and fall asleep." Dj sets by some of dublab's finest - Jimmy Tamborello (Postal Service, Dntel), Frosty (Adventure Time), Morpho, and Hoseh (Headspace, Version) are intermixed with a selection of live artists and visuals by Labrat Matinee. Several projectors saturate the venue with dreamlike images, like a real life scene from a Michel Gondry film. You don't even have to worry about someone freezing your underthings or putting peanut butter in your hair. This group seems to be a fairly tame one. "There's a different aesthetic," says Alejandro, "and it's a very mellow thing."

So far, reviews have been all for having more Tonalism nights. "People have liked it so much, we'll continue to do more of them," he says. Alejandro is currently working with the city of Los Angeles to get permits for Tonalism outdoors at an East LA park in the summertime. Until then, dublab, which promotes the event, Adam Harvey from Pehr and Alejandro, will keep the dream alive, so to speak, at the Pehr space. "If five people show up it's still ok," he says. "It's really a risk free night that's open to everyone."

Sleep tight.





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3/16 - Diamonds Tour party
(SPIN) w/ John Digweed
11pm

3/16 - MTV party
(MSTRKRFT unannounced
DJ) (Karma Lounge) w/
Junior Boys and Simian
Mobile Disco) 2am

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The Gravity Group

By Ice Cream Man

One of the best parts of writing for a magazine is learning about things that are otherwise inaccessible, under the pretense of “doing an interview for a magazine.” There aren’t many roller coaster companies in the world these days, and even fewer that specialize in wooden coasters. A recent poll announced that designers from the Gravity Group were responsible for designing six of the top ten coasters in the world. That’s impressive enough on paper but when you’ve been on over 100 coasters in your lifetime, you understand the gravity of this claim.

I’ve always been a coaster fan. A couple years out of high school a buddy and I fulfilled our dream of a cross country roller coaster tour. We hit the road in my mom’s van and visited over thirty parks in about a month. At this time, rumors had been flying around that a wooden roller coaster called The Raven had opened at Holiday World in Santa Claus, Indiana. I didn’t think much of it until we rode a small coaster in Wisconsin call Cyclops, designed by The Raven’s creators, Custom Coasters. After getting thrown for a beautiful loop by the one-eyed beast we knew exactly where we were headed next: Holiday Ro.. ho... ho... ho... oad.

A few years later I sent a resume to Custom Coasters to see if there might be a position for me. Even with zero engineering know-how I figured they could use help with sales or office work. I tried calling a few times, but nothing ever panned out. Nonetheless, my curiosity about world class roller coaster design remained.

In 2002 Custom Coasters disbanded and the bulk of its designers and engineers started The Gravity Group. In 2005 they assembled a coaster named Hades at what I call “Big Chief Go Kart World” (now officially Mount Olympus), where the Cyclops still stands. At the time it had the steepest drop on wooden coaster, the first 90 degree turn on a wooden coaster and the longest underground tunnel in the world, which snaked underneath the parking lot. Last May, The Gravity Group one-upped this feat with their third coaster for Holiday World: The Voyage. The new coaster slashed Hades’ drop record by one degree and made record airtime (24.2 seconds to-



tal). When mapping out the Ice Cream Man summer tour for 2006 I noticed a stretch from Bonnaroo in Tennessee to Chicago that would take us close enough to stop over for The Voyage. Butterflies built up continuously as we stood in line, boarded the coaster, and waited to finally crest the lift hill with our arms in the air and screams fleeing our lungs.

When it came time to rack my brain for Wookie articles, this experience was a no-brainer. This time, I managed to get engineer Chad Miller on the phone. Once we started I ended up taking almost an hour and a half of his time extracting details on his life as a roller coaster designer. Chad grew up in Ohio and frequented two great parks, Cedar Point and Kings Island. While driving there and back he'd draw coasters in the back seat and dream of one day being able to ride those doodles. Eventually, he set aside this fantasy and embarked upon the family path of becoming an engineer. Years later, while working for a die casting factory, he noticed an advertisement in the newspaper for an engineering position at Custom Coasters. With persistence, he got his foot in the door and soon enough was he on the crew.

After telling his story, Chad went into the process of building a quality coaster. "At first, when designing, it's conceptual. You start by laying down the curves and lines on the ground making something that fits within the site plan." Next, the ideas get plugged into a custom-designed computer program that The Gravity Group has been coding for years. Once plans are laid in the program, designers tweak everything to perfection. "It used to take two drawings to build a roller coaster, a planned view and a profile view and that was it. For The Voyage there were over 400." This singular dedication to the goal of a kick ass ride is how the world's best coaster designers push the boundaries of fun for the whole family.

