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# CHRONICLE

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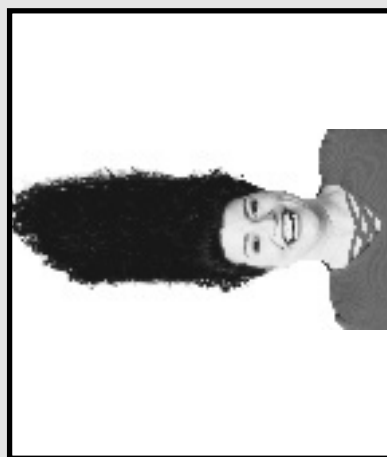
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by Louis Black

I'm cruising along a little before 8am, having just completed my car pool duties. I'm listening to the Jefferson Airplane – which may well label me as a hopeless old hippie, but compared to some of the things I've been called recently, I'll happily take that labeling. For about the 550th or 560th time, I find myself falling in love all over again with Grace Slick's voice, which is at least 200 times past the point where I would have sworn I'd never burn that hot for it again. As a present, I'd given my wife, Annie, a copy of an Airplane anthology, at which she had expressed less than no interest (the giveaway is when she says, "You did keep the receipt on this one?"). In Annie's defense, I'll point out this is at least the third Airplane anthology I've given her, and it's not like she lost the others. So I ended up taking it.

Even during their heyday, the Airplane was a mythic band, one we read about long before we heard the music. This was in a world before the Internet, where cultural news often traveled faster than the culture. The first time we heard them was on their famous Levi's commercial. *Jefferson Airplane Takes Off* their first album, passed completely beneath our radar (so to speak). *Surrealistic Pillow* the second album, spun off two hits – "Somebody to Love" and "White Rabbit" – and everyone I knew owned a copy of it at one time or another.

During their first East Coast tour, we saw them at the Fillmore East. They announced a free concert in Central Park the next day. The Paul Butterfield Blues Band (post-Mike Bloomfield, with Elvin Bishop on guitar) and the Grateful Dead shared the bill. Imagine a world where few had heard of the Dead, much less heard them. Butterfield was great, as was the Airplane. My friend Warren got all religious over the Dead – the first Deadhead conversation I witnessed, but far from the last. Busy fighting with my girlfriend, I missed the set.

There was so much magic in the band's sound and Slick's voice, it was exciting beyond music, in the way music representing a culture new to you can so often be. Three flawed studio albums followed: great material mixed with really mediocre material (and one live release that none of us listened to). In less than three years it was over, the band wandering more and more in the direction that would be the Starship.

Over time, I stopped listening to them. They were probably the first group I really fell in love with, and that is a very difficult relationship to continue past passion. But more than a decade later, I bought a CD anthology. What was surprising was how some of the songs worked. Whereas "Somebody to Love" could rear its majestic power, "White Rabbit" was almost embarrassing.

Here I was, well over 50, listening to "The Ballad of You & Me & Pooneil" from *After Bathing at Baxter's*, an album on which inspiration lost out to drugs. But now, "The Ballad," divorced from the 99-second monument to self-indulgence that it was linked to on the album, really rocked.

I was pretty sure the kid I was when I fell in love with the band would be ready to take up arms against the adult I was driving the car early on this brave New Year's Day morning, but I had been pretty certain about that as regards every aspect of my life for a long time.

Driving, I'm thinking about a letter on my comments about this country's true elite, which ran in the Jan. 7 *Chronicle* I'm trying to wrap my head around the letter. I agree with almost everything in it, but I can't quite grasp the edges.

My point was that those who gloated over the defeat suffered by the so-called liberal elite on Election Day were missing the point that the real elite in America is still very much in power. The writer complained that by "lamenting how the Democrats have been labeled with the charge of elitism ..." I had reduced "elitism to mere wealth. Were it only so simple. ... While the two qualities often overlap, they're not necessarily connected. For better or worse, elitism in America is fundamentally a cultural phenomenon."

This is what got my thinking hung up. The writer asserts that "elitism in America is fundamentally a cultural phenomenon," which I don't buy, but I think this is just a faulty statement on the way to a larger point. This country boasts more than one type of elite; the point would be that the kind of elitism people were objecting to was the "cultural phenomenon" type. This doesn't challenge the notion that the true elite are still very much in power and largely unaffected by whether Republicans or Democrats win, though they usually make even more money directly from government activities if it is the former (more defense spending, tax cuts, tax breaks, etc.).

The writer goes on to say (and this is heavily excerpted): "Democrats are labeled elitist more often than Republicans because we tend to appreciate things like contemporary art. ... We are more likely to support cultural expressions that are experimental rather than romantic (a sure sign of our strong cerebral nature). Beyond the art analogy, we are also more likely to buy organic food, worry about trans-fat, breast-feed in public, hug trees, support homosexual rights, save mutts at the shelter, read *The New Yorker*, shave less often, and swear that David Brooks has devolved since the *Times* hired him. ... Of course this portrait sounds like parody,

but American politics is nothing if not parody. ... Here's the real problem, one that I think Louis Black downplays: the fact that Democrats are more likely to support policies that value economic justice over crass cronyism pales next to our predilection for cultural judgments that casually dismiss Clint Black, AM radio, and the Hummer as grotesque abominations. ... Until the Democrats ... acknowledge that our cultural tastes – genuine or parodied – contribute considerably to our perceived elitism, then popular perceptions are unlikely to change anytime soon."

On this we definitely agree. The problem is one of perception over reality. In general, I think that is key to a lot that is going on politically in this country.

The perception that the liberal elite mocks the rest of the country and holds its values up to ridicule is probably critical to the whole positioning of moral values as an issue. And it is perception.

The argument that mainstream media is a hotbed of far-left political proselytizing is ridiculous. But think about the assault on the Hollywood (as a concept more than a geographical location) elite in general. Supposedly, the creative types are out of touch with mainstream America and the flyover states. So who the hell is watching all those broadcast and cable TV shows? Only Democrats? Who spent the \$9.5 billion on film box offices? Only Democrats and independents? Not to mention the billions in DVD and VHS sales and rentals.

(As an aside, anyone who is trying to prove that Americans consume less of Hollywood's product today than, say, during the heyday of the studio system is performing contortions that would do a sideshow proud. This means ignoring all television-delivered programming, as well as the entire ancillary market.)

Further, mainstream programming is obsessed with core values and just as anachronistic in its basic beliefs (everything used to be better) as most Republicans are.

This country eats up the material produced by those elites. Which suggests they are actually of the general population rather than removed from it. But this reality doesn't matter, nor does it matter who the real elites are. Perception decides the rules. The perception is that the creative community thinks it is better than mainstream America and its values. Instead, the areas of real disagreement, though sometimes substantial, are still relatively minor.

But that doesn't matter. The current American political dialectic is good-guys-vs.-bad-guys. It isn't that we live in a terribly complex world that is dealing with nearly impossible-to-solve problems. It's that the bad guys have gummed things up, and we just need to get rid of them. The whole hysterical, anti-Democratic, enemy-within Republican rant is based on this simplistic belief.

How else could Republican politicians run on the outrageously demagogic platform of cutting taxes and improving  
*continued on p.8*

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government services if it were not accompanied by the message that the real problem is those utopian, idealistic, impractical, bleeding-heart Democrats, who have screwed up everything? Simply wipe away their handiwork, the idea goes, and the world will be a beautiful place. In order to have easy answers, readily accessible happy endings, and triumphant good guys, we need convenient bad guys.

This is not a one-way street. Liberals are just as likely to stereotype those with whom they disagree. A quick Polaroid of this stereotyping from a leftist point of view is provided by James McMurtry's new song "We Can't Make It Here," in which the problem isn't that Americans want to pay the least amount of money possible for goods and services while earning top wages. It isn't a changing and complex national and international economy. It's bad men doing bad things, deliberately, so they can make a lot of money. Sure, there's some truth in that; there's some truth in almost every political observation across the spectrum. The problem is that "some" has been magnified to "all" until it has turned the canvas black and white: It's all good guys and bad guys, no matter where you turn.

Currently, though, progressives aren't conveying their two-dimensional world message nearly as effectively as or with any of the widespread resonance of the Republicans. They lack the true-believer fanaticism that can love American democracy but hate our democratic ways.

Consider that the Senate majority is contemplating changing the filibuster rule, a crucial element of congressional checks and balances, not because Democrats are stalling their agenda but because they are holding up the appointment of a handful of Bush's judicial choices. Which is exactly what

the Republicans did when Clinton was in power, only they had the numbers to stall them in committee rather than with filibusters on the floor. People are cheering this on because it will show those Democrats, but all it really does is screw with our political system as the founding fathers envisioned it and limit all our rights.

Consider that in *The Wall Street Journal* a number of guest editorialists have worried that in this, the most divided partisan government in memory, the Republicans are not being partisan enough and should be even less considerate of the Democrats.

The problem, which I framed poorly last week, is the widely held view that Democrats are not in the American mainstream. This is not just an impossibility (by definition, the American mainstream is inclusive) but a false perspective, one fostered by common beliefs and carefully targeted spin. Until this changes, the Democrats will remain out of power.

The only good news is that Republican dominance won't last. As a longtime Texas liberal politician said to me, "I'm an optimist. The Republicans are going to screw everything up so badly that the Democrats will come back." If that be optimism, then I, too, am an optimist. The absence of partisan triumph, of any sort, is crucial to that idea; it is an argument based on substantive policy issues, not the overwhelming victory of one party over another. I truly believe that so many of the policies and programs the Republicans are dead set on ravaging are beneficial to most Americans and crucial to the health and well-being of this country.

Now, the self-righteous, know-it-all punk I was when I fell in love with Jefferson Airplane would have fully subscribed to the belief that the world was black and white – mostly black. Which is why, when rocking out, I considered what that kid would have thought but didn't let it give me even a second's pause. ■

# POSTMARKS

LETTERS TO THE EDITOR must be signed with full name and include daytime phone number, full address, or e-mail address. Letters should be no longer than 300 words. We reserve the right to edit all submissions. Letters may not be edited, added to, or changed by sender once we receive them.

## Not Ironic

Dear Editor,

This whole cultural debate troubles me. I could not disagree more with James McWilliams' letter about alternative styles and irony ["Postmarks," Jan. 7]. I'm about as Democratic as you can get, and I don't appreciate irony very much. I could never watch *Seinfeld* for more than five minutes – the characters were despicably immoral, not because of any individual wrong act but precisely because they had traded hope for irony. When I saw Asleep at the Wheel at the Broken Spoke two weeks ago, the irony in their very skillful renditions of country music was jarring. Embracing irony as a lifestyle is perceived as moral weakness, and correctly so.

Our Republican opponents at the top, not most ordinary people who vote Republican, are accomplished liars and thieves. They present a consistent and believable, but false, image of benevolent, protective power that feels good, especially since the image is candy-wrapped with no sacrifice needed. They succeed because they believe their own lies. They have won the war for American hearts and minds.

Until we Democrats believe in and present a truthful, consistent, and sincere image of benevolent power that appeals to the mainstream of American life, we will continue to lose. We need not expel our colorful alternative types to do it. But do it we must.

Curtis Polk

## Defining and Justifying Values

Dear Editor,

Finally, a lefty admits what animates them: Christianity. Jim Hightower's attempt to out-Christian Dubya in your Christmas Eve issue is revealing ["The Hightower Report," Dec. 24]. He complains that Dubya and the Dems are not Christian enough.

No doubt he would object to any Christians "imposing" their values on others. But he has no such compunction.

