

TODO

Austin

*"You've been with
the professors
And they've all
liked your looks"*

Living
in the Age
of Dylan

BRIDGE2BRIDGE

From Montopolis Bridge to 360 Bridge, Everything Austin

www.TODOAustinOnline.com

contact@todoaustinonline.com

512.538.4115

facebook

www.facebook.com/todo.austin

twitter

www.twitter.com/todo_austin

CONTRIBUTORS



The poet **KURT HEINZELMAN** is also a translator, editor, scholar, and cultural observer (see Dylan, page 9)--a lot of "er"-sounding things that rhyme with "error."



UT Classics professor **TOM PALAIMA** writes regularly for the Austin American-Statesman, The Texas Observer, and the Times Higher Education. His take on Bob, page 8.



RICHARD THOMAS is Professor of Greek and Latin at Harvard, writes and teaches on Virgil and other classical poets and runs a freshman seminar on Dylan (see page 9).



BREANNA ROLLINGS enjoys beaches, brunches, red wine, and British comedy. She writes for local websites Austinist (see story on page 12) and Austin Eavesdropper.



CAROL STALL is an erstwhile investigative reporter cum multimedia artist, jeweler and photographer. Occasionally she glances up from multiple projects to wield a pen. She profiles artist Jonny Slie on pages 6 and 7.



The **One Village Project's** annual **Global Youth Peace Summit** brings refugee and immigrant youth who have survived war and the hardships of extreme poverty to the area for a week-long overnight conference from **Aug. 7 - Aug. 14** at Wimberley's **John Knox Ranch**. Uniting youth and supporters from around the globe, the summit creates a model global village that builds cultural understanding. More info at www.amalafoundation.org.



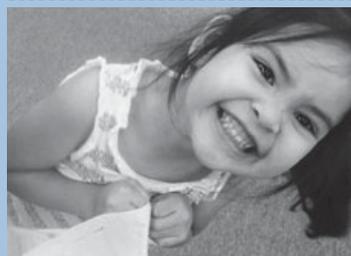
As summer winds down, cool down with the kids at the **4th Annual Ice Cream Festival** at **Waterloo Park** on **Saturday, Aug. 14**. The event includes games, activities, contests and live entertainment, all for \$5 (12 and under free with an adult. Doors open at 10 a.m.). Contests include ice cream making, eating, screaming and Popsicle stick sculpture. For more info see www.roadwayevents.com.



Austin Museum of Art hosts its ongoing **Second Saturdays** for families on **Aug. 14, 12-4 p.m.** Chill out by discovering an eco-friendly way to make art by painting with ice cubes. At 1 p.m., join **Bea Love Yoga** for a family yoga class. \$7 per family; members \$5. For more info, www.amoa.org.



Bemba Entertainment and **KUT** have been instrumental in developing Austin's thriving Worldbeat scene and celebrate the one year anniversary of **World Music Night** at **Momo's** on **Saturday, Aug. 14**. (618 W. 6th St.). Fifteen acts, \$10: El Tule, Atash, 1001 Nights Orchestra, Aciable, Buscando El Monte, Huerta Culture, Manga Rosa, Rattletree Marimba, Wino Vino, Anne Simoni, La Guerrilla, Austin Piazzolla Quintet, Frederico7 & The Hashashin, Oliver Rajamani, Azul. (Story on pg 11.)



The **Hispanic Network of Austin**, along with **Tri-Swag Entertainment** are hosting a fundraiser for **Manos de Cristo** to provide backpacks to thousands of underprivileged children in Austin on Aug. 20, 6 p.m. at **MoJoe Room Bar & Grill** (6496 N IH 35). Four vacation package giveaways, gift baskets and more for those who bring a backpack. Details at www.manosdecristo.org.



Batfest!, Austin's 6th annual bat shindig, is back on Congress Avenue Bridge **Saturday, Aug. 21, from 1 p.m. - midnight**. The event features arts & crafts booths, music, food, children's activities, educational displays and of course, prime bat watching (8 p.m.) against a scenic backdrop. Over 20 bands on two stages and millions of Mexican free-tailed bats. Free!