Much like any future engineer doodling in the back seat, I've always wanted to have my own roller coaster. I don't need to own a coaster, but I'd like to have one built. There was once an amazing coaster, The Cyclone Racer, at the Pike in my hometown of Long Beach. When I was younger the park was torn down, and I've thought of Long Beach as incomplete ever since. The

father of the Racer was Harry G. Traver, one of the most controversial coaster designers in history. His crowning achievement was The Crystal Beach Cyclone in Depression-era Ontario, a coaster so fierce that a nurse was always on hand to tend to weary riders. As the interview was winding down I asked Chad if it might be possible to reverse engineer the Cyclone. "To replicate it would be impossible. Even if there were drawings, they would have been changed as it was being built. And it would be kind of a downer to build something that's already been done."

Chad raises a good point, but it would not be a downer to ride something that's already been done. So the next time you hit the road (especially if you're in a band and need to stretch those legs), try to make it over to the right side of the tracks. As a guide I present to you a list of the top ten wooden coasters in the country as compiled by Amusement Today magazine from an international field of "experienced and well-traveled amusement park fans." I can't say I agree 100% with the list, but it's pretty damn close.

1. Thunderhead, Dollywood
Pigeon Forge, United States 2004
- 2 Voyage, Holiday World
Santa Claus, United States 2006
- 3 Boulder Dash Lake, Compounce
Bristol, United States 2000
- 3* Hades, Mt. Olympus Theme Park
Wisconsin Dells, United States 2005
- 5 Phoenix, Knoebels
Elysburg, United States 1985
- 6 Shivering Timbers, Michigan's Adventure
Muskegon, United States 1998
- 7 Raven, Holiday World
Santa Claus, United States 1995
- 8 Beast, Paramount's Kings Island
Kings Mill, United States 1979
- 9 Legend, Holiday World
Santa Claus, United States 2000
- 10 Lightning Racer, Hersheypark
Hershey, United States 2000



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3/15 - The Planetary Group Party
3/17 - 1PM - SXSW Day Stage at the
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MIDNIGHT MOVIES

3/16 - 3:30PM at The Mohawk (inside)
Hot Freaks Inaugural SXSW
Blogger Curated Musical Experience
3/16 - 7:15PM - Jane Magazine Party

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EUGENE

3/17 - 12-6PM - Habana Calle
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An Interview With Sam Flores

By Rob Wallace

True story: I first saw Sam Flores' artwork on some t-shirts from Upper Playground in San Francisco. I instantly fell in love. I rocked that shirt until it started to fade. One day, I went over to my friend's house and he tells me that the graphics on my shirt reminded him of the work of an old friend of his. This could not be, since I knew Sam's work to be that of a man from SF. My friend then tells me he went to high school with Sam and used to do graffiti with him. Small world.

Since then, my love of his art has only grown. Just stop by my apartment and see the obscene amount of his work I have up. I was originally taken by his integration of graffiti style with fine art flair. It feels like something in a passing memory, familiar, but alien, powerful in its simplicity.

I was lucky enough to have Matt ask me to do an interview with Sam. The following are some questions that he answered over email.

Rob - When did you first feel that art was going to be the direction that your life would take?

Photos courtesy of Sam Flores, Justin Giarla and CraSH

Sam - Pretty much from the beginning, I have been drawing since I could walk. I grew up pretty poor, I never had GI Joes or Transformers, so when I was bored my mom would give me paper and pencil. I have always known I would be doing something with art.

R - Do you think skateboarding played a role in your art ascetic? If so, how?

S - Very much so. Back in the day, art played a much bigger part in skateboarding. Kids had all these stickers of their favorite rider, t-shirts and all that stuff. I grew up jocking all that style of art. Andy Howell was a big influence for me back in the day.

R - LA and SF are very different places. How do you think your art has been influenced by both cities?

S - Well, they both have a different character to them, but they both have a huge mix of different people and worlds. It's hard to say specifically what the difference is, but they both are equally crazy monsters, just with different color scales and teeth.



The Puppies
Acrylic on Canvas

R - I have noticed that there is a lot of urban influence yet a lot of natural influence in your art. Can you explain this juxtaposition? How do you come up with the ideas for your art?