And while Christians, at least, make an attempt to ground their beliefs in some sort of metaphysical justification, lefties just "feel" that compassion, benevolence, brotherly love, etc. are the "right" things to do. The political left has been espousing Christianity in secular clothing forever.

continued on p.10

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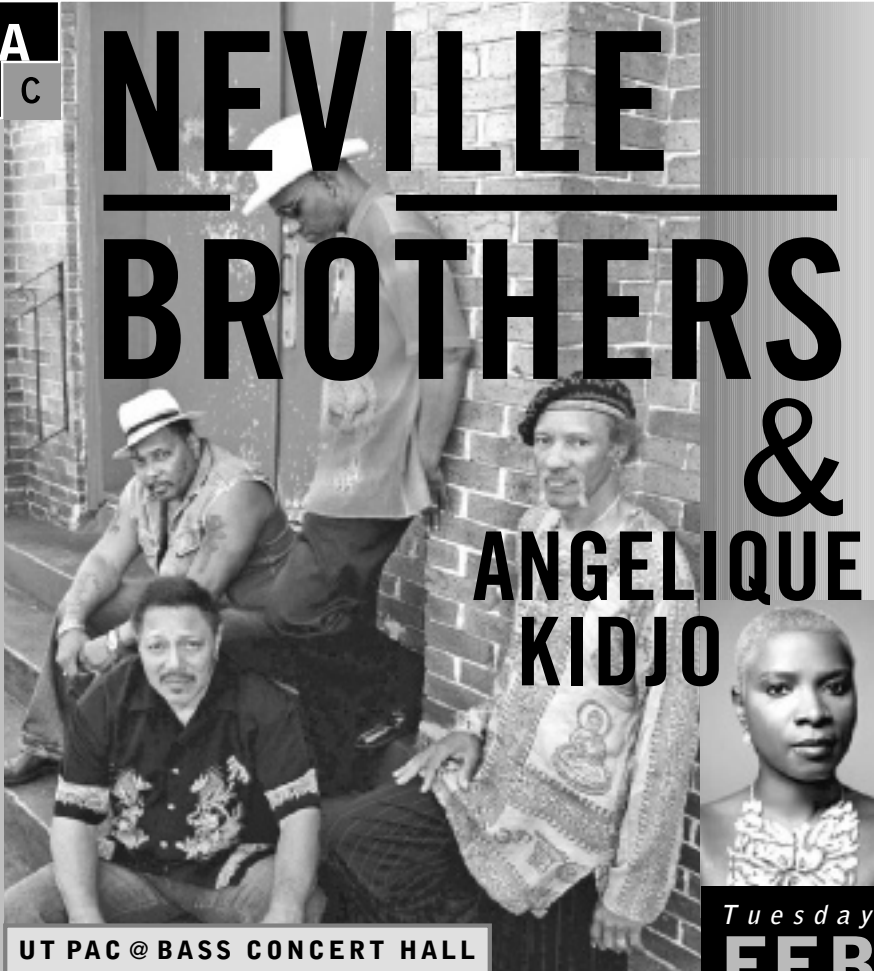


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Perhaps a little soul searching by the left is in order. They could start by defining and justifying their nebulous core values we keep hearing about: "economic justice," blah, blah, blah. It would be enlightening for all of us.

Robert J. Mott Jr.

[Jim Hightower responds: Is this guy accusing me of favoring economic justice? Well, gosh – guilty! As far as defining the term, that's what American history has been doing from the founders forward – through the abolitionists, suffragists, populists, labor movement, civil rights movement, women's movement, et al. The pursuit of economic and social justice is as American as the Boston Tea Party. We can explain it again to Mr. Mott, but we cannot comprehend it for him. For his own enlightenment, he has to do some of the heavy lifting himself.]

### CSC Anchors Downtown

To Jim Hightower and the Chronicle,  
 "The Hightower Report" in the Chronicle's Dec. 17 issue plugged AMIBA's Indie Challenge, which aims to encourage locally owned independent businesses. Mr. Hightower decried the steady erosion of home-grown businesses by impersonal corporate giants, exemplified by CSC Corporation (sic), the "cold, six-story building housing a high tech military contractor that has no roots in Austin, is not in character with our city, and offers nothing to our way of life" that displaced Liberty Lunch. In fact, the downtown buildings house the global headquarters of CSC's Financial Services Group, which provides software and information technology services primarily to banks and insurers. This unit was formed in 1968 as one of Austin's first high tech companies, a spin-off of local firm Tracor. We later became TCC, and then Continuum. CSC bought Continuum in 1996 and has maintained its local operations. I joined TCC in 1969, so after 35 years with the same company, CSC's roots feel pretty local to me. Describing CSC only as a high tech military contractor is misleading. In its most recent fiscal year, which ended April

2, CSC derived just 26% of its revenues from the Department of Defense, none of which had any connection to Austin.

On Dec. 12 CSC announced an agreement to sell its units and contracts that provide Department of Defense aviation maintenance, physical and personal security, drug eradication, shipboard logistics, and training and staffing services. Divesting them returns CSC to its core competencies of providing information technology, engineering, and professional services to its commercial and government clients.

I miss Liberty Lunch, too. But I'm proud that CSC anchors Austin's revitalized downtown rather than building on the Edwards Aquifer recharge zone. Please find a more fitting example than CSC of what's wrong with Austin business.

Sincerely,  
 Jackie VanErp  
 Vice-president

Financial Services Group  
 Computer Sciences Corporation

[Jim Hightower responds: I'm delighted to hear that CSC is getting out of the Pentagon hustle, if that's what VanErp is claiming. I'd still gladly trade this corporation for all of the local Liberty Lunches that have been shoved out by political deals that give special breaks to giants like CSC, a \$14-billion-a-year conglomerate headquartered in El Segundo, Calif. Also, VanErp might want to be little more modest than to assert that "CSC anchors Austin's revitalized downtown." Downtown has been revitalized because local restaurants, clubs, other small businesses, apartment and condo dwellers, independent bankers, city government, and others revitalized it. I've never heard anyone say, "I want to go to downtown Austin because that's where CSC is."]

### 'Chronicle' Failings

Dear Editor,

[Michael] King's invective aside (ranting over a 1½-year-old, unpublished, off-subject letter) ["Postmarks," Dec. 31], he fails to mention the CAN chart ambiguity. The chart is titled Served People. Chart subheadings make statistic interpretation elusive, but the editorial slant is clear enough. If I'm

## THIS MODERN WORLD

by TOM TOMORROW



wrong, I'm sorry, but if the "reform" is wrong, highly vulnerable lives and public funds are wasted. Sadly, this "editorial" response is proof that the Chronicle's more party dilettante than community news asset. In free societies, everyone's a "self-appointed authority"; that's why formal authorities seek to

convince us. Personalized attacks are illogical fallacies, unworthy of serious editors, and contemptuous of readers' intelligence. Three-hundred-word formats don't foster fully developed writing styles, contrary to what "self-appointed" style police believe.

continued on p.12

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STUDY BREAKS



Is it the *Chronicle's* position that 3,789 Austin "homeless" generate nonduplicated support services for 14,287? Do you mean that is the total homeless population? Basic reporter follow-up would reveal 3,789 is a daily Austin/Travis County McNumber, which annually expands to about 6,000. Multiply it by four or five and one approximates the most accurate homeless number. "Soft" numbers come from government computers that now only "talk" to one another, and social service agencies short on funding, personnel, and resources.

As to Downtown Austin Alliance motives, don't you read your paper? DAA supports city ordinance change "which effectively criminalizes aspects of homelessness." In class warfare, one outlaws the survival modes of the target. Hence, no sleeping, sitting, standing, selling, begging, or access to restrooms downtown. What's the homeless attitude about an underfinanced, DAA-led 10-year "reform" plan? Isn't this the population most impacted? Shouldn't they have an empowered voice?

At 17 years in Austin politics,  
Ricky Bird  
Bastrop

[News Editor Michael King responds: Mr. Bird can call a reporter a drunk for not parroting Bird's position, misrepresent or bungle published statistics, call names at will, and accuse anyone who disagrees with him of bad faith – but it's the *Chronicle* that's the "dilettante." He should be grateful he's confined to 300 words.]

### 'Chronicle' Ignores Death

Dear *Chrom* music critics,

So none of you thought the suicide of onetime Austinite and Dead Milkmen bassist Dave Blood enough to mention in your best of R.I.Es '04, huh ["Apeman Hop," Music, Jan. 7]?

Just a boring day, I've got nothing to do.

Rob Gaines

### Russell's Is Good

Dear Editor,

As a relatively recent Austin arrival, I've been glad to find the *Chronicle* It's always a stimulating read and has a more liberal editorial viewpoint (a good thing) than my previous alternative weekly, the *Chicago Reader*.

Consequently it was a surprise that last week you printed the letter violently attacking the cupcakes, etc., at Russell's Bakery in Northwest Austin ["Postmarks," Jan. 7]. While disgruntled customers are of course free to complain to their friends, if not the manager, it seems unfair for the *Chronicle* to grant, in effect, a forum to the complainer. We don't know the real details and any opportunity you give to Russell's to respond would be along the lines of "have you stopped beating your wife?"

It's disappointing that the *Chronicle* would admit this one-sided attack on a locally owned business. I have never had cause to complain about Russell's food or service – quite the contrary – and it seems odd that the letter writer, or poison pen, should have had bad luck with all four of his items.

Please note that I have no affiliation with Russell's. But since amateur dining commentary appears to be acceptable in your pages, let me put in a plug for my favorite Austin restaurant, Kerbey Lane Central, with its delicious but healthy menu and friendly staff.

Sincerely,  
John Robey

### Cover Austin

Dear Editor,

Louis Black, with Mike Clark-Madison leaving the *Chronicle* along with his vast experience covering Austin, you should focus more on local issues. I know hating Bush and Perry are your favorite topics, but a paragraph or two each week is enough to placate your readers. After all, Austin clearly agreed with you last November and plenty of other publications cover those state and national figures.

Meanwhile, Austin faces issues transcending typical partisan classification such as the smoking ban

and toll roads. Another hot issue is growth management. Environmental Democrats oppose urban sprawl, yet in my majority Democratic Travis Heights neighborhood, the association fights most density at planning meetings. Meanwhile, Republican property owners, developers, and remodelers are chomping at the bit to build those new urban density liberal utopias. Liberals envision a dense city where citizens can live close to and walk to businesses and restaurants, ultimately with residents living above businesses. Yet, Democrats in my neighborhood consider a home next to a business to be unacceptable for people lucky enough to own a \$300,000 home.

You call Republicans radical moralists, yet Democrats in my neighborhood fight new liquor licenses. Don't get me started on shopping opportunities for low-income people. Might I mention more bars within walking distance might reduce the incentive to drink and drive? I could walk to bars in Ann Arbor, Mich. Meanwhile, the Austin City Council voted to prevent more taxi availability here.

I can't offer a perfect libertarian solution in this space, but consider this. If Gov. Perry stopped waving \$300 million in big-business incentives and Travis and Austin Democrats stopped matching with tax abatements, Austin would not be faced with so many divisive growth fights. Agree or not, add to these debates and chronicle Austin.

Wes Benedict

### Ellinger Greetings

Dear Editor,

Greetings from Morocco as the year 2626 comes to a close. May the new year bring you *inshallah* great blessings.

From what I have read online and am e-mailed here, whoever is currently claiming to be in control of KOOP Radio recently threw themselves a 10th anniversary party. Myself and many others who envisioned and built the station were apparently not invited.

I was surprised and disappointed to learn that while some at KOOP continue to deny my founding the station, others aired a lengthy recording of my

signing the station on the air. How ironic that they would choose to air my voice on tape, but not allow me to speak live on the Austin airwaves.

Please note that I do not support the folks who killed my dream of starting the first "co-op" radio station there in the states. I would ask that they not use my voice for their self-serving purposes.

Of course, the idea of a truly cooperatively run radio station died a long time ago. There was even a funeral by pro-democracy co-ops complete with a coffin and New Orleans-style walking wake music!

Since then, I am told, KOOP has been trying to shed itself of any reference to being a true co-op, going so far as to apply for city of Austin funds under the name "KOOP Community Radio" (never mind that KAZI-FM Austin Community Radio Inc. has been serving the Austin community far longer than KOOP).

For more on the death of democracy at KOOP, may I suggest you read: [www.texasobserver.org/showArticle.asp?ArticleID=186](http://www.texasobserver.org/showArticle.asp?ArticleID=186) [by *Chronicle* News Editor Michael King] and [www.michaelbluejay.com/savekoop](http://www.michaelbluejay.com/savekoop). So here's a tip of the fez to all there who continue to boycott KOOP Radio in 2627.


Ma'as-salaama,  
Jim Ellinger

Fez/Meknes/Marrakech, Morocco


### Sweet Memories

Dear Editor,

What a ride! "Riding With Sancho Panza" brought smiles and near tears to my eyes as I recalled my Spanish literature course at then Texas Western College (now UT at El Paso) circa 1962 ["Letters @ 3am," Jan. 7]. The course was taught in Spanish, and we read the complete work in one glorious semester; it was taught by Dr. John Sharp, which indeed he was. My life was so lively as there was an off-campus Bar Sevilla owned and hosted by Pepita de Sevilla, who invariably would gallop to the entrance to greet his patrons in a lavishly warm announcement to those indoors of one's arrival. Entering his *taberna* was like stepping into this authentic scene furnished with rustic wooden tabletops anchored by aged




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 ers. Thank you, Michael Ventura, for my deliciously  
 treasured flashback. I can see, hear, and smell it as  
 though it were yesterday.