Barsana Dham's acres of scenic land represent the holy district of Braj in India, where each year, in the midst of the rainy season, the festival of **Hariyali Teej** is celebrated with swings placed in shrines. Help carry on the same tradition at **Jhulan Leela** (400 Barsana Rd.) **Aug. 21-22, 7:30 - 9 p.m.** Info at www.barsanadham.org.

SOMAVIDA
A WORK/LIFE BALANCE CENTER

1210 ROSEWOOD - AUSTIN
512.628.1580
WWW.SOMAVIDA.AUSTIN.COM

Blue Dahlia Bistro

EXPOSE YOURSELF TO GOOD FOOD

1115 EAST 11TH STREET • 512.542.9542
WWW.BLUEDAHLIABISTRO.COM

Yoga made ESy for You.

1050 East 11th St. #150 ~ 512.779.8543
www.eastsideyoga-austin.com

A Classical Bard Brings It All Back Home

By Tom Palaima

"Everybody movin' if they ain't already there / Everybody got to move somewhere" -Bob Dylan, "Mississippi," Love and Theft (2001) © 1997 by Special Rider Music

"I was young when I left home / But I been out a-ramblin' 'round And I never wrote a letter to my home" -Bob Dylan, "I Was Young When I Left Home," performed in Bonnie Beecher's Minneapolis apartment (December 1961) © 2005 by Special Rider Music

"I pity the poor immigrant / Who wishes he would've stayed home" -Bob Dylan, "I Pity the Poor Immigrant," John Wesley Harding (1967) © 1968 by Dwarf Music; renewed 1996 Dwarf Music

"There's a lonesome freight at 6.08 coming through the town, / And I feel like I just want to travel on" -Bob Dylan, "Gotta Travel On," Self Portrait (1970) performed in Karen Wallace's St. Paul, MN apartment May, 1960, copyright by folksinger Paul Clayton

"As I travel on life's pathway / Know not what the years may hold As I ponder, hope grows fonder / precious mem'ries flood my soul" -Bob Dylan, "Precious Memories," Knocked Out Loaded

(1986) composed ca. 1935 Aunt Molly Jackson

"But me, I'm still on the road / Headin' for another joint" -Bob Dylan, "Tangled Up in Blue," Blood on the Tracks (1975) © 1974 by Ram's Horn Music; renewed 2002 by Ram's Horn Music

"I wouldn't change it, even if I could / You know what they say man, it's all good" -Bob Dylan, "It's All Good," Together Through Life (2009) © 2009 by Special Rider Music and Ice-Nine Publishing

The cover on Bob Dylan's latest CD, aptly titled, for longtime Dylan fans, "Together Through Life" (2009), uses the magic of a black-and-white photograph from Bruce Davidson's 1959 Brooklyn Gang series to take us back fifty years to the starting point of Dylan's career. Davidson's camera has us in the front seat of a big old sedan. We crane our necks to look at a young couple making out in the back seat as the car moves down a divided four-lane highway.

The photo puts us out on the road, right where most of us, as descendants of immigrants or immigrants ourselves, want or

need to be. Our American heroes, old and new, have to move, have to go, have to explore the unknown, face new realities, dream new dreams, confront new and old problems, meet strange faces, try to discover who and what and why they, and we, are. They are loners, by choice or by necessity, and they come to terms with their aloneness each and every day. Just close your eyes and listen in your mind to Dylan's early hero Hank Williams sing of the lonesome whippoorwill, time crawling by through too long a night, a tearfully disconsolate moon, a weeping robin, and a lone falling star in a purple sky. In four magical stanzas, Williams gives voice to how it feels when "I'm So Lonesome I Could Cry."

Songsters in the big and heterogeneous American popular musical tradition, of which Dylan is arguably the greatest active student and practitioner these last fifty years, also know that we can journey without putting the key in the ignition or taking a single step. Songs and thoughts and memories take us on trips. When "there is no place (we're) goin' to," we can be "disappearin' through the smoke rings of (our) mind(s)," as Dylan puts it in "Mr. Tambourine Man." We can move by talking, as Dylan sings on

CONTINUED ON PG. 10

Dylan's Turkish Delights

By Kurt Heinzelman

To some, that Monday, the 31st of May, was a day of infamy. Israeli commandos had raided a flotilla, taking humanitarian aid to the blockaded Gaza Strip. To others, the evening's performance at Istanbul's Cemil Topuzlu Open Air Theatre could not come soon enough. It was Bob Dylan's second live performance in Istanbul, the first in nearly 21 years. Tickets were expensive by Turkish standards. Still, the concert sold out almost instantly.