S - Well, I've lived in both cities and in deserts and mountains. It's pretty hard to explain where I get my ideas from because each one is so different. It could be from a couple different memories that get mixed and intertwined together forming some warped image that becomes a painting. Or it could be just seeing something pass on the street in front of another thing and a certain color all in the background or certain sky that my mind just freezes it at a specific point, and that becomes another painting. The main thing I can just say is seeing, don't ever stop seeing, not looking, but seeing and you should never have a problem with ideas.

R - There is a lot of exaggeration of certain body parts in your art, where does that come from and what does that mean in your pieces?

S - It can mean different things. It could be how self absorbed someone is, how someone might be still trying to hold on to something still, how much in pain someone might be in. It changes with each painting. It just comes from doing silly drawings when I was younger, and tweaking things with graffiti characters and continuing with it till I can use it in something that has a meaning and message.

R - Many of your pieces have objects on the subject's head. What is this all about?

S - It changes, could be a thought or a memory, of how someone is relating or adapting to there surroundings. The characters look the same a lot of the time but they usually represent a feeling or emotion of some sort more then just a person.

R - Your art shows a strong Asian influence. Where does that come from and how does it manifest itself in your art?

S - I've been traveling for a while all around Asia and to different places and I pretty much just soak everything up. I have always been sorta attracted to Chinese and Japanese art and their cultures. They are

very fascinating in how simple things can be, but how much thought and complexity that goes into them. Their art and just their way of life sometimes is very beautiful to me.

R - I have noticed that your newer pieces have a greater amount of detail and depth to them. Is this a conscious choice or is it just a natural progression of your art?

S - It's more a conscious management of my time. I used to have very bad time management and wouldn't give myself enough time I needed to do the paintings I wanted to. Now I have help with everything and it's so much easier just to paint and not stress out about the little things.

R - The world of toys in the art world has exploded. You have a few out there. How do you feel about this type of medium? Do you think it is a positive or a negative for the art community?

S - I just like making things, that doesn't mean I need to over do and have my art printing on roller blades, footballs and diaphragms. I just grew up wanting to wear a t-shirt of a certain type of art that represented the type of things and style I was into, so for me to get an opportunity to do the same thing for people today, then I'm happy.

R - Street art, "Low Brow" art or whatever you want to call it has really been brought out into the public eye by use of clothing, record covers, and other alternative means. Do you feel this takes away from the artistry of it?

S - It doesn't take away from the artistry of it. I mean, a lot of things get taken out of its place and brought into the mainstream. Things like skating, punk music, and graffiti for example. It doesn't mean it takes away from the art but it could make it feel less important to some people who are from those worlds or roots and it meant a lot to them because it was unique and now its everywhere. Still, that's how shit goes; you can't control it, you just gotta roll with it.

R - Who are your top 5 favorite dead artists?



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Lake Misery
Acrylic on Wood

S - Klimt, Mucha, von Bode, Egon Schiele, Da Vinci

R - Living artists?

S - Ralph Steadman, Maurice Sendak, Michael Parkes, Glenn Barr and that guy that paints on the grain of rice with his tooth.

R - Music and art have been closely connected for many years. Does music play a role in your art? If so, in what ways?

S - Yes very much. I'll listen to a full range of music working on a piece, even in that one day. I'll start with some jazz in the early morning, classic rock through the afternoon, then maybe some old hip-hop and Prince. I like classical when the night comes out and it gets quiet. Then, by that time I start to get tired, so we pick it up a bit with some AC/DC and Ozzy.

R - You seem to be blowing up right now with the amazing solo show at Whitewalls gallery in SF and a new book. What does the future hold?

S - Designing for babies, animation, and a robot that can't do the robot dance.

R - Any shout outs or thoughts you want to leave us with?

S - To everyone that has helped me or believed in me to get to where I'm at. I wanna thank Paul Kapral, momdukes Sopeone, SHAM, Plusone and Agree rip.

Sam is creating an entire world for children at Lab 101 On May 12th in L.A. Everything from toys to sheet sets. There will be 8 room installations available for sale at the show. The show is titled "Kid -n- Play" and will run from May 12th till June 6th.

You can buy a ton of Sam Flores Merchandise at www.upperplayground.com



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Photos by Luke Smude

South by South of Market

An interview with Casey O'Connell

by Julie Ingram

Casey O'Connell is currently an Artist in Residence at START SOMA in San Francisco. Her exhibit, *PAINTED ROOM*, was unveiled at the Hotel des Arts this past August. She is a humble, appreciative artist who was kind enough to let us peek inside her universe.

OTW: Pick three words that describe your current state of mind?