Yolanda Delgado

## Wild Horses Plight

Dear Editor,

Thank you for the well-written article describing  
 the current plight of America's wild horses ["Wild  
 Horses Into French Fries," News, Jan. 7]. However,  
 don't forget, they slaughter them in Illinois as well.  
 In a slaughterhouse owned by an individual from  
 Belgium – who imports the meat for Belgians.

Linda Foster  
 Placentia, Calif.

[Rachel Proctor May responds: Good catch. I missed  
 the fact that the Illinois slaughterhouse, which had been  
 closed since 2002 because of a fire, was once again open  
 for business. Double yee-haw.]

## How's the Garden Coming?

Dear Editor,

If only this could be a New Year. But we know it's  
 old, as old as the wind that blew us here. It would  
 be nice to think that the Republicans will protect us  
 from the terrorists, the Democrats keep us safe from  
 the Republicans, and the fringe radicals will save  
 us from each other, but it's more likely that we're  
 going to get blindsided by a series of unfortunate  
 incidents.

So ... how's the garden coming along? What? Too  
 early? Why ... it's never too early, dear. It's never too  
 early.

Peace out,  
 Todd Alan Smith

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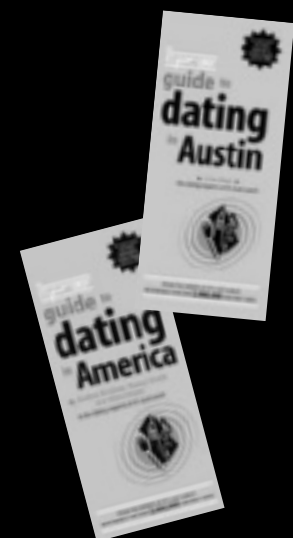


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# NAKED CITY

edited by Lee Nichols

## Headlines

- ▶ **Quote of the Week:** "You're keeping control of them. A tether is a valid control to be used in corrections. In Texas we'd lasso them and drag them out of there."  
– Guy Womack, attorney for reservist Charles Graner, the alleged ringleader of the Abu Ghraib prison torture scandal now facing a court martial at Fort Hood, commenting on the guard's use of leashes around the prisoners' necks.
- ▶ The **79th Texas Legislature** opened for business Tuesday amid the traditional pomp and circumstance. A day earlier, Comptroller Carole Keeton Strayhorn announced that lawmakers have \$400 million in excess revenue to play with; perhaps that will go to children's health insurance. Perhaps not. See p.18.
- ▶ City Council today (Thursday) inaugurates the **new City Hall**, with festivities including a time capsule and music from Ray Benson. Watch out for the Pointy Thing. See "Austin Stories," below.
- ▶ Monday is **Martin Luther King Jr. Day**. Many city offices will be closed; celebrants will march from UT to Huston-Tillotson College. See "Happenings," p.17, and Community Listings, p.70.
- ▶ No shortage of controversy at **Austin Community Access Television** following the executive director, a board member resigned, while the city auditor's office continued investigating apparently missing funds. (See "Austin Stories," below.)
- ▶ The **Mike Clark-Madison** era is over: At your right, read the farewell "Austin @ Large" column. So long, MCM, and many thanks.

## Austin Stories

- ▶ Bobby Cox Cos. Inc. officially assumed ownership of **Schlotszky's Inc.** this week; the Fort Worth-based company closed on its purchase of "substantially all" of the deli chain's assets. The company will operate as a private franchise system, maintain its Austin headquarters, and retain all current employees, officials said Monday. "By remaining in Austin, we intend to continue to be a part of the community that helped build our brand," new president Bob Barnes said. "In addition, we have created an unparalleled management team to spearhead what we think will be one of the most inspiring turnaround stories in the restaurant industry." The sale effectively brought the financially troubled Schlotszky's out of Chapter 11 bankruptcy and closed the book on its life as a public company.  
– Amy Smith
- ▶ It's no longer a mystery – City Council candidate **Gregg Knaupé** is running for the Place 3 seat currently occupied by outgoing Mayor Pro Tem Jackie Goodman. Knaupé had been undecided about which of the three open seats he'd run for, and settled on a contest that will pit him against three women – Margot Clarke, Mandy Dealey, and Jennifer Kim. Until last week, the only male Place 3 hopeful was Jeff Trigger, who withdrew his name from the race. Knaupé decided against Daryl Slusher's Place 1 seat because Lee Leffingwell is widely considered a shoo-in there. The only other open seat is held by the likely unbeatable Betty Dunkerley, who is seeking a second term. – A.S.
- ▶ The **Kennedy Ridge** colonia is no longer a colonia, thanks to modern-day plumbing services that finally arrived at the Travis Co. subdivision east of Austin. County Commissioner Ron Davis, whose precinct includes the development, played a key role in securing state and federal grant dollars to pay for equipment, supplies, expertise, and technical assistance to build a water system for the 288-home subdivision. "Most Travis County residents can't comprehend that such areas exist in our urban county," Davis said, after completion of the water project in late December. "To obtain water and wastewater for this subdivision with sweat equity is a tall order." He credited volunteer residents for providing a large share of that sweat equity. Until the arrival of running water, the residents had to haul water to their homes for drinking and bathing. – A.S.
- ▶ Tuesday's meeting of the **Austin Community Television** board of directors ended with the resignation of veteran board member Henry Calderon, following the recent dis-

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# OVER AND OUT

## THOUGHTS ON THE FIRST DAY OF THE REST OF AUSTIN'S LIFE

BY MIKE CLARK-MADISON

Ironically, I suppose, this last roundup appears on the same day that the City Council will sink a time capsule in the courtyard of the new City Hall. A time capsule that will include, with thanks to my friend Jackie Goodman, a squib of my prose.

In case any of you live forever, I won't spoil the surprise, but what I wrote begins, "In 2005 Austin finally grew into her big-city clothes." It goes on in this vein, citing cases where the agonies and ecstasies and tumults of the past years and decades have resolved themselves into something approaching a picture of a mature city – a place where we can possess urban vitality, and embrace natural beauty, and engage in the work of community, and still be Austin.

I stopped writing my previous column in this paper – the neighborhood saga "Corner to Corner" – because I felt it was no longer needed. Obviously, there are still more stories to tell, but the role of neighbors and neighborhoods in Austin public life had been well established and institutionalized and so remains today, and thus is now a different story than the one I had embarked on chronicling. I feel much the same way now about saying goodbye to this column, and *hasta luego* (not really "goodbye") to this paper after 14 years of writing and editing.

During that whole time, I have endeavored to whisper in your ear a great secret: Austin is not a provincial town. It is just as big and important

a city as most others, and in fact may be more important than many larger cities, for we here have a wide range of urban energies distilled to their essences. It is not a perfect place, but nowhere is, and we wouldn't love it so much if it were. The imperfect is our paradise.

### But That's Another Story

The well-read among you – like my friend, colleague, boss, confessor, and successor Michael King – may recognize not one but two references to the canon of modern poetry in that last paragraph. I've been flattered before by comparisons of my writing to "poetry," but I suppose it's also an apt description of my project, if not my success in attaining it. Our public life is complex because it is open, porous, democratic; Austin is a city without many truisms and an aversion to hierarchy. The details of public policy and politics matter because there really is no other picture than the Big Picture in this town. It's not hard to walk

in out of nowhere and become a major character in the saga and introduce issues that yesterday didn't exist and today shape the future.

So "covering" city politics here requires a certain poetic touch, a seeking after essences and Big Pictures and narratives that tell the story behind the story, and that's what I've tried to do here. It's not really "investigative reporting" or "commentary" or "news analysis" as those terms are

continued on p.16

# @

AUSTIN  
AT LARGE

# DAY ONE: LONG ON SMILES AND SHORT ON DOLLARS

Batten down the hatches – as if the one two years ago weren't epic enough, state lawmakers are promising a **79th legislative session** of "historic" proportions. House members, who during the last regular session (there've been several "specials" since) engaged in some of the most legendary partisan battles in Texas political history, demonstrated Tuesday that they can at least look back on those contentious days of '03 with a little (forced) laughter. In a public spirit of letting bygones be bygones, the round of ceremonial speeches on opening day carried bipartisan commitments to hunker down and pass reform measures needed to fix the **school finance** system as well as **Child Protective Services** and **Adult Protective Services** all designated emergency legislative items by **Gov. Rick Perry**.

Inevitably, House members re-elected **Speaker Tom Craddick** R-Midland, to a second term, despite a few wistfully bipartisan rumors last fall of replacing Craddick with one of the few moderate GOP voices left in the House. Raising a small dissenting note, **Lon Burnam** D-Fort Worth, voted no, as he did in 2003 – but he was joined this time around by long-serving gadfly **Paul Moreno** D-El Paso, and Houston Democrats **Jessica Farrar** and **Joe Moreno**. **Eddie Rodriguez** D-Austin, abstained from the vote, as a form of protest against cuts made to social service programs under Craddick's leadership. "In good conscience I could not cast a vote in support of this Speaker because I do not believe that his record as our leader has worked to the benefit of the people in my district," said Rodriguez.

## ON THE LEGE

To a House overflowing with representatives' families and friends, Craddick accepted re-election with nothing but positive reinforcement. He glossed over the "few roadblocks" of 2003 by pointing out that members nevertheless balanced a budget (as required by law) and made "serious reforms" in homeowners insurance, tort reform, ethics, transportation, and higher education. "This session," he continued, "will



JOHN ANDERSON

Tom Craddick, R-Midland, is sworn in for a second term as speaker of the House while his wife Nadine looks on.

go down in history because of tremendous success, as in the last session."

Likewise, Perry predicted the 79th session would be one for the books – "one that could go down as the most historic in modern times." The governor went on to extol the virtues of Craddick and to welcome the freshman class, noting that he himself had taken the oath of office for the first time 20 years ago to the day.

This year's crop of new faces includes Austin Democratic **Rep. Mark Strama** officially seated Tuesday without the cloud of an election challenge filed but later withdrawn by now-former GOP **Rep. Jack Stick** who still maintains that voting discrepancies marred the Dist. 50 contest. Before the swearing-in ceremony, Strama, wearing a wide smile, picked his way through the crowded House in search of his fiancée, Fox 7 News reporter **Crystal Cottie**. Other newcomers seated were **Rep. Hubert Vo** D-Houston (who faces a challenge by veteran GOP **Rep. Talmadge Heflin**) and **Melissa Noriega** who is standing in for her husband **Richard Noriega** D-Houston, while he's on military duty in Iraq. Missing in action was San Antonio GOP **Rep. Elizabeth Ames Jones** who this week became Perry's new appointee to the Texas Railroad Commission pending Senate approval, and whose seat will be filled by a special election.

On the Senate side, after a brief perturbation to dismiss a hell-hath-no-fury election

challenge filed against Houston Democrat **Mario Gallegos** by his former mistress, members couldn't say enough good things about **Sen. Florence Shapiro**, R-Plano, before electing her president pro tem, the official second to **Lt. Gov. David Dewhurst**.

The cheerfulness of opening day stood in sharp contrast to Monday's tit-for-tat exchanges between Perry and **Comptroller Carole Keeton Strayhorn**. As an all-but-declared challenger to Perry's re-election run next year, Strayhorn used the occasion of her biennial budget forecast to attack the governor's record. The comptroller said legislators would have a "scant" \$400 million extra to work with after meeting current spending levels, and that the state would have \$64.7 billion in general revenue over the next two years. That means the Legislature will technically have \$6.4 billion more in general revenue than was appropriated in the previous session, but Strayhorn said \$6 billion of that is effectively already spent, in order to meet current spending levels on existing programs.

Still, the new budget estimates paint a far brighter economic picture than the gloomy \$10 billion shortfall that greeted legislators in the previous session. In remarks that had all the trappings of a campaign stump speech, Strayhorn said, "Texas has just enough money to continue following Gov. Perry in doing a poor job for our citizens. It means that we could continue to follow the governor in balancing



JANA BIRHCUM

Demonstrators at the Capitol call on Dist. 149 incumbent Talmadge Heflin to give up his challenge to the election of Democrat Hubert Vo, who beat Heflin in November by 33 votes.

the budget right on the backs of our school teachers and our most vulnerable Texans with billions and billions of dollars in fees, charges, and out of pocket expenses – and avoid hard decisions about the future. But that's not what hard-working Texans want."