By the next day, Turkey, the strongest supporter of Israel in the region and the benefactor of so much Israeli investment that parts of modern Istanbul in its northern hills, far from the remnants of Constantinople, resemble high-rise Houston, had withdrawn its ambassador and asked the UN Security Council to follow with its own censure. A crowd tried to storm the Israeli Consulate in Istanbul. All the city's synagogues and temples were under police guard. A huge demonstration was planned for Taksim Square, the Turkish equivalent of Red Square, not far from where the Dylan concert had been in Harbiye.

The amphitheatre sky was crepuscular; the overflow audience, orderly, excited, of every age but largely Turkish, were almost seated when the concert began promptly at 9 P.M. with that fulsome, formulaic introduction that Dylan uses now—citing his rise out of folk roots to rock-and-roll mastery to the drugged-out, then busted, then born-again celebrity who has at last become, since the 90s, the best song writer in the American

canon. Then the "Listen up, y'all" drum crash of "Rainy Day Women #12 and 35," a precise translation of "Hwaet," the first word of "Beowulf," and the lights flared up but with no immediately visible Bob, only the slightly spot lit guitarist, Austinite Charlie Sexton, center-stage. At the keyboard, stage-left, Dylan emerged from the shadows, only slowly—coat of black, striped pants, bolero, and flat-brimmed Western hat. Although the play-list for the concert claimed that Dylan played guitar on several songs, if he did, it was for the sake of appearance only. Musically, he was most prevalent on the harp and keyboard, as in the decidedly melodic rendition of the second song, "Lay, Lady, Lay."

It was a very musical concert, one of the most timbred in recent years. Ezra Pound, one of Dylan's mentors, famously proclaimed, "make it new," a dictum that doesn't mean "innovate from scratch" but "take what's old and recharge it," the way Dylan does with Howlin' Wolf in "Cat's in the Well" or with Willie McTell in Bob's eponymous ballad, or with, of all people, Bing Crosby in "When the Deal Goes Down." But what Dylan does most brilliantly in concert is to make new his own songs, changing rhythms, key signatures, and words, sometimes leaving them almost unrecognizable from the album version. On this night, "A Hard Rain's A-Gonna Fall" came off as almost a waltz. Some nights, however, these changes can be quite grating.

But not on this Istanbul night. The highlight was when the 4-man band launched into "Just Like a Woman" with Dylan center stage. Dylan is notorious for not talking to the audience: he explains nothing; he engages in no chatter; he exits after the encore with a grandly thrown kiss, but with no word of thanks. He is also always the only singer. Suddenly, though, in this song, when the band got to the refrain line, "just like a woman," the audience, overwhelmingly Turkish, shouted it out. In English. To the immense credit of the band, who spent the whole evening with eyes glued to the Meister himself to see how he was going to riff a stanza, stopped playing each time thereafter that the refrain line came around, and we were all rewarded with an unexpected (in the Middle East, at least) Sixties-era singalong, cell phones engraving the dark arena as Bic lit the night like candles. Joan Baez (who has played Istanbul several times) would have been proud.

By the end of the concert, Joan's diamonds-and-rust kid, now 69 years old, was in full grin, having obviously enjoyed himself. A crescent moon, like the one on the Turkish flag, had pierced the cypresses, and the echoes of the antepenultimate anthem, "Masters of Wars," were wringing justice from the stars as we exited to the next day's turmoil and its youth-driven demonstrations. **T**



30TH ANNUAL TEJANO MUSIC AWARDS: DO YOU WANNA TEJANO?

By Bowen Wilder

The red carpet was rolled out in the Alamo City on July 11 to celebrate the biggest names and talents in Tejano music. The 30th Annual Tejano Music Awards brought out fans who waited hours in the blistering hot sun through the afternoon in hopes of autographs, pictures, or to catch a glimpse of their favorite Tejano musicians and celebrities in attendance. Elida Reyna, Jay Perez, Michael Salgado, Veronica Sustaita and the entire Quintanilla family were just a few of the industry staples who excited the crowd at the sold-out event.