CO: Infatuated, anxious and hungry (I'm always hungry).

OTW: How has loneliness shaped your artwork?

CO: That is a really hard question to answer, probably because painting is really one of the only times I don't feel lonely. All the things I think and feel sort of pour out as opposed to when I'm around others trying to fit in, monitoring and second-guessing everything I do. That sounds really sad, but I don't mean it that way. I'm grateful for feeling lonely in a crowd.

OTW: Name three things off the top of your head that inspire you?

CO: Oh gosh. So many things have got me going today. I'll say shadows, nicknames and the ride home late at night.

OTW: Which artists from generations past do you most admire?

CO: I have always really enjoyed Egon Schiele and David Hockney. Their work just sort of makes me feel included.

OTW: What music do you currently like? What are you listening to right now?

CO: Right at this moment I'm listening to The Octopus Project. I'm in love with finding the perfect soundtrack for my days. Lately that has included Beirut. And my all time favorite is Broken Social Scene; perfect city music.

OTW: Give an example of a day you were initially not inspired, were influenced by something and consequently became inspired to create.

CO: Ummm, usually I go back to bed for a while to give myself a do-over. If that doesn't work I get out of my studio as fast as I can (otherwise, white paint will start flying). Last week I had one of those days and I went to the beach. Someone had left a couch right next to the waterline. I sat there for a really long time, and then a man eating a hot dog came and sat next to me. We never spoke, we just sat there until the tide came in. I went home and painted what I imagined his story to be.



OTW: Do you think your family had an effect on your creative personality?

CO: I have a sister; she is nice. I am older, but I don't know if that had any effect on me being creative. I grew up in Florida where it rained every afternoon in the summer. In order to prevent my sister and me from destroying the house, or each other, my mom became the queen of arts and crafts. As we got older, my sister moved onto other things, while I still wanted to make those tiny stain glass things that you melt in the oven.

OTW: Do you like astronomy? What is your favorite thing in outer space?

CO: I love astronomy. I worked on a sailboat in Alaska and I became obsessed with the stars and their stories. My favorite is Bellatrix; I make all my wishes on her.

OTW: Name one place you've been that you'll never forget.

CO: Evanston, Wyoming. I was only there for a few hours, but it remains one of my greatest days. It's where I really met my partner-in-crime, and although we now work separately, we both vowed to retire there. It is a truly special place.





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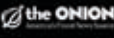
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comedians
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A Bunch of Free or Practically Free Ways to Build a Photo Booth

By Camella Lobo

Have you ever noticed what happens when someone pulls a camera out around a group of people? Everyone turns into a different person – people are posing, acting overly happy, grabbing at each other and having a downright good time, if only for the sake of a great photo. Why not capitalize on that moment by making your own photo booth? It sounds like a lot of work, but it can be easier than you think. Instead of getting all carpenter-like and building an actual booth with plywood, measurements and electric wiring, you can simply create backdrops in your own living room, kitchen, bathroom, wherever. It will work just the same and get you the desired results with little to no money or labor.

Supplies:

digital camera with instant photo printer

designated person willing and able to be the photographer

source of bright light (clamp light found at any hardware store or your bedroom lamp without the shade)

an imagination

many people

1. The Shower Booth:

Although unassuming, the shower is a great place for a photo op, especially if your shower is made with white tile. Line everyone up against the wall and shoot away. Yes, there may be the reluctant few who will look at you like you are highly inappropriate when you ask them to get in the bathtub with you. But the shower booth is a great place to start a conversation and much more fun than having to sit on someone's lap, cramped and sweaty, trying to look like you are having the time of your life. In the shower booth, you don't have to fool anyone.

2. The Bohemian Booth

Everybody's got one – the old ratty quilt that a great aunt you don't even know made for you. Break that ancient thing out for the mileage it so deserves. Grab some nails, and pin it up to a blank wall and you've got yourself a bohemian backdrop that looks like you planned it that way. People will love it. The comfort of the old



blanket will make even the shyest of subjects break out of their shell. Throw in some large feathers as props and you are set. Bonus: If someone is planning on sleeping over, that's less work for you later. So easy!

3. The Landscape Booth

You can find this background at any Salvation Army or Goodwill. On any given day, those places are full of framed landscape art that, in all fairness, probably had its heyday in another life. Your booth will give it a second chance to shine in all of its sad glory. The idea here is the worse the piece, the better. You can either take the art out of what I assume would be an ugly frame or you can leave it as is, just to prove a point. Creatively line multiple smaller works on a wall or find a large one that will work as a complete background.