Perry press secretary Kathy Walt quickly counterattacked, pointing out that the surplus (such as it is) proves the governor was correct to focus efforts on creating new jobs. "If the comptroller wants to blame the governor for turning a \$10 billion shortfall into a surplus in two short years," Walt said, "the governor will be happy to share the credit with legislators and employers who are working hard to grow our economy."

The Perry-Strayhorn sniping did manage to obscure an even larger shadow – the continuing unmet needs for education and social services across the state. **Scott McCown** executive director of the **Center for Public Policy Priorities** weighed in with his own analysis, noting that beyond funding existing programs, the revenue still falls \$7 billion short of what's needed to restore the cuts made to children's health insurance and Medicaid in 2003 – not to mention the expanding needs of a burgeoning Texas population. But lawmakers' strong ideological aversion to new state taxes doesn't inspire confidence that they'll be able to pass a budget without another series of disastrous cuts to social services, McCown said. "People just aren't facing reality." – Amy Smith

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normally used in the trade. It's just storytelling, within the reasonably strict parameters of the journalistic form. A past editor told me that I was a writer and not a journalist. I think this is what she meant.

But I digress a bit; why is now a good time for me to take my leave? I mean, leaving aside the obvious stuff – 14 years is a long time, I have other worlds to conquer, et cetera. The me-centered stuff. Do I really think, as I told my readers a century hence, that Austin has finally arrived at some sort of stopping point? Well, yes.

Obviously, the saga continues. But from here on out it is a different story, not one of becoming a city but of surviving as one. The Austin I came to in the Eighties is gone, although its essence, again, is fondly

remembered and thus still present. It is, indeed, because we are a big city that these individual visions of "Austin" can be accommodated and live side-by-side and interact. Had we not gone through this protracted adolescence, we would be a monoculture and thus not, in human terms, sustainable.

### Vision Future

But we have of course also seen the advent of big-city "problems" that we can now safely say are permanent, part of the furniture, not going away. We will always have growth and traffic and congestion. We will always have to worry about jobs and affordability and equity. We will always need to think of how to do more – whether with more or with less, but still do more – in the

way of public services. These are inherent parts of big-city life. The fantasies on both sides of the political spectrum that these problems can be erased – in other words, that the clock can be turned back – have, I think, lost their luster.

Moving forward, this change makes a big difference. We'll see it, I hope, in the new City Council that emerges in the new City Hall, in the new Downtown that grows from the seeds now being planted there, in the politics arising from the consensus that Austin is not only Weird but is supposed to be even Weirder and that making it that way requires work and not magic. And so on. We have arrived at a point in the story of Austin where the future, at least to my eyes and ears, has more resonance than the past.

Which makes this a good time to pass the baton. Sure, it's important to have some experience and institutional memory, but right now, I think, it's even more important to have a fresh perspective. I too have become part of the furniture, which is not a bad place to be for me, but which I suspect will only make me less able to occupy this role as a chronicler of change. I look forward to reading how Michael King and Lee Nichols and the rest of my *Chronicle* family – including voices not yet heard – see what I see, for they will surely see things I do not see.

And someday, yes, I too may just have to write a letter to "Postmarks" complaining about how the *Chronicle* just doesn't get it. We wouldn't have it any other way.

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closure that his daughter's employment at ACTV as an accountant violated station nepotism rules. The board, down to three members, grew with the addition of former board president Frank Ringer, and Bill Atwood, president of Austin's chapter of certified fraud investigators. "The man is a fraud investigator. Do I have anyone willing to say we don't need that right now?" asked board member and treasurer Lee Hill, underscoring ACTV's recent troubles (see story, p.26). Hill, the treasurer since September 2003, said "I saw my first [ACTV] bank statement in December 2004." He also released a breakdown of first quarter expenditures and a proposed 2005 budget, including \$5,000 for a yearly audit required by the city. He also proposed temporary accounting measures, such as monthly bank reconciliation, and for all checks more than \$250 to be signed by two board members. For his part, Calderon told the board, "I have enjoyed ... serving the city of Austin," and urged the producers present to allow the board to continue its work. President Ron Frank congratulated Calderon, and asked him to consider chairing a yet-to-be-assembled advisory committee to voice community concerns to the board. — Wells Dunbar

In case you hadn't noticed, Austin has a new **City Hall** located at Cesar Chavez at South First (free parking entrance northbound on the Lavaca Street side). Today, Thursday, Jan. 13, marks the first meeting (10am) in the City Council's new digs, an occasion to be marked by a special invocation, a 5pm time-capsule ceremony in the plaza, a 5:30pm musical performance by Ray Benson (definitely a cut above the usual), and "special guests" addressing the council at 6pm. Other highlights: Citizens communication (noon) features poetry readings as well as several of the usual suspects (you'll recognize them). The (relatively) short agenda includes a couple of items worth noting: The first \$350,000 installment in a four-year, \$1.75 million program for the Chamber of Commerce's "Opportunity Austin" economic development program, including \$100,000 for "clean energy" incentives (Item 31); a briefing on proposed changes (eyebrows rising?) to the Long Center's ground lease (Item 63); and a proposed billboard ordinance amendment that would allow signs elsewhere for nonconforming signs that are removed (Item 71) — sort of a cap-and-trade on aesthetic pollution, rejected by the Planning Commission. — Michael King

By other salary standards, \$175,000 a year is chump change compared to what hospital district administrators are able to fetch elsewhere in Texas. Nonetheless, 88 candidates for in and out of the state are hoping to win the top job with the **Travis Co. Hospital District**. A screening committee started narrowing the list this week and, if the interviewing and winnowing process continues on track, the district could have a new chief in place by mid-to-late February. County purchasing agent Cyd Grimes, who is overseeing the screening process, told the board last month that the pool of applicants contained a surprising number of highly qualified candidates, including physicians, public health professionals, and former hospital district administrators. Board members had hoped that the opportunity to live in Austin would compensate for the lower salary. — A.S.

Most government offices will be closed Monday for the **Martin Luther King Jr.** holiday. For more info, see [www.cityofaustin.org](http://www.cityofaustin.org). And speaking of the civil rights movement, one of its leaders, James Farmer, grew up in Austin while his father taught at Huston-Tillotson; on Wednesday, Mayor Will Wynn proclaimed Jan. 12 **James Farmer Day**, commemorating what would have been Farmer's 85th birthday. For more MLK Day stuff, see "Happenings" (right) and Community Listings on p.70. — L.N.

## Beyond City Limits

On Dec. 30, the **Texas Department of Insurance** released the long-awaited results of an interim study that reveals the less-than-revelatory information that while there may be some relationship between good credit and claim filing, the practice is discriminatory and disproportionately impacts the policy premiums of minority Texans. Last session, the House voted to outlaw the practice, but once the insurance lobby weighed in, the legislative issue was magically transformed into a question for TDI to study and report. Now that's done, so expect to see the battle take center stage once again, surrounded by earnest, red-faced insurance lobbyists who will bemoan that ending the practice will undermine their oh-so-pathetic profits. Don't buy it, and expect to see several other legislators join in sponsoring Rep. Fred Brown's HB 23, which would prohibit the use of credit scoring in underwriting and forbid insurers from changing rates in response to a bad credit score. A hefty crowd of reps and consumer advocates gathered Monday to condemn the credit scoring system, with the highlight being Fort Worth Republican Charlie Geren recounting that he had personally been denied a policy not because his credit was poor, but because (due to several major family transactions) his credit file had been checked

four times in one year. Look for some bipartisan fireworks on this one, though at voting time the insurance companies always seem to have all the firepower they need.

— Jordan Smith

## Happenings

- ▶ Community activists will commemorate **MLK Jr. Day** by rolling up their sleeves and cleaning up J.J. Seabrook Park, says state Rep. Dawna Dukes, D-Austin. The cleanup on Saturday, Jan. 15, will start with a rally at 9am. This will be the fifth year for the cleanup on MLK day. The Eastside park is located on MLK Boulevard at Pershing Drive.
- ▶ A community workshop on **Taxes and Housing Preservation Initiatives** intended to inform East Austin residents about programs that could affect their property values, will be held by the East Cesar Chavez Neighborhood Planning Team on Saturday, Jan. 15, 9am-noon, at Sanchez Elementary School Cafeteria, 73 San Marcos St. For more info, call 478-6770.
- ▶ On Saturday, Jan. 15, **Rahul Mahajan** ([www.empirenotes.org](http://www.empirenotes.org)) will lead a community meeting titled "How Can We Help End the War in Iraq in Austin?" 9:30am-2pm at Central Christian Church, 1110 Guadalupe. For more info, call 476-6941 or see [www.texansforpeace.org](http://www.texansforpeace.org).
- ▶ A **death penalty** panel discussion, "Life, Rights, & the State," with activists, scholars, attorneys, family members of prisoners, and ex-prisoners, will be held at Step by Step Dance Studio, 529 W. Oltorf, at 3pm Saturday, Jan. 15. Later, at 7pm, Ashley Lucas presents *Doin' Time: Through the Visiting Glass* a one-woman play about the effects of incarceration on families of prisoners. A related event: Malaquias Montoya's art exhibition, "Premeditated: Meditations on Capital Punishment," reception at Julia C. Buttrick Gallery, Dougherty Arts Center, 1100 Barton Springs Rd., 1-8pm. For more info, call 416-8885.
- ▶ The owners of Revolution Motors, the Whale family, relieved to learn their sons had survived the **tsunami** while vacationing in Thailand, say that on Saturday, Jan. 15, if owners of European or Japanese cars come by for an oil and filter change, they will donate 100% of the profits to international relief efforts. 809 Capitol Court (near 51st and Lamar), 9am-6pm. Call 453-5050 for an appointment, or buy a voucher Saturday, and return on a less busy day. [www.revolutionmotors.com](http://www.revolutionmotors.com).
- ▶ On Sunday, Jan. 16, the peace group **CodePink** will hold a discussion on "How Will Four More Years of Bush Affect Women, Children, and Our Concerns?" 11am-1pm. Austin History Center, 810 Guadalupe. For more info call 499-7480. [www.codepinkalert.org](http://www.codepinkalert.org).
- ▶ **Dr. Sterling Lands** of Greater Calvary Baptist Church will talk about "Investing in Children for a Better Future," 4-6pm Sunday, Jan. 16 at YMCA East, 5315 Ed Bluestein, part of the Travis Co. Libertarian Party Distinguished Speakers Series. 933-9622 or [www.austinliberty.org](http://www.austinliberty.org)
- ▶ **Rep. Elliott Naishtat** will preview the policy debates and political dynamics of the state lege on Sunday, Jan. 16, 11:30am-12:30pm at First Unitarian Universalist Church, 4700 Grover. 452-6168.
- ▶ Joe Zamecki will speak at the next **Atheist Community of Austin** Lecture Series, presenting "Tales From the Trenches: A Report on Atheist Activism," Sunday, Jan. 16, 12:30pm, at the Austin History Center, 810 Guadalupe. 371-2911 or [www.atheist-community.org](http://www.atheist-community.org).
- ▶ Monday, Jan. 17, is the annual **Martin Luther King Jr. Day City-wide March & Cultural Festival**. Gather at 8am at the MLK statue on the UT campus (east of the tower). Marchers will head to the steps of the Capitol, where Lloyd Doggett, Carole Keeton Strayhorn, Dawna Dukes, and others will speak at 9am. The march will end at Huston-Tillotson College with short speeches from Gonzalo Barrientos, Ron Davis, Will Wynn, and others, followed by a festival with gospel choirs, food vendors, arts & crafts, and live bands. 8am-3pm.
- ▶ **Robert Jensen** professor of media law, ethics, and politics at UT, presents a documentary, *The Persuaders*, that examines the effects of marketing and advertising strategies, on Tuesday, Jan. 18, at 7pm. St. Andrew's Presbyterian Church, 14311 Wells Port Dr. 251-0698.
- ▶ A whole host of **Counter-Inaugural** demonstrations and activities are planned for President Bush's swearing-in on Thursday, Jan. 20. See our community listings on p.70 for more details.
- ▶ Money raised for the sixth annual **Hill Country Ride for AIDS** will be more critical than ever this year in the face of federal funding cuts to Central Texas HIV/AIDS groups. Organizers launch their 2005 rider recruitment campaign with a kick-off party at 7:30pm, Jan. 20 at Ruta Maya, 3601 S. Congress at Penn Field. The two-day ride takes place April 30-May 1. [www.hillcountryride.org](http://www.hillcountryride.org) pr 965-7433.

