

bikes and they're gonna stab me and then they're gonna ride back in the truck and they're gonna go away anyway that's how my brother died anyway the point I'm trying to make is... anyway what about these Irish people The Beatles they're Irish right I mean they're hangin people upside down kissing the Blarney Stone... what is that anyway the point I'm trying to make is..."

And he would just go on like that. It reminded me of how you think and work things out by yourself, so I made this... musical. When I was going to make the film. I was offered a show at this gallery in Oakland, The Pro Arts Gallery, and we did a show where we performed TKMM live - well, we first performed it in nightclubs to work out some of the bugs.

*I remember the press coverage in the SF Weekly & The Bay Guardian... Was there an earlier version of the film?*

There was an incomplete version - we made the audio in its entirety and started putting together the film. Some people came in & said they wanted to help work on the film - they were gonna bring "great production values" to the film; they worked with us & we didn't agree on a lot of things and they turned out to be some very evil people who were sending things out under their own name before the film was done. We called them on it; they said we were lying, which we weren't and when we proved we weren't, they said, "We're done!" and they left. There was a date where we showed a version up to that point, then we completed the film on our own.

Stories of evil like that, I find aren't uncommon in the film world; but fortunately everything was covered before we met them, so we weren't derailed.

TEE CD'S - The Ketchup And Mustard Man, The Billy Nayer Show, The

Villain That Love Built.

Personally, I like the KETCHUP AND MUSTARD MAN soundtrack, the CD, better than the visuals. As time's gone on. I think it works better as a radio program.

THE BILLY NAYER SHOW CD is really a compilation of work up to KETCHUP AND MUSTARD MAN - mainly pieces from the films, ep's and some demos - it's a nice collection; people seem to like it, but it's not really a 'piece'. THE KETCHUP AND MUSTARD MAN was our first complete piece and that has its own feeling, with the clarinets and everything.

THE VILLAIN THAT LOVE BUILT - it's our first CD in 4 years - it's a big, surly, lots of guitars kinda



thing; more of what we're like live. It's a whole piece too, in away.

The CD is going to do a wonderful job - The last couple of shows we played in December [1997], it was nice to watch people. We played to a level where you could actually hear the audience singing. The older songs., everybody always sings along with them. I noticed people trying to learn the new songs to sing along with them already. This one girl - she was at the front of the stage and her intention on learning was so... I almost lost place, singing and looking down at her trying to learn the song. I can't wait to get it out there. I want these people to have it & I want these people to enjoy it.

Sundance and THE AMERICAN ASTRONAUT

The Sundance people have been really helpful to us. They showed the first animated piece; they also sent for THE BILLY NAYER CHRONICLES - we were sort of the zucchini brought to the garlic festival. Bringing a band with 3 films up to play was different for their venue, but it was very bold of them to give it a shot.

They accepted my next script, THE AMERICAN ASTRONAUT, which is our first full-length musical. It was very well received... I felt nervous when they first asked, "Do you have any questions about the workshop," because I didn't know there was a workshop. I went up there thinking I was really out of place - I didn't really understand why I was going, but it was wonderful.

11 people get selected for the fellowship - some of the advisors this year were Wesley Strick (CAPE

FEAR, BATMAN RETURNS), Dana Stevens, Nelson George, Alphonso Cuaron (A LITTLE PRINCESS). When I got there, I was really nervous. when we had to explain the genesis of our scripts, everybody sat in a circle - Robert Redford was there & everybody gave a speech. I liked him a lot. He was saying things like, "Don't be afraid to tell your advisors what you think. If you disagree with them, let them know. Be bold, don't take notes - just experience this thing."

Anyway, we all had to tell the genesis of our scripts. I never get stage fright; I'm onstage all the time & I was horrified. I could hear my heart beating in my ears as they came closer to my turn and I said, 'THE AMERICAN ASTRONAUT is a dark & surly science-fiction musical & it's completely autobiographical,' & everyone laughed, which took some of the pressure off.

My favorite person to talk to was Stewart Stern, the guy who wrote REBEL