4. Grandma's Kitchen Booth

There's nothing better than being in grandma's kitchen – getting advice from the wise, eating cookies, and feeling safe and warm inside. Well, building this booth is a way to simulate that effect. This one takes a bit more work but is so worth it. Get some butcher paper and paint it with dark stripes for the wall. Hang various wooden cooking utensils, like spoons, ladles, etc. If you can find some quaint kitchen art, like a bowl of fruit, teddy bears in chef's hats, decorative plates, or a kitchen poem/prayer, you are doing great - very convincing. Everyone will want a picture in grandma's kitchen.

Anyone can build these booth backdrops and there are so many options – the space booth, underwater booth, library booth. The possibilities are endless. Use your imagination and have fun.



Photo by Aaron Zacks

Hoover's Cooking: Where Food Gets Comfortable

By Aaron Zacks

Original:

2002 Manor Road
Austin, TX 78722
512-479-5006

New:

13376 Research Blvd. #400
Austin, TX 78750
512-335-0300

I'm hunkered down over a plate of reheated leftovers. Not usually something to look forward to—unless those leftovers are Southern Fried Pork Chops, Fried Okra and Candied Yams from Hoover's Cooking. Mmmmm... Hoover's is comfort food at its finest and I visit whenever I want a unique, quality meal, or need to eat off a long night out. And whenever Ice Cream Man is in town, 'cause he can't get enough of the Chicken Fried Chicken.

The Hoover's story starts way back in 1932, when a man called Harry Akin opened the first Night Hawk Restaurant in Austin. Akin quickly gained a reputation for the quality of his recipes and ingredients, as well as his unprecedented equal opportunity employment. Akin opened a chain of Night Hawk restaurants that became an Austin institution throughout the 1950s, '60s and '70s. He also ran a rigorous restaurant management training program. At one time, a certificate from Akin's program guaranteed a career in Austin's food service industry.

Hoover Alexander is a proud Night Hawk graduate who pays tribute to the Akin's "powerful vision & integrity" at his two Hoover's Cooking locations. His motto: "To Provide 'Honest-to-Goodness Good Cooking' at a good value." Hoover describes his cooking influences as "truly multi-cultural Texan—from my Mother's

Home Cooking to Mama Breaux's East Texas Cajun Cooking. From BBQ cooked by the Old Pit Bosses to Tex-Mex from my peers at Our Lady of Guadalupe Catholic School in Austin." The menu speaks for itself: Hand-breaded Chicken Fried Steak, Pork Ribs, Elgin Sausage, Jamaican Jerk Chicken, Ham Steak with Jezebel Sauce, Chipotle Chicken Salad Sandwich, New Orleans Muffuletta. Knowing the size of these meals, I'd never bothered to order an appetizer from the "House Warmers" menu. Until last night. All I can say is, "Chipotle Chicken Quesadillas." You'll get to choose sides from the list of "House Mates." You can't go wrong with the Black Eyed Peas, Buttered Carrots, Mustard Greens or Jalapeño Creamed Spinach. Also, Hoover's always rotates some special "mates" and, if we're lucky, the candied yams will coincide with SXS. All of this comes with a basket of fresh, warm bread; cornbread and some kind of apple spice bread that can double as desert if you don't have enough room for homemade sweet potato pie.

Then there's breakfast. Hoover's covers the traditional Tex-Mex Migas and Breakfast Tacos and the down-home Biscuits and Gravy, Shrimp 'n Grits and Catfish Étouffée Biscuits. They've also got an amazing selection of Pancakes; Buttermilk, Blueberry, Banana Nut, Gingerbread, Sweet Potato, and, for the real country folks, Hoe Cakes (with flour and cornmeal in the batter).

Hoover's may not look like much from the front (see picture), but it's the real deal. And where else are you going to order Chicken 'n Cakes for breakfast? (That's BBQ or Fried Chicken with your choice of pancakes.)

<http://www.hooverscooking.com/>





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By Thessaly La Force

Already Inspired? Think Creative Commons

By Thessaly La Force

Models and physicists usually don't run in the same crowds. But when it was announced that Minus Kelvin, a physics and calculus teacher by day and composer by night, had signed with Runoff Records to write music for three seasons of America's Next Top Model, people were more than pleasantly surprised. Kelvin and Pat Chilla were discovered by the label through a podcast of music available on a website called ccMixer.org. The community is built from music licensed under Creative Commons, copyright alternatives to the traditional "all rights reserved" mantra of old media. The licenses allow creators to select the freedoms they wish to share with their fans. From file sharing to remixing and performing, Creative Commons helps new artists safely license their work for distribution online and encourages artists to publish on their own terms.