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After five years of conflict, a smackdown from the mayor pro tem, and something called a charrette, everyone involved in the **Shoal Creek Boulevard Transportation Project** has finally agreed on a set of improvements for the scenic Allandale-Rosedale artery. What began as a routine restriping initiative – later expanded to help “calm” traffic and better accommodate cyclists and pedestrians – escalated into a four-year grudge match among residents, bicycle advocates, and city transportation staff. When the dust finally cleared in December, a unique beast had emerged. The final plan – which includes 37 crape-myrtle-adorned, six-foot curb extensions placed at selected intersections, two 10-foot motor vehicle lanes, and two 10-foot shared bike, pedestrian, and parking lanes – is a mutant even its own parents don’t entirely applaud. “It’s a true compromise,” said city project manager **Keri Juarez** who was assigned to the project in September. “No one loves it, but everyone can agree on it.”

“Or everyone’s willing to stop fighting about it,” responded Allandale resident **Job Boyt** who’s also president of bike advocacy group **Austin Metro Trails and Greenways**. The improvement project runs from 38th Street to Foster Lane, and the contractors, Jay-Reese Contractors Inc., say construction should last about four to five months.

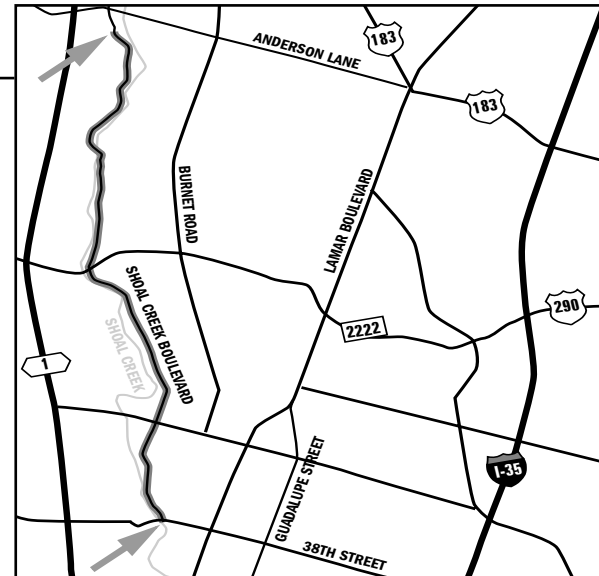
In July of 2000, Shoal Creek Boulevard was selected for one of many city street restriping projects aimed at integrating more bike lanes into existing roads. The original plan added a bike lane on one side of the street, thereby eliminating or restricting parking on only that side. But residents erupted at the thought of losing the right to park on the street, and cyclists were equally adamant about an adequate bike lane. It became obvious that conventional solutions simply wouldn’t do, and the more meetings the city held, the more stakeholder requests surfaced. Participants asked planners to slow speeding traffic and cut down on high-speed passing on the primarily residential street, and also to address the intermittent lack of sidewalks. By 2001, things hadn’t gotten much friendlier, but

they were definitely a lot more complicated.

Mayor Pro Tem **Jackie Goodman** then became involved, by way of a March 2001 City Council resolution directing the city manager to conduct a transportation analysis, to bring the **Urban Transportation Commission** board, and to include input from a public charrette (planning focus group involving all the stakeholders). A year later, the cyclist and resident charrette rejected the city transportation staff’s proposal (quite similar to the unpopular initial plan) for 11-foot vehicle lanes and a 7-foot bike lane on one side. Opponents again cited the loss of parking, and the lack of both pedestrian improvements and traffic-calming efforts.

In April of 2002, in an effort to salvage the ailing project, the city hired nationally renowned local traffic consultant **Charles Gandy** of Livable Communities Consulting. “Soon after he got involved, we started moving toward the solution,” said longtime project adviser Stuart Werbner, a South Austin resident who uses Shoal Creek for his daily bicycle commute to 183 and Burnet. By fall of 2002, residents and bikers had agreed to a locally unprecedented solution: extra-wide multipurpose lanes on both sides of the street, to be shared by parked cars, walkers, and cyclists. But city staff refused to approve the concept, citing safety and liability concerns because the bike lanes didn’t meet standard width guidelines. Bike advocate **Eric Anderson** remembers one public meeting in which transportation staff told attendees that “no engineer in our office will sign off on this plan.” Now, a new rivalry was in place: Gandy, the stakeholders, and Goodman facing off against the city transportation planning staff.

The situation climaxed in a tense exchange between Goodman and city transportation planners at an overflowing winter 2002 meeting. “Jackie calmly made it very clear that city staff wasn’t doing their job,” Anderson said. Goodman later wrote a letter to city management citing inappropriate tactics on the part of transportation staff. “They had become activists, lobbying the Urban Transportation Committee and City Council to reject Gandy’s proposal,” said Goodman. She



The Shoal Creek Boulevard project will run from 38th Street on the south to Foster Lane on the north.

said she hoped staff would “break out of the box” in considering the plan, noting the multitude of problems the project was asked to address.

Ultimately Goodman’s efforts paid off, recruiting city management’s influence in gaining final approval for Gandy’s plan. “Maybe we had to go over staff’s head a little,” said Paul Nagy, a Shoal Creek Boulevard resident who was involved throughout the project’s planning. “Rather than one stakeholder or committee overruling everyone else, our hope is that city staff will take the lessons learned here and apply them to other projects.” Groundbreaking is expected within a month, and it appears that area residents, bicyclists, and city planners at least have something they can agree to disagree on: an original, multimodal transportation design that could become a model for effectively reshaping Austin’s urban roadways for all kinds of users. — Daniel Mottola

## CONGRESS SPOTLIGHTS TEXAS’ COAL WASTE

The **National Academy of Sciences’ National Research Council** an advisory panel of prominent academics and scholars, met in Austin Thursday and Friday of last week at the request of Congress to hear testimony regarding the disposal of **coal combustion waste**. Texas burns more coal and creates more CCW than any other state. Specifically, the council examined the health, safety, and environmental impacts of dumping CCW in mine pits, a practice that has caused groundwater contamination elsewhere in the U.S. and is gaining popularity in Texas. Community and environmental activists cited a lack of adequate regulation on the part of the **Texas Railroad Commission** and the **Texas Commission on Environmental Quality**, the agencies that currently oversee CCW handling, as well as their cozy relationships with CCW producers.

At the heart of the debate in Texas is the classification of the CCW as either sensitive waste or beneficial material – it is currently designated as the latter. **Alcoa’s** Sandow mine in Rockdale, among the largest and most controversial strip mines in the nation, is already engaging in some CCW disposal and is seeking permission to begin large-scale dumping of CCW into one of its old mines, amid local protest. Escalating the conflict is the fact that Sandow sits atop the Simsboro aquifer, one of the more prolific water sources in the state, supplying numerous surrounding communities like Elgin with drinking water.

**Neighbors for Neighbors** the Lee County-based community organization opposing Alcoa (Rockdale is in neighboring Milam Co.), led a coalition of advocacy groups in asking the Council to recommend a strict framework of EPA regulation to monitor and control the handling of CCW, requesting disposal standards at least as strong as those in place for garbage. **Lauren Rossa** a consultant engineer for NFN, said, “State agencies are not doing their job; they have failed to protect people by allowing industry to recategorize waste as ‘beneficial use.’” In an independent study, NFN found elevated levels of toxic thallium and dioxins in samplings of CCW and groundwater near Alcoa’s facility.

In his statement to the council, **Public Citizens** Travis Brown identified “glaring examples of how the RRC and TCEQ act in ways that pad the profits of the industries that they are supposed to regulate.” He described recommendations proposed in spring 2004 by the RRC to the Office of Surface Mining to change Texas’ mining rules. “These changes would have given generators of CCW such as Alcoa and TXU even more leeway to dump unlimited amounts of their waste in Texas without regard to its impact on water resources or human health and without having to comply with appropriate environmental controls.” The proposed rule changes were rejected, but Brown expects the RRC to press for similar changes later this month.

— Daniel Mottola

## CPS CRISIS TOPS THE AGENDA

**Gov. Rick Perry’s** plan to overhaul **Child Protective Services** is a good effort but doesn’t go far enough to correct a system hobbled by years of financial and staffing shortfalls, children’s advocates say. In reform proposals laid out last week in San Antonio, Perry called for the creation of a new CPS investigation division and \$250 million in new money to hire more than 800 investigators and hundreds of clerical and support staff. Perry promised as well to bring CPS into the 21st century with new technology to reduce the amount of time caseworkers spend on paperwork.

**Scott McCown** executive director of the **Center for Public Policy Priorities** summed up his response this way: “I’m torn. It’s real money and real people, but after years of neglect it doesn’t catch us up.” While serving as a Travis Co. district court judge in 1998, McCown wrote a sweeping critique of CPS, prompting then **Gov. George W. Bush** to order the hiring of more caseworkers, who at the time were handling monthly caseloads of 24, then considered at crisis levels. Now the average caseload per investigator is three times higher, but Perry’s plan would only reduce the caseload to 45 – an improvement, but still well above the national average of 12 to 15, McCown said.

McCown is also cool to privatizing children’s services and says he is troubled by the idea of “turning over the fate of children to XYZ Corporation.” Perry’s plan calls for continuing to work with the private sector in such areas as foster care placement.

The governor’s proposal coincided with the release of a CPS review, which Perry ordered Health and Human Services Executive Commissioner **Albert Hawkins** to conduct after a number of children died last year while in CPS care.

**Rep. Carlos Uresti** D-San Antonio, who chairs the House Committee on Human Service, said he is “delighted” that Perry has designated his reform plan as an emergency legislative priority. “The governor has sent a clear message today about his commitment to the safety and welfare of our most vulnerable citizens,” Uresti said at a press conference Monday to discuss the House committee’s own report on the systemic failures of CPS and **Adult Protective Services** Committee members, including Austin Rep. Elliott Naishtat, were also at the press conference. — Amy Smith

# SUSTAINABLE SUV CHALLENGE KICKS OFF AT FREESCALE

Gov. Rick Perry and Mayor Will Wynn visited Freescale Semiconductor's North Austin facility last Thursday to inaugurate the first phase of **Challenge X: Crossover to Sustainable Mobility**. During the three-year program, 17 university teams, including those of UT-Austin and Texas Tech, will compete to improve the overall efficiency and reduce the pollutant emissions of a Chevy Equinox "crossover" sport utility vehicle, while maintaining its safety, performance, utility, and consumer appeal. Event co-sponsor **U.S. Department of Energy** has been holding



Teams from UT and other schools are trying to make SUVs such as this both fuel-efficient and marketable.

similar events since 1987, encouraging academia to advance new vehicle technology. Other co-sponsors – **General Motors** (manufacturer of the totally unsustainable Hummer), **National Instruments**, **the Math Works**, **Argonne National Laboratory** and **Freescale** – offer students the use of their latest technology and state-of-the-art proving facilities, hoping to encourage industry progress. Participants can choose between alternative or traditional fuel types, transmission configurations, and hybridization techniques.

"The war in the Middle East tells us we should stop consuming foreign crude oil, improve fuel economy, and look at our alternatives," said **Ron Matthews**, a UT mechanical engineering professor and team adviser. He emphasized the need to produce something consumers will want to buy, noting greater national demand for vehicles like SUVs versus Honda and Toyota's current subcompact hybrid

car offerings which, he said, have required both companies to take financial losses. "Ford and GM have a much better plan, hybridizing vehicles like light trucks, improving their poor fuel economy while making more money to support the hybridization itself," he said.

Matthews' UT team plans to follow that notion, hybridizing its Equinox, and taking advantage of a cutting-edge transmission developed in Austin by **Fallbrook Technologies** that's readily compatible with hybrids, something Matthews says will save the team major headaches. Electing to use gasoline reformulated with ethanol in an ultrahigh compression engine (originally designed as a diesel), Matthews said UT plans to achieve "diesel-like" fuel economy. Student co-leader **Steven Hendricks** said, "We'll show that we can meet strict 2006 California emissions standards with existing technology."