Local Austin favorites Ruben Ramos, AJ Castillo and Los Texas Wranglers were nominated for awards, with Castillo walking away with the prize for Best New Male Artist. Special tribute was paid to Selena featuring Girl in a Coma performing a punk rock version of "Si Una Vez," complimented by David Archuleta of American Idol fame performing a personalized version of "Como La Flor." Another highlight saw the Texas Talent Musicians Association (TTMA) bestow upon La Mafia a lifetime achievement award for 30 years of entertainment.

During a performance tribute of their signature songs, La Mafia was joined by none other than the "Garth Brooks of Tejano Music," Emilio. After two years of rehabilitation from a life-threatening car crash, Emilio's first public performance produced many a moist tissue, and received a standing ovation.

Even so, some fans were less interested in Tejano music and more interested in getting David Archuleta to sign a copy of his new book, "Chords of Strength." The presence of renowned film director Robert Rodriguez (Predators) and Mexican-American actor Danny Trejo (Machete) sparked increased interest among the crowd. From the pre-show red carpet walk, a majority of artists milled about in relative anonymity. The question on many lips was whether Tejano music's popularity is in a steady declining and what is next for the genre after a decade and a half of market issues.

"San Antonio is the epicenter of Tejano music," declared Paul Rodriguez, acclaimed Latin American actor, comedian, and this year's host of the Awards. The Alamo City is considered the Nashville of Tejano Music and has loyally hosted the event for 28 of the last 30 years. However, the future of Tejano music is contingent upon the fans that have been noticeably thinning over the recent years. "Seven years ago the Tejano Music Awards were selling out the Alamodome," explains Tejano fan Maria Vasquez. "Now the venue is smaller and only a handful of people attend."

Vasquez traveled from Austin with her husband, José, and spent \$60 per ticket to enjoy the show in as intimate a way as possible. Maria and José are die-hard fans, but their enthusiasm is lost on their children. They blame the growing popularity of new genres of popular music such as Spanish Rap and strong Mexican musical influences for stealing their children's interest away from Tejano Music. Those who are a part of the industry have noticed changes too.

Jacinto Casas, a local guitar player in a conjunto band, explained that Tejano music is and always has been a male-dominated genre. The first and most prominent woman to break through this paradigm successfully was "The Queen of Tejano Music," Selena Quintanilla Perez. After her untimely death, Selena's fans' unwavering appreciation and respect for her talent has resulted in an archetype, forcing aspiring female artists to wear shoes that they can never fill. Selena's creative originality in some ways has stifled her fans desire for new female talent. Nonetheless, the industry has not stopped attempting to rekindle Tejano fans' love for new and young talent.

The apparent dwindling fan base is disconcerting to many die-hard Tejano fans and musicians, but their unwavering optimism and desire to embrace the past while looking to the future will hopefully overcome this small blight in the genre's history, and ensure another 30 years of Tejano music to celebrate.

lives: "I could tell he was very lonesome, very alone and very lost out in his time."

Davidson's Brooklyn Gang photos freeze the kinds of images that social-realism films, like "Blackboard Jungle" with Glenn Ford (1955) or "The Wild One" with Marlon Brando (1953), gave the young Bob Dylan, and still give us. Those films portray restless youths setting out, striking out, rebelling, defying the static status quo, as if by some kind of biological imperative inherited from their parents on shorter or taller immigrant family trees. As Brando's motorcycle-gang character replies in "The Wild One," when asked, "Hey, Johnny, What are you rebelling against?" "What've you got?"

The music on "Together Through Life" has the inventive and spontaneous quality of a Chess Records session, of blues or conjunto musicians out on their back-road and wrong-side-of-the tracks circuits playin' with and for different locals every night. And Dylan in concert follows the ways of wandering troubadours in the Middle Ages, whose very name means they have to 'find' or 'invent' new ways of realizing their distinctive songs each and every night.