For those motivated to create, but with limited means of production and distribution, success stories like Pat Chilla and Minus Kelvin are worth considering. If a garage band composes a few songs one summer, or their friend designs some album art, what are the possible alternatives - other than posting on MySpace - in getting people to listen or see?

Start with Antenna Alliance, a Boston-based studio that allows bands to record for free, offers online distribution and time on college-radio air. In exchange they ask that musicians license their work under a Creative Commons license. The group has even teamed up with larger indie names (like the Wrens) to help promote smaller, lesser-known acts.

Bands can also take their music online to places like ccMixer.org or Magnatunes.com. While the former is mostly a user-generated music community, the latter acts as its own record label and store. Magnatunes bucks the traditional label model and instead offers to sign unknown artists that have already recorded their albums. They host the music in an online catalogue where browsers can stream full samples, choosing later to pay to download it. Unlike iTunes, the music that customers download isn't restricted and can be transferred from one medium to another. Magnatunes then splits the profits 50/50 with the artist. The result? The top half of Magnatunes' artists make more than they would with a traditional label.

With the increasing use of digital media, the indie scene is blossoming with opportunities for artists and musicians. Long-tail theory proves that as people are given more information and means to explore culture, they will aggregate to particular niches and away from the mainstream. Shelf space at Tower Records used to dictate what was exposed, but with unlimited virtual shelf space the opportunities are endless. Clap Your Hands Say Yeah proved that a band could be heard without a record label's public relations machine or major marketing campaign. As others follow, and as media in general moves more online, it is important for such artists to think about how they want their music to be shared and in what kind of community. At the very least they should be aware of the tools and licenses designed to re-balance their rights against old media's interests.

For those whose creative drive cannot be encumbered by too much legal foresight, there is always the option of following rogue artists like Girl Talk, Diplo or Danger Mouse. Girl Talk's Gregg Gillis has forged ahead and sampled away without permission - prodigiously drawing from over 150 sources - in his newest album Night Ripper. He and his label, Illegal Art, have armed themselves with the fair use doctrine, which argues in the artist's right to liberally sample in the creation of new and transformative works. As it stands now, record companies seem more interested in listening than sending cease-and-desist letters.





Art by Love, Christine

Bringing Some Suburban to the Urban with City Capture the Flag

by Kate Schruth

Playing Capture the Flag at dusk is a memory that every kid should have. If you miss the old days, or never got to play, then this is the game for you. The urban version arose out of boredom when I was in college and evolved a bit over the years. This rendering of the game allows for more difficult obstacles and more interesting strategy. Here are some of the tenets of City Capture the Flag, but of course, feel free to tailor the game to your city and hometown rules.

Field of Play

You should determine your own boundaries depending on the physical prowess of your comrades, as well as how long you'd like the game to be. Larger playing fields usually make for longer games. I recommend one avenue block on either side of the center line and four blocks long (for a 10-16 person game).

Try and place your field of play in an interesting location. I like to split the center line down a park. It really switches up strategy and game play, you know, open fields, trees, bushes and park benches versus dumpsters, fire escapes and doorways.

Height limits should be set to one or two stories. Climbing in trees and on top of dumpsters is fine, but once rooftops are introduced – the game takes on some complicated play. This, of course, is just a suggestion.

Common Rules of Play

Place the 'flags' under streetlights. In an urban landscape; this shouldn't be difficult.

Cell phones are off limits for both communicating with team members and for outing people from hiding places. Phones ideally should be turned off. I learned to make this rule the hard way.

Teams should wear colors – especially in long games where sometimes its hard to remember who is on your team.

No time outs. And indoors and out of bounds are off limits.