– Daniel Mottola

## Abbott Rules for Mothers

In a Jan. 5 opinion, state Attorney General **Greg Abbott** ruled that doctors are not required to report to police their pregnant patients who have or are using drugs. State **Rep. Ray Allen**, R-Grand Prairie, asked Abbott to weigh in on the matter in September, after 47th District Attorney **Rebecca King** prosecuting in Potter and Armstrong counties in the Panhandle) penned a letter to area physicians alerting them to their legal duty to report such activities pursuant to SB 319. Sponsored by Allen and passed into law last session, SB 319 amended the definition of "individual" under the penal code and civil remedy statutes to include an unborn child. Ostensibly, the idea behind the bill was to ensure criminal and civil liability in the event that a crime against a pregnant woman harmed or killed her fetus – for example, in a drunk driving accident.

The measure attracted the ire of some legislators – notably **Rep. Jessica Farrar**, D-Houston, who argued that the inclusion of a fetus in the definition of individual was merely a backdoor means to squash reproductive rights and legislate when life begins. In part to assuage these fears, the bill as passed specifically exempts the conduct of

the mother or her health care provider, to ensure that the law is not interpreted as a ban on abortion. Yet, just three weeks after the law passed, King sent a letter to all doctors in her district, informing them that they could be held liable if they failed to report drug use by an expectant mother. According to King, the definition of individual under SB 319 affected not only the civil and criminal statutes it specifically amended, but also sections of the state's Controlled Substances Act, and of the Family Code related to child abuse. In her letter, King told doctors that her reasoning is based on a "clear reading" of the statutes. Allen protested and asked Abbott to review the law, and on Jan. 5, Abbott ruled in Allen's favor. SB 319 amends only the statutes specifically designated within the bill text, and King's inference that it affects the CSA and Family Code is faulty. A law cannot be amended merely "by reference to its title," Abbott opined. The new law "carefully excepts" the mother's conduct, he wrote, so to hold physicians liable for a patient's drug use, but to exempt the mother from liability would be "extremely inconsistent."

– Jordan Smith

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# New Rules or New Roles for Charter Schools?

As the curtain rises on the 79th Legislature, a key element in the resumption of the debates over education – **charter schools** – is getting a well-timed touch-up by the state agency that oversees them. In a Monday hearing, the **Texas Education Agency** took public testimony on a new set of rules designed to make it easier to close low-performing, mismanaged, or fraudulent charters – schools that are publicly funded but privately run. But because the TEA continues to struggle with insufficient staff to enforce the rules already in place, the new rules' most significant impact may be in shaping debates over the role of school choice – both charter schools and private school vouchers – in public education. "I think everyone is beginning to see that the problems of charter schools are calling into question the whole movement that voucher advocates call 'school choice,'" said **Ted Melina Raab** of the **Texas Federation of Teachers**.

"School choice" is based on the conservative notion that market forces can work just as well on education as they do on brands of toothpaste, to hone a product that pleases consumers. Just convert low-performing schools to charters, and the magic of the market will make their problems disappear, suggest conservative leaders like **Gov. Rick Perry** whose Business Council advocated as much in a report released last fall.

There's one problem with that happy vision: Despite the handful of exemplary charters, as a whole Texas charter students have performed worse on state tests than their peers in regular public schools. Moreover, the Legislature's **Sunset Advisory Commission** which reviewed the agency this year, found that the TEA "cannot ensure charter schools effectively educate students

or properly use state funds." That's not peanuts: In 2003, charters got \$338 million. One of the most egregious examples of misuse happened in Austin, where the **Texas Academy of Excellence** continued to operate for six years despite chronically poor test scores and a history of incomplete financial reports dating back to 1998. When in 2004 the school finally collapsed into a bankruptcy proceeding that stiffed teachers out of months of pay, the school was hundreds of thousands of dollars in debt; TEA and superintendent **Dolores Hillyer** are currently under investigation by the Travis Co. District Attorney's office for possible misuse of state funds.

But even if charters seem a bit miscast for the role of public education's knight in shining armor, their advocates hope the new rules can demonstrate that the kinks have been worked out of the system. The rules will make it easier for the TEA to close charters, either after two years of unsatisfactory academic performance, or immediately upon establishing a serious problem with a school's financial management or students' health and safety. At Monday's hearing, teacher groups applauded the rules, while charter operators expressed reservations. Superintendent **Alan Wimberley** of **Eagle Academies** which runs self-paced online charters in 17 Texas cities, repeated the familiar refrain that as educators of the most at-risk students, charters shouldn't be held to standards as high as other public schools.

"Any school solely dedicated to the disenfranchised will run the risk of not meeting some standards as quickly as traditional systems," he said. In 2004 Eagle schools were among the 44% of charters that the TEA did not rate because they are now designated "alternative education" facilities,

which the TEA just didn't have the staff to handle. (An alternative rating system will be in place by 2005.) But in 2002, the last time Eagle schools were rated, 12 of the 16 academies were low-performing, 11 of them for two years running.

However, not all in the charter community favor lowering the bar to keep struggling charters operational. **Patsy O'Neill** of the **Resource Center for Charter Schools** testified that charters should be held to as high a standard as possible. "For the health of the whole charter movement," O'Neill said, "we must close charters that should not be open." O'Neill believes high standards will help clean up what she sees as charters' unfairly bad reputation, a situation she blames on the 1998 decision by the **State Board of Education** to grant a charter to anyone who applied: 109 in all. Of the 33 charters that have been revoked, returned, rescinded, or expired, 25 were from this ill-fated "third generation" of charter schools. Because subsequent laws toughened application standards, O'Neill believes charters will soon start to shine. "The application process is now refined, and we don't anticipate that we'll have near as many low-performing charters in future," she said. For example, only five of 55 charter applications were approved last year. With these improvements and the new rules, O'Neill has hope that the new legislative session will pave the way for expanding the number of charters, currently capped at 215.

However, rules don't tell the whole story. In response to the Sunset Advisory Commission's recommendation of legislation to force the TEA to better monitor charters, the agency warned that after the loss of 200 staff positions in 2003 budget cuts, it simply doesn't have enough staff to handle the



Former superintendent Dolores Hillyer is currently under investigation for the failure of Texas Academy of Excellence.

job. Therein lies the rub: If the TEA can't enforce the new rules, the changes may do little more than help make the case that charters' problems have been solved, sidestepping what the TFT's Raab says is the real issue surrounding charters: whether their role is as a supplement to public education or, as some conservatives hope, its eventual replacement.

"We think charters have their place, but their place is to be engines of experimentation, and to bring back ideas and methods that can be used to improve all public schools," Raab said. "But it seems that many of the people pushing charters are more interested in taking apart public schools rather than developing alternative models for improving public schools."

The public can comment on the rules via the TEA Web site, [www.tea.state.tx.us](http://www.tea.state.tx.us), until Jan. 24. The new rules will take effect in March. – Rachel Proctor May

At their annual meeting in Philadelphia in December, the **National Black Caucus of State Legislators** passed a resolution condemning the **war on drugs** and supporting legislation repealing mandatory minimums and diverting nonviolent drug offenders into treatment programs. The resolution calls for legislation that includes "quantifiable and measurable goals" and "a drug policy agenda that prioritizes a public health, not a criminal justice approach, to drug policy. ... The war on drugs has failed, and while states have continually increased their expenditures to wage the war on drugs, policies which rely heavily on arrest and incarceration, have proven costly and ineffective at addressing these issues."

Among the members in attendance was state **Rep. Harold Dutton** of Houston, who said he wholeheartedly supports the NBCSL resolution, and has already heeded the group's call. Indeed, Dutton has already filed one bill (HB 254), which would decriminalize possession of small amounts of marijuana and downgrade sentences for possession of larger amounts. (Dutton filed a similar bill last session which languished in committee, but only after a public hearing

where former **Dallas Cowboy Mark Stepnoski** – head of the Texas chapter of **NORML** – testified in favor of the measure before a rapt audience of apparent legislator fans.) Dutton said the state spends too much money and resources to punish low-level drug offenders. "If a person has a drug habit, you're never going to make it go away by putting them in jail," he said. "Let's never make the cure worse than the disease."



In other positive news, the FDA last week approved a pilot study to determine whether the psychedelic drug **Ecstasy** can help terminally ill patients suffering with "end-of-life" anxiety and depression, reports the Drug Reform Coordination

Network. Pending final approval by the Drug Enforcement Administration (which has say-so over possession and use of all Schedule I drugs), the study, led by Harvard Medical School researcher **Dr. John Halpern**, will begin in the spring with 12 cancer patients in the Boston area. Halpern calls Ecstasy an "empathogen," which can reduce stress and increase empathy in users. Halpern's is the second Ecstasy study to receive FDA approval in recent months – ending years of prohibition in the wake of the psychedelic studies conducted by another Harvard researcher, **Timothy Leary**. In December, the FDA also approved a South Carolina study that is testing the use of Ecstasy in treating post-traumatic stress disorder. Halpern's study will be funded with a \$250,000 grant from the Florida-based Multidisciplinary Association for Psychedelic Studies.

Back to school means back to drug detection for the **Dallas ISD** which has signed a nearly \$50,000 contract with a Louisiana company to conduct "**trace scanner**" sweeps to detect the presence of drugs at 47 middle and high schools. The freshly inked contract means DISD will be

the first large school district in the country to use scanners to ferret out trace amounts of drugs on campus. The scanners pick up microscopic traces of substances and are commonly used in airports to detect bomb-making materials. DISD officials did preliminary scans last year in selected schools and found traces of heroin-laced marijuana and evidence of a so-called "love nest" in a school stairwell where students snorted coke, reports the *Houston Chronicle*. "They weren't the results we were looking for," DISD spokesman Donald Claxton told the daily. The suburban Red Oak school district hired the same company, **Trace Detection Services** to scan 1,500 high school students two years ago, in response to school officials' fears that two campuses were "awash in cocaine." Officials scanned lockers and school-issued ID cards, which "are school property, so they could be examined without invading students' privacy," Red Oak district police Chief Scott Lindsey told the paper. Instead of a sea of coke, officials mostly found traces of marijuana – on only 5% of students. The results were a "relief" Lindsey said, and district officials are planning a second scan. – Jordan Smith

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# MAKING COLLEGE A REALITY

**Austin Community College** president **Robert Aguero** knows how mystifying college can seem for students whose relatives haven't gone through the experience. He likes to recall a presentation he was giving a group of potential first-generation college students, in which he explained that a normal college load is 12 hours.

"Finally one student raised his hand and said, 'You know, I want to go to college, but I don't know if I can go 12 hours a day,'" said Aguero.

It is these kinds of misconceptions that ACC and **AISD** are hoping to dispel through a new **College Connection** program announced on Thursday. In what Aguero describes as "a hand-holding process," all seniors at AISD's 12 high schools will undergo a barrage of workshops, counseling sessions, and college fairs designed to help them hit testing and financial aid deadlines and to nail down the notion that post-secondary education is an inevitable part of their futures. Then, at the end of the semester, every AISD grad will be given a letter of acceptance to ACC. The idea, says AISD superintendent **Pat Forgione**, is to make college not just a vague aspiration, but a "natural progression from high school."

"At graduation I often ask students what they plan to do, and they say they want to go to ACC but they often haven't acted on it," he said. "If it's May and it hasn't been acted on, it's not going to be acted on."

The College Connection program is the latest in a series of ACC-AISD partnerships: AISD has also subcontracted with ACC to run its career and technology programs, and AISD students can participate in dual-credit programs in which students can earn ACC credit for classes they take in high school. (Perhaps as a next step, AISD could eliminate the middleman altogether and subcontract with ACC for an entire dual-credit high school experience, in which students graduate from high school with a college degree.) But in any case, many students will no doubt appreciate AISD's efforts to smooth the bumps between wanting to go to college, and actually making it to class.

— Rachel Proctor May

# YOU'RE ONLY CHEATING YOURSELF

You shouldn't have to say this to a bunch of teachers, but here it is: no cheating!

That's what **Texas Education Commissioner Shirley Neeley** said Monday as she announced the agency will hire an outside testing expert to review security procedures designed to prevent teachers from altering students' scores on high-stakes **TAKS** tests. "Texas educators understand that cheating on the test can be a career-ending move," said Neeley.

Neeley's announcement was sparked by a *Dallas Morning News* investigation that found suspicious increases in test scores at hundreds of Texas schools. Possible cheaters include dozens of schools in Dallas, Fort Worth, and Houston, plus three Houston charter schools that had garnered national attention for their seemingly miraculous performance.

Neeley urged people to remember that allegations of cheating affect only about 200 of the state's 7,500 schools. But while teacher groups said they welcomed any moves to ensure confidence in the integrity of Texas' school system, they worried that focusing on a few bad apples obscures larger prob-

lems with a testing system that itself, they say, is a bit rotten.