In 1959, Dylan, a high school senior himself, was heading out and confronting some of life's hard realities and big questions. On January 31 of that year at the Duluth Armory, Dylan heard

ESCOVEDO

SCORES WITH "STREET SONGS OF LOVE"

By Paul Anthony



photo by Marina Chavez

Hot as he is in the great Lone Star State, Alejandro Escovedo continues to prove to music fans across the world that he is an artist whose creativity increases with time. It's no wonder then that he's attracted an all-star lineup of collaborators on his newest release, "Street Songs of Love." Tony Visconti and Bob Clearmountain produced the album and Chuck Prophet contributed to the compositions with no less than Bruce Springsteen joining in on "Faith," with Ian Hunter adding vocals to "Down in the Bowery." "Street Songs of Love" scored the highest chart debut of Escovedo's career, placing at number one on Billboard's

Heatseeker, and # 93 on their top 200 album chart. Discussing his relationship with "The Boss" and what it was like working with him on the song "Faith," Escovedo remarked, "I love Bruce. It was wonderful working with him. I've known him for a couple of years. I know that he used to play my music on the tapes that he would play before shows, music by Rank & File, the True Believers and some of my solo stuff. He's been so supportive. He's a measure of greatness to try to live up to." On July 23, the Boss in fact joined Escovedo and band onstage in Asbury Park, N.J. for three songs.

"CLASSICAL" CONTINUED FROM PG. 9

"Together Through Life," to our own forgetful hearts, or trying to "remember the sound of (our) own name(s)." For as Willie Nelson reminds us, too, "still is still movin'."

And we can be moved by our imagination. In Davidson's photo, we could be in a car with Jack Kerouac in the early 50's. Or it could be December, 1960. We could be riding with Bob Dylan in Fred Underhill's car, heading east from Madison, Wisconsin to New York City, aiming to visit his idol and icon and biggest early role model, Woody Guthrie, at Greystone Park Psychiatric Hospital in northeast New Jersey.

Until the inherited disorder of the nervous system known as Huntington's chorea permanently institutionalized Guthrie during the last 13 years of his life, he was the quintessential hard traveler. During the Great Depression and into the 1940's, Guthrie was out on the roads singing of and among the faceless and nameless people most of us are and certainly all of us, but a chosen few, eventually become.

Dylan paid homage to Guthrie's wandering ways in his early-60's "Song for Woody." But, like Hank Williams, Guthrie and his music stirred Dylan to face the existential question we all face in our shallowly rooted and ever-changing American

Buddy Holly sing. Three days later, Holly was dead. As David Hajdu captures it, Holly, along with 29-year-old Hank Williams and 24-year-old James Dean, was "the third of Dylan's youthful heroes to be immortalized by a premature death while traveling." Dylan's brother tells us the three deaths affected Dylan deeply.

Still, Dylan later reminisced with Robert Shelton that, during the summer after graduating from high school, he hit the road to a Colorado mining town that opened a new world for him. The place and its stories took him back in his imagination 100 years to 1859 when gold was first struck there. He gets across his re-imaginings, when performing the old standard mining song "Days of '49."

In the fall of '59, Dylan headed to the University of Minnesota campus. In its Bohemian Dinkytown district, he immersed himself in roots music with roots musicians. He would soon head to New York, come back a few times, read "Bound for Glory" and identify with Woody Guthrie. Finally he would just fling himself out like a rank stranger, a lonesome pilgrim, a roving sign, to meet with Woody and absorb his essence. In New Jersey in the early wintry days of 1961, Dylan would see up close where life can lead if we are lucky or unlucky enough not to die young on the road. After putting forward his own "Last Thoughts

on Woody Guthrie" in 1963, four years before Woody's death, Dylan pushed himself out on his own long and unique road of discovery, invention and re-invention.

As Dylan comes to town now he has been for more than twenty years on what his fans, full of hope, call The Never Ending Tour. He is now in the days of 69 as we reckon life in human years. He is playing again with Charlie Sexton, the latest in a series of Austin-based musicians, like Denny Freeman and Doug Sahm, with whom he chooses to play.

Dylan has, in the songs he sings and those he writes, dreamed of Columbus's three ships a-sailin' his way and of longing for old friends "while riding on a train going west." He has been on horseback with Black Jack Davey, out on the trail of the buffalo, and with Pancho in the desert down in Mexico. He has been seen riding in a buggy in Baltimore with Miss Mary Jane. And he has used all eight carburetors despite being short on gas.