Suggestions

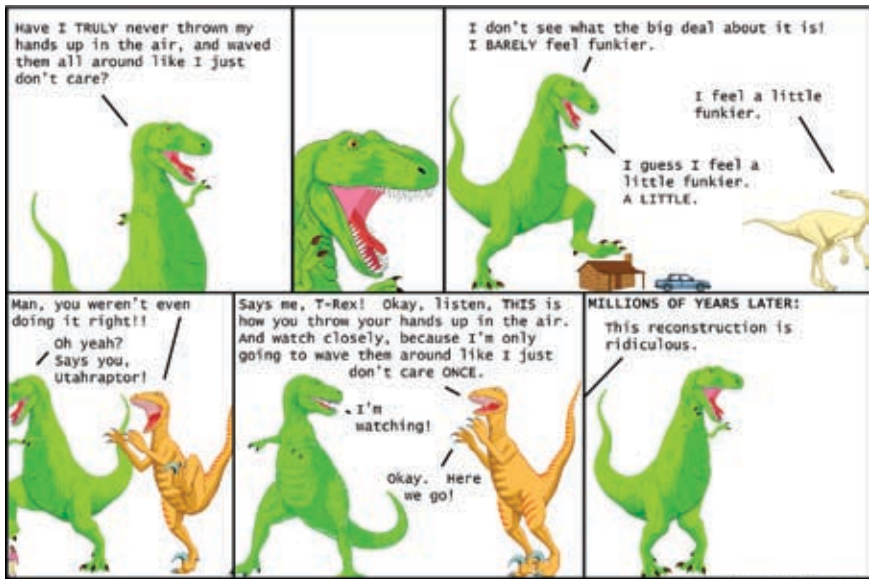
Make the center line down a one way street, it reduces the possibility of someone getting hit by a car

Play at night, preferably after midnight; it cuts down on dangerous traffic and confused pedestrians.

Very Important Note

Avoid police officers. If you encounter one – stop running – and absolutely explain. If a cop thinks you're fleeing something he will definitely run you down. He may even open fire depending on where you are. So watch it buddy. And remember if its night, and the cop is on foot, there will always be two of them. Always. (And I know not all cops are mean)

So there is the outline for urban play. After playing in your city you'll most likely approach your familiar surroundings in a new way. Survival games have a way of doing that. For more specific rules on the original version of the game, just look them up online. It shouldn't be hard to find people to play with, just be safe and have much fun.



Ryan North - www.qwantz.com

Dinosaurs in Space?

Ryan North's *Dinosaur Comics*

By David Gooch

If any of you people are internet nerds like I am, it's likely that you read web comics. Perhaps the most hilarious of this milieu (ha ha, milieu, I'm so pretentious!) is Canadian Ryan North's *Dinosaur Comics*. It's only necessary to point out North's Canadian blood here because I mention Toronto later on; I don't want to confuse you here. At www.qwantz.com you can follow the continuing adventures of T-Rex, Utahraptor and Dromiceiomimus; along with appearances by God, the Devil and several other never seen recurring characters. The beauty of *Dinosaur Comics*, besides its wry sense of humor, is the fact that the panels never, or at the least, very rarely, change. When given a blank slate for *Off the Wookie* features, I immediately turned to *Dinosaur Comics*. Blatant nerd favoritism? Maybe. Hilarious? Judge for yourself.

David Gooch - The boring default question: How did *Dinosaur Comics* first come about?

Ryan North - I wanted to do a comic and

couldn't draw! This was the only solution to that problem that I could see. I've gotten away with it so far!

DG - *Dinosaur Comics* is such a unique comic- the style obviously, but also the sense of humor. Did you feel a need to do something unique to separate yourself from other comics, or was it just coincidence?

RN - I guess I was writing comics for myself, and I didn't see any other comics with my particular sense of humor. I got lucky in that other people share my ideas about what's funny! I also like how the repeating images give the comic this in-joke: as soon as you've read more than one, you get that it's the same pictures every time, and you're in on the joke. I play with that a little in the comic sometimes.

DG - Why dinosaurs? Because they are supremely awesome? Any connection to the fact that Toronto's NBA team is the Raptors?

RN - None, unfortunately! The clip-art program I had included these dinosaurs you could pose (they had like, clip art dinosaur

heads, and arms, and so on) BUT they also had clip-art astronauts. Dinosaur Comics was very nearly Astronaut Comics, but Dinosaurs won out because they are, as you say, supremely awesome. In retrospect, Dinosaur Astronaut Comics would have been even better. Dinosaurs in space? I see nothing wrong with that.

DG - The web comic has been an increasingly growing medium, do you think there will be a time when it's part of mainstream pop culture? Or do you think it already is?

RN - I think it has for a certain group of internet people, anyway! Web comics are at their core free entertainment, so I can see that growing in popularity. The only difference is you have to go to a website to read a comic - you have to request it. With TV you can just turn it on and there might be a show right there that you'll watch just because it's on, and I think that's a big part of becoming mainstream. Once we can push web comics to bored people on couches, we'll be SET.

DG - I've noticed that your comics have been printed in a few publications. Are there any print comics that you follow? Is there a gap between the world of the print comic and the world of the web comic, or are they all just comics, but in different media?