"We have to make sure that the public has confidence in the accountability system and the test scores," said Richard Kouri of the **Texas State Teachers Association**. "I think where we disagree is whether or not a single standardized test should be as important as it is in Texas."

Eric Allen of the **Association of Texas Professional Educators** said it would both remove incentives to cheat, and be a better teaching tool, to replace the current system in which schools must meet passing rates on year-end tests no matter how poorly prepared their students were at the beginning of the year, with one that measures individual students' progress over the course of a year.

"Usually when people cheat, it's because they don't have the resources to get the end goal without cheating," he said. Allen is also concerned that the scandal will cast aspersions over public education — no small concern at the beginning of a legislative session where the role of vouchers and charters will figure prominently.

— Rachel Proctor May

# SCHOOL REDESIGN LACKS RIGOR

**AISD** officials on Monday presented to the board of trustees a draft plan for the first stage of a **high school "re-design"** to instill greater academic rigor and career relevance to AISD's 12 high schools. The plan, inspired by a **Southern Regional Education Board** audit that showed AISD's academic rigor to be lacking and its career education in shambles, would develop three-course career "majors" at each school for the fall of 2005.

But trustees were frankly underwhelmed, indicating they'd need to see significant modifications before signing off on the proposed plan to provide specific career training at individual campuses, such as an HVAC program at Reagan or "hospitality" program at Johnston, as well as broad "academic" majors in math/science or the humanities at every school. For one thing, many felt that academic rigor, such as the SREB recommendation to require four years of math, was falling through the cracks. Moreover, trustee **Cheryl Bradley** complained that disadvantaged schools were once again getting the short end of the stick: For example, LBJ high school would have only

health science, journalism, and foreign language majors (in addition to the across-the-board math/science and humanities majors) while Anderson, which serves a much better-off population, would have engineering, architecture, biotechnology, pre-law, and more. "It's hard for me to want to move forward," said Bradley. "There's an inequity here. Someone must have seen it. Why wasn't it addressed?"

Bradley also expressed concern that two forums the administration had held in November to solicit community input on the plan weren't nearly enough, an opinion shared by trustee **Robert Schneider**. When **Mark Kincaid**, head of AISD's career and technology program, responded by saying the district would do more to get local businesses on board, Schneider said businesses aren't trustees' constituency, nor their main concern. "What we need is more community involvement," he said. "Our business is to teach kids. That's our number one priority."

The administration plans at least two more forums to discuss the plans in the coming months. — Rachel Proctor May

# YATES CONVICTION OVERTURNED

On Jan. 6, a three-judge panel of Texas' 1st Court of Appeals in Houston overturned the conviction of **Andrea Yates** after finding that false testimony by a prosecution witness violated Yates' rights, a ruling that once again raises questions about Texas' insanity defense. Yates was convicted and sentenced to life in prison for killing her five children in 2001 by drowning them in a bathtub. Yates claimed that killing her children was the only way to ensure they would be accepted in heaven; she called police after drowning the children one by one.

Yates pled insanity and at her trial five different mental health experts testified that she did not know right from wrong, or that she believed drowning her children was the right thing to do. Only one expert, forensic psychiatrist **Park Dietz**, who testified for the prosecution, opined that Yates was legally sane at the time of the killings. Indeed, Dietz testified that one episode of the television program **Law & Order**, for which he was a consultant, aired a show about a woman found innocent by reason of insanity in the drowning deaths of her children. Unfortunately for Dietz, no such episode had ever aired. Yates' attorneys asked for a mistrial after the program's producers called to alert them to Dietz's incorrect testimony, but that motion was denied. On Thursday, the 1st Court ruled that prosecutors used Dietz's false testimony and "connected the dots" to convince jurors that Yates had mimicked the behavior of a

fictional mom when she killed her children.

While the appellate court tossed Yates' case back to district court — which could result in a new trial — based solely on Dietz's testimony, the reversal highlights old questions about the fairness of Texas' insanity defense. Indeed, Dietz's determination that Yates was sane when she killed her children exposes the insufficiency of the current law, Yates' attorney George Parnham said at a press conference. Texas law asks jurors to determine a defendant's state of mind, specifically whether the defendant knew right from wrong at the time of the crime — a determination that critics of the law say imposes rationality on the irrational — but does not provide jurors with a definition of "know" or "wrong." Without that guidance, Parnham told reporters, experts "opine" those definitions from the witness stand. Compounding the situation, the law also defines loosely the qualifications needed by so-called experts asked to determine whether a defendant is sane — far less stringent requirements than are outlined for experts testifying regarding a defendant's competency to stand trial. Indeed, in May, legislators on the state Senate Jurisprudence Committee heard testimony related to Texas' "not guilty by reason of insanity" statute — an interim charge to consider whether the NGRI law should be changed to "guilty but insane." In their interim report, the committee concluded that the NGRI standard should not be changed, but noted that the law regarding the qualifications



The Yates Family

of experts testifying in insanity cases is "confusing and difficult to understand," and recommends that the state tighten the qualifications. That should "result in fewer disputes regarding the testimony of experts at trial," reads the report. Still, at press time, no corresponding legislation has been filed.

— Jordan Smith

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# PFURIOUS IN PFLUGERVILLE

Rhetoric and emotion are racing at top speed in Pflugerville – where on Feb. 5, residents will vote to support or reject the **Austin Jockey Club** bid to bring a horse-racing track to the northeast Austin suburb. Predictably, the quest to bring a herd of pfillies to town has earned both pfriends and pfoes – pitting neighbor against neighbor and property tax relief against wholesome pfamily pfun.

(Ed. note: *Okay Jordan, cut it out.*)

At direct issue is the AJC's bid to develop a 200-acre pari-mutuel racetrack at the intersection of Pecan Street – Pflugerville's main east-west downtown drag – and the future **State Highway 130** on the town's east side. The AJC holds a Texas Racing Commission Class 2 license (like **Manor Downs** the second largest track facility allowed) to operate the facility. In 2000, the AJC (a partnership that includes **Bryan Brown**, CEO of the **Retama Park** track outside San Antonio) sought to build the track in Austin, off East Riverside, but in August the AJC revised that plan, filing its intent with the TxRC to locate in Pflugerville. The AJC proposes a \$15 million track to host 20 live races each year and to simulcast races from around the country year-round.

In the first year of operation, the AJC expects to take in \$35 million in bets on simulcast races and \$3 million on live races – suggesting that the track itself is little more than an adjunct to the video gambling operation. To proponents, the AJC plan offers a way to offset high residential property taxes, create jobs, and establish an anchor for commercial development along the 130 corridor; to opponents, it promises traffic congestion, low-wage part-time jobs, the scourge of gambling, and not nearly enough tax relief to justify the grief.

To **Cliff Avery** an 18-year Pflugerville resident, two-term council member, and former chamber president, the proposal is a “tremendous opportunity” to get the city's

taxes back in balance. “We're overtaxed in Pflugerville. ... We're out of balance because we don't have the commercial property,” he said. “We can seize the opportunity to lower our tax rate and become competitive with ... other cities.” As Avery sees it, the track would boost the tax rolls without straining city services, provide the financial aid to widen Pecan Street, and ease the burden currently carried by single-family homesteads.

To others, like **Bruce Wood** also a long-time resident and head of the track-opponents group **Pflugerville Pamilies Pfirst**, the track is not in the city's best interest – there's the expected traffic congestion on Pecan, the only road for the racetrack and for the adjacent **Northeast Travis Co. Metropolitan Park** and beyond that the infrastructure costs that he figures would end up being carried by taxpayers. Moreover, Wood is worried that the track would lead to increased crime, boozing and, of course, gambling – especially if the Legislature legalizes so-called video lottery terminals (a fancy name for video slot machines), which could be operated out of TxRC-licensed tracks such as the AJC.

Indeed, determined to legalize VLTs, the gambling lobby has been pumping cash into legislators' pockets. According to **Texans for Public Justice's** latest “Lobby Watch” report, the Gov. Pery-appointed TxRC commissioners last summer approved AJC's sale of shares to new owners – including **Tack Development Ltd.**, which bought 10% and is controlled by realtor **Tim Timmerman** who owns 1,000 acres of land in Pflugerville, including the proposed track site. The infusion of cash and connections was predictable to opponents. “We knew from the very beginning that these guys could outspend us 10-to-one,” said Wood. Moreover, he said, Pflugerville residents weren't even aware of the proposal until August – two months after the Timmerman deal.



JOHN ANDERSON

Although the main opposition group, Pflugerville Pamilies Pfirst, boycotted the Jan. 6 debate, Pflugerville resident Darlene Cross showed up to speak out against the proposed horse track.

The perceived backdoor dealing has solidified the PPP's opposition. The city council has heard public testimony for and against the plan. On Nov. 30, they voted to put the question to a nonbinding referendum, and on Dec. 28, Mayor **Cat Callen** announced a public debate. But Wood said Callen's peremptory handling of the debate preparations – imposing an early date without effective consultation of the opponents – is a prime example of why PPP opposes the track. “If she wanted a big turnout, she went about it the wrong way,” Wood said. “We'd been after [a debate] for six months.” On Jan. 1, the PPP withdrew from the Jan. 6 debate. “The Mayor has launched a personal campaign to promote the racetrack that is undemocratic, heavy-handed, and tyrannical,” Wood said in a PPP press release. “[S]he has shown her total disregard for the people who elected her and support of the wealthy gambling interests.” Mayor Callen could not be reached at press time – although it should be noted that her elected position is without pay, and she also has a full-time job in the high tech industry.

Last month, the PPP filed a complaint with Gov. Rick Pery, alleging that the TxRC was breaking the law by allowing the trans-

fer of the AJC license purchased from Longhorn Downs in 1989. Outside the debate on Jan. 6, PPP offered attendees copies of an Aug. 8, 2004, e-mail from Avery to Callen (headlined “Mr. Avery – ‘Hired Gun or Honest Citizen?’”), in which Avery expresses his initial reluctance to support the track proposal – apparently suggesting that Avery, too, had sold out to wealthy gambling interests. Avery counters that his “knee-jerk” reaction to the proposal was negative but that after hearing additional information he changed his mind. “I was afraid that it was going to go through without any public discussion – we now know that's not going to happen,” he said. In fact, Avery thinks the opponents are overreacting. “I think a lot of these people are seeing guys in white shirts and black ties with bulges under their shirts,” when they think about a racetrack. “We're not afraid of bars around here,” he said, and “except for the 15 to 20 days of live racing, [the AJC track] is really just kind of a big sports bar.”

Another public forum is scheduled for Thursday, Jan. 20 at 7pm at Pflugerville Middle School (1600 W. Settlers Valley); the referendum election is scheduled for Feb. 5. For more info, see [www.noracetrack.com](http://www.noracetrack.com) and [www.supportpflugerville.org](http://www.supportpflugerville.org) – Jordan Smith

news

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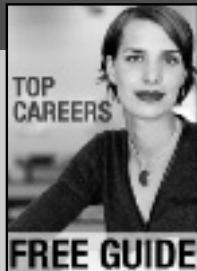


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# Hits, Errors, and Home Runs at ACTV

NEWS

After a year of noisy controversy, things seemed to be settling down at the **Austin Community Access Center** – better known as the administrative structure for the city's all-access airwaves, **Austin Community Television**. Apparently having vanquished the three-headed hydra of commercialization, programming regimentation, and the shotgun adoption of the walking-wounded **Austin Music Network** – and with internal agreements covering the same ready for approval – one might think ACTV would be in high spirits as the year turned. Instead, sudden talk of **missing operating funds** – possibly siphoned from ACTV bank accounts – has city auditors and the Travis Co. district attorney's office investigating the station, while ACTV producers denounce their board of directors for alleged improprieties, nepotism, and – once again – commercialism, in an explosion of long-simmering tension and resentment.

Trouble in ACTV-land resumed in earnest on Dec. 21, when the board cryptically suspended Executive Director **John Villareal** for "nonperformance of duties." Momentarily lost in the commotion was Villareal's own resignation letter, dated the day before: a terse, two-sentence statement, saying only he was no longer able to perform his duties. Weeks earlier, the city auditor had begun an investigation of ACTV finances, and more recently the Austin Police Department and the D.A. have been asked to review any related criminal issues, with the outcome still uncertain. In the latest casualty, on Tuesday board member **Henry Calderon** resigned, ostensibly because his daughter is employed at the station as a part-time accountant, in violation of ACAC anti-nepotism rules.

ACTV's **Producers Advisory Committee**, in theory an elected liaison between the board and the station's numerous producers, had been long inactive, and was only reconvened last summer to battle the board's proposal to "brand" ACTV's three stations

(cable channels 10, 11, and 16) as discrete religious, arts and entertainment, and "free speech" channels – the latter including the occasionally raucous call-in shows most often associated with access television. In the fall, the reformed PAC began to hear disturbing rumors about the station's financial management.

At a Friday, Sept. 10 PAC meeting, producers decided to contact the city auditor. Producer and PAC Chair **Stefan Wray** says that during the following weekend, he had a conversation with former board member **Sharon Brady** during which Brady said she was concerned about money possibly missing from the station's savings account. According to Wray, Brady told him the savings account, which had contained about \$35,000 in accumulated year-end surpluses some five years before, now held only \$3,000. Furthermore, Brady told him, the board had never authorized any expenditures out of the savings account, and any check



ACTV board Chair Ron Frank

written on it had to be signed by a board officer as well as by one of the staff administrators. The producers contacted the auditor's office on Sept. 13, and the investigation apparently began shortly thereafter.

In the wake of Villareal's resignation, the producers are aiming their continuing criticism at the board, especially current chair **Ron Frank**. "It's a good thing he wasn't Nero," a producer said of Frank at ACTV headquarters last Friday, as producers held a forum for candidates in the upcoming PAC election. "He wouldn't be fiddling while Rome burned, he'd be out of town!" This sentiment reflects the frustration many producers feel with the board, and they credit the now-revived PAC with shedding light on the station's current troubles, even while certain board members, they believe, were blissfully ignorant – or perhaps worse, the producers complain (in a welter of miscellaneous and largely unsubstantiated accusations).

On Friday, some producers were cracking wise in the station's foyer, while on a soundstage within, a dozen others were addressing their colleagues and Austin viewers in a televised PAC candidate forum in anticipation of the Jan. 20 election. During his turn, current PAC chair Wray reiterated his distrust of the current board. Alluding to his September conversation with Sharon Brady, Wray said, "Brady told me she had serious concerns about Henry Calderon and John Villareal. She said she had reason to believe there was money missing from ACTV bank accounts." In the wake of the resignations of Villareal and Calderon, Wray said, "I think board president Ron Frank needs to resign too. I'm not suggesting Frank is involved with missing funds, but it seems to have happened under his watch."

Wray was careful to avoid linking Frank directly to the financial investigation, but he and several other producers obviously distrust Frank's stewardship. Candidate **George Wooley** alluded vaguely to "threats" at the



Former Executive Director John Villareal

station under Frank and "the tyrants that run the place," while Wray circulated a petition among the producers calling for Frank's removal. Wray and other producers say Frank was instrumental in pushing the apparently abandoned "image enhancement" proposal that would have separated ACTV shows into content-classified chunks.

As it happens, Frank also works as a motivational corporate speaker – or, as his Web site, [www.ronfrank.com](http://www.ronfrank.com) describes it, "the designated hitter for the corporate league." In a testimonial to Frank's inspirational talents, **Time Warner Cable**, which hosts the ACTV stations, and collects from its customers the fees that comprise the bulk of ACTV's budget) proclaims on the site, "Ron Frank didn't just get a base hit at our conference – he knocked it clean out of the park!" The fee Frank accordingly collected from Time Warner – potentially a conflict of interest with his voluntary position on the ACTV board – has become no small point of contention among the station's producers, who loudly suspect that Time Warner is simply awaiting its best opportunity to take back the ACTV channels.

– Wells Dunbar

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# THE HIGHTOWER REPORT

BY JIM HIGHTOWER

## CREEPING BIOMETRICS

Am I the only one who thinks it's a teeny bit ironic that a visit to the Statue of Liberty – a world-renowned symbol of America's freedoms – now requires us visitors to surrender a piece of our freedom?

The founders knew from hard experience with the British crown that the protection of individual privacy from the prying eye of authorities was essential for any country striving to be the "Land of the Free." Your personal matters and movements are supposed to be just that – personal, beyond the reach of either government or corporate snoops.

But a creeping (and increasingly creepy) intrusion industry is pushing aggressively into our everyday lives, bolstered by government laws and money. Everything from your travel to your purchases are tracked by massive networks of computers. And now they want not merely data, but little personal pieces of us: our fingerprints, facial features, the iris pattern of our eyes.

To go up into the Statue of Liberty, for example, you now must store your backpacks and such in public lockers. Fine. But rather than the uncomplicated, unobtrusive system of old – put your bag in a locker, drop a coin, take the key, and go – the new system requires that you touch an electronic reader that scans your fingerprint.

This means that your own digit is now the key for getting back your bag ... and the key for what else? Oh, say the operators, trust us – we don't send your print to the authorities. Really? How do we know that? Various government agencies are now authorized to seize our library records or banking information – why would they not feel equally free to grab our biometric data?

Indeed, your digit is going commercial. Piggly Wiggly, Thriftway, and Kroger are among the corporations already beginning to ask that we use our fingerprints, rather than credit cards, to make purchases. It's taking away our privacy, one finger at a time.

## CELL-PHONE NATTERING AT 30,000 FEET

Buckle your seat belts, buckaroos! Apparently, the airlines feel they've not done enough to make air travel a stress-filled and downright irritating experience – so now they're pushing a plan to let some cell-phone jerk sit in the seat next to you and yammer nonstop at high volume about nothing for two or three hours as you wing across the country. That's a definition of hell ... and it's a surefire setup for some serious air rage at 30,000 feet.

On practically every flight these days you'll encounter cell-phone maniacs, barking self-importantly into their little chunks of plastic. These callers seem to think that the rest of us will consider them hot shots for calling from a plane. It's pathetic, and the more pathetic they are, the louder they talk, annoying passengers for several rows around. I've seen passengers come close to blows with those pretentious prattlers.

The saving grace has been that the noise ceases once the plane takes off, for cell phones can interfere with the pilot's communications and must be shut off during flight. But the airlines are now seeking regulatory approval for new technology that will let the noisy ones natter into their cell phones clear across the country. "Bob, this is Jack. I'm on the plane to Portland, so this is a good time to go over our third-quarter sales figures." "Beatrice? Hi, it's Nancy. I'm in the air, can you believe it? Have I told you about my bladder condition? What ... you can't hear me? OK, I'll speak louder."

It's going to get ugly up there if this thing goes through. Yet the airlines see it as a moneymaker, so the Bushites are pushing to OK the change, freeing the airlines to make a buck on air rage.

I could be one of those ragers! A few hours of flight time is one of the last sanctuaries of cell-phone silence in our harried world. Must we fill it with infuriating noise-makers just because it's technologically possible? To oppose this intrusion, contact the FCC's Public Comments page at [www.fcc.gov](http://www.fcc.gov).

*Jim Hightower is the bestselling author of Let's Stop Beating Around the Bush on sale from Viking Press. For more information, visit [www.jimhightower.com](http://www.jimhightower.com).*

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# FROM SCHOOLS TO ... NUTS

THE 79TH LEGE HASN'T BEEN HERE BEFORE - IT ONLY SEEMS LIKE IT BY THE NEWS STAFF



DOUG POTTER

As the 79th Lege opens to a challenging beginning – nothing like starting off a session with the Dance of the Sore Losers – it's tempting simply to reiterate a column I wrote last spring, at the opening of the "special" session on public school finance. "Whatever else happens over the next 30 days ... Texans should expect an education. Not necessarily about public schools and their needs and resources, but about the nature of political power and its exercise in Texas. Like it or not, we're about to receive a high-speed seminar."



CAPITOL CHRONICLE

Not much has changed since May. Since a regular session has 140 days, the education will not be quite so accelerated, but the subject remains the same: Who holds political power in Texas and how is it

exercised? Although the dominant interests remain roughly the same – energy, petrochemicals, insurance, pharmaceuticals, construction, agriculture, now burnished a little bit by high tech – the specific answer (beyond a reflexive "No New Taxes") tends to be a fluid one, depending on the issues confronting a given session. This week Gov. Perry made it official: The "emergency" subjects for this session will be Adult Protective Services, Child Protective Services, and "education legislation," the latter formulation carefully avoiding raising expectations too high for an increase in public school funding.

In his remarks accompanying the designation, Perry emphasized property tax cuts and education "reform" above additional

funding, and incentive or "merit" pay above any across-the-board increase in teacher salaries. As it was in the spring, that will be the choreography of the continuing Republican two-step over public school finance; how can we increase the available funding for public schools (as demanded both by statewide demographics and the rising voices of our suburban constituents) yet maintain the risible level of taxation that we are committed to both ideologically and structurally?

One way to imagine the solution is to consider what's being done about much smaller yet more urgent situations, the crises in both adult and child protective services. As these essential safety-net services were allowed steadily to deteriorate, the inevitable headline tragedies to elderly and youthful clients finally exploded this year. Last week, coinciding with the release of the Health and Human Services review, Perry proposed \$329 million in new funding to CPS that would bring monthly caseloads down into the 40s – a level, Scott McCown of the Center for Public Policy Priorities acerbically pointed out, almost twice as high as that when then Gov. George W. Bush declared the agency in "crisis." Let's suppose the Lege duly enacts the governor's proposal (or similar ones prefiled in both houses), and then adds a proportionate amount for APS. That should just about consume the \$400 million in "surplus" funding that Comptroller Carole Keeton Strayhorn announced on Monday. Anything left over for the schools ... or teachers ... or children's health insurance ... or higher ed ... or environmental protection ... or even bigod prisons?

You get the idea – the session hasn't even begun, and the poor-mouthing is in full chorus. There does seem to be a working consensus, at least on the Senate side, for some kind of "broad-based business

tax" to replace the proposed 25-33% cut in property taxes, but little such (audible) sentiment in the House, and virtually no enthusiasm anywhere to find a mix of taxes that will raise additional funding (that is, something approaching adequacy) for public schools. One can expect, of course, that the gambling lobby is saddled up and ready to ride hard into the vacuum.

There is one new factor that may increase the pressure – the Judge John Dietz court decision that, pending the state's Supreme Court appeal, would require the Lege both to reduce (or replace) the dependence on local property taxes and to increase the sufficiency and equity of school funding. In recent weeks, one rumor making the rounds was that the Lege would find some way to solve the first part of the equation – moving the money around – and hope that the courts would wink at the second part – actually adding funding. Public school advocates say it just won't work. Asked about that possibility last week, the Equity Center's Wayne Pierce replied, "I'm always optimistic. ... But the idea that we can respond to the court's decision without providing new money for the schools is literally just burying your head in the sand."

Alas, it wouldn't be the first time that the Texas Legislature adopted the legendary posture of the ostrich in response to the state's real problems, and instead turned to regulating our private lives, our sexual habits, our amusements. On the following pages, our News staff takes an early look at the trends and preoccupations of the 79th Lege, as revealed by a sampling of the bills that hit the printer in the last few weeks. Consider this your introduction to the gathering circus. As the weeks go by, we'll be providing regular snapshots of the action under the Big Top. – Michael King

## Can We Afford Band-Aids?

Lawmakers will be called on to put their money where their mouths are in 2005, and to restore cuts made last session to the Children's Health Insurance Program, which cast 150,000 children out of the state's safety net. Even many conservatives concede that 2003 budget writers went too far in their determination to wipe out a \$10 billion shortfall without (directly) raising taxes.

This year there's a lot of talk about restoring all or part of the cuts that many believe cost the health care budget ring-leader, former state Rep. Arlene Wohlgenuth, R-Burleson, her chance of ousting U.S. Rep. Chet Edwards, D-Waco, who defeated her in spite of redistricting. Republicans say they are seeing the light. Lt. Gov. David Dewhurst said last week he'd like to see some of the dropped medical benefits, such as dental, vision, and hearing, restored to CHIP. Sen. Jane Nelson, R-Lewisville, is taking the lead on prioritizing the funding needs of the needy in her visible role as chair of the Senate Committee on Health and Human Services. GOP Sen. Kip Averitt of Waco was one of the first to file legislation to reverse the CHIP-slashing of the previous session.

But talk is cheap when weighed against a legislative

agenda full of sticky-wicket issues to tackle this session, with the school finance conundrum topping the list. Moreover, Comptroller Carole Keeton Strayhorn's budget estimate gives legislators \