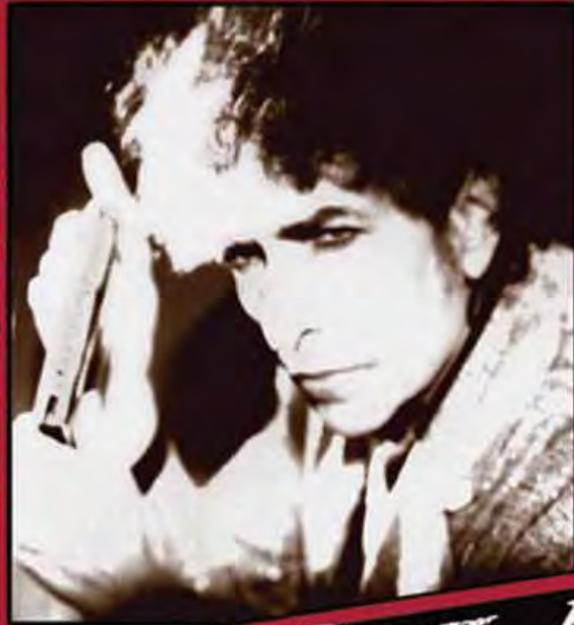
We are lucky to have been along through all these rides and luckier still that he is bringing it all back home to us right in our own Backyard.

(For Tom Palaima's other writings on music and Bob Dylan go to: <http://www.utexas.edu/research/pasp/publications/dylan/dylana.html>)

WELCOME HOME, BOB FROM
TODO Austin

Bienvenido a casa, Bob
お帰りなさい、ボブ
घर में स्वागत है, बॉब
歡迎回家, 鮑勃
نرحب المنزل ، بوب

In Show & Concert!



BOB DYLAN
AND HIS BAND

TICKETS
ON SALE NOW

WED AUG 4 • THE BACKYARD • 8 PM!

For tickets: www.thebackyard.net or Waterloo Records



Come Watch
World Eating Champ
Joey Chestnut
In The Ice Cream
Eating Contest!
Brought to you by Pepto-Bismol®

★ **THE 4TH SCOOP** ★

Austin Ice Cream Festival

★ WATERLOO PARK ★ SATURDAY, AUGUST 14, 2010 ★ 10AM - 7PM ★
★ ADMISSION \$5 ★ AGE 8 AND UNDER FREE! ★

★ Homemade Ice Cream Making Contest ★ Screaming Contest ★
★ Ice Cream Eating Contest ★ Popsicle Stick Sculpture Contest ★

★ AustinIceCreamFestival.com ★



Austin
Parks and
Recreation
A City Within A Park

COMING SOON AT THE MACC



DIEZ Y SEIS CELEBRATION

September 15, 2010

7-10pm • Free & open to the public

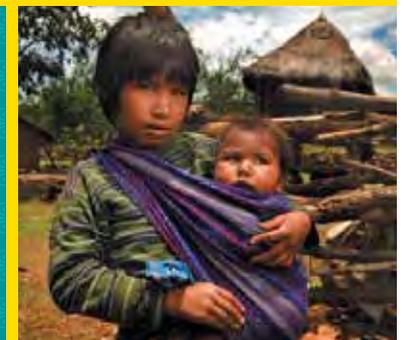
- Reenactment of the call for independence by Mexican Consul Rosalba Ojeda
- A performance by the Austin Symphony Quartet at 6:30pm
- Serape/Sarape Weaving Project 2010

MUSEUM DAY

September 19, 2010

12-5pm • Free & open to the public

- Presentation by Mexican photographer Diego Huerta from 2-4pm
- A performance by the Austin Symphony at 5:30pm



MEXICAN AMERICAN CULTURAL CENTER 600 River St., Austin, TX 78701
512-974-3770, maccaustin.org



The City of Austin is committed to compliance with the Americans with Disabilities Act. If you require special assistance for participation in our programs or use of our facilities please call 512-974-3770 or 711 Relay Texas. La ciudad de Austin está comprometida al Acta de Americanos Incapacitados. Si requiere asistencia para participar en nuestros programas por favor llame al teléfono número 512-974-3770 e 711 Relay Texas.