RN - They're all just comics, but I do web comics [rather] than print comics simply because they come out more often. I think the two mediums have differences: the web is great for stuff like mine, where it's jokes and talking dinosaurs and everybody's happy, but I think it suffers when it has to present multi-page, serious works. Books are great for stuff like that, if only because there's no load time between pages.

DG - If T-Rex were also a robot, would he be more or less awesome? Would he be badical?

RN - He would clearly be more awesome. I think Robot Dinosaur Astronaut Comics, while perhaps a bit overloaded in concept, could destroy us all.

DG - Do you plan on ever expanding beyond Dinosaur Comics? You wrote the children's book *Happy Dog the Happy*

Dog; have you considered writing a novel, or do you think imagery is integral to your writing?

RN - I've tried writing a few books, but it's hard! The catch is that Dinosaur Comics takes up most of my time, so writing a book takes the back seat. Plus, I'm writing Dinosaur Comics every day, so if I come up with a great idea for a joke, it's very tempting to use it in the comic right away.

DG - Do you have any recommendations for anyone who wants to create their own web comic?

RN - Update daily and respect your audience! There are so many comics where the joke is how bad the comic is. This is not a good way to build an audience.

DG - Anything you want to plug for the readers of this fine publication?

RN - More comics! Here are some comics I GUARANTEE you will like: www.asoft-erworld.com, www.nonadventures.com, www.achewood.com, and www.xkcd.com. ADVENTURE AWAITS AT EACH URL.

DG - Finally, what is your favorite ice cream treat?

RN - Ice cream sandwiches. I could eat those to the exclusion of regular sandwiches, and have- many, many times.

www.qwantz.com



THE 5 GOLDEN RULES OF PROPER SHOW ETIQUETTE

By Vanessa Herzog and Jeremiah Garcia

There is a great divide within the show-going world and the split is between those who know and observe proper show etiquette, and those who don't deserve the ticket stubs jammed in the teeny tiny pockets of their skinny jeans. This being 2007, we feel it necessary to openly communicate the need for proper show-going etiquette. Think of it as an implied code of conduct that everyone should follow. Imagine if everyone abided by the rules below, what a wonderful world it would be!



If you're freakishly tall, be considerate and don't stand in the front row. The fact is, if you're about 6'2" or taller, you can pretty much stand anywhere in any venue and be able to see the show. Give the shorties a break and let them see the show too.

Refrain from shouting out your request for the band's new single and NEVER shout out a request for "Freebird" (no matter how drunk you and your frat bros are, the joke's old).

If it's a single or your favorite song on the record, wait long enough and the band will play it. Odds are that if you really want to hear the song, other people will want to hear it as well, thus being a "popular" song. Bands usually play their popular songs. If it's any other song, like "Freebird," it's just plain inappropriate. Bands choose their covers, if they are going to play them at all, and they're often ones you'll never have heard of or can recognize anyway, so follow up with some research and enjoy your history lesson.*



When attending a quiet or mellow show (i.e. where fans are so crazy for the band you could hear a pin drop) don't stand in the back talking loudly at the bar, please take your conversation outside.

Is a conversation so important that you had to pay \$25 a ticket to have it at a show? Unless you've recently sold your music-review blog for millions, usually not. So, either save yourself some money and keep your convo on instant messenger, or simply shut up and avoid the angst ridden mob of fans shooting you eye daggers and passively shushing you when you aren't looking. You'll often find that you can hear some great music while keeping your cake-hole closed.



Don't get sloppy drunk.

Everyone likes to have fun and get a little rowdy, but it's no fun when the person wobbling next to you needs to implement you as brace to prevent gravity from sucking them down into that black BLACK abyss of inebriation. The point is, if you're puking in the bathroom at the end of the show, you might have gone too far.



Do your best not to spill your drink on people or spill their drink and if you do, make amends by buying them a drink.

It happens, it's true, but when it does be a kind soul and offer to buy the person a drink. No one likes to have a soaking pant leg for the entire show or to have to come home and explain why they smell like cheap gin to their significant other, who thought they were working late tonight. Another VERY important reason not to spill your drink is that venues serving cheap drinks are becoming more endangered than the Texas Ocelot and no one likes to see that \$7 beer they just bought sloshed on the ground.



* This type of prohibited behavior may be acceptable in rare situations, like when you are at a dive bar and a bad cover band is playing. They love to hear people yell out "Freebird," in fact, they live for it. Save it for THEM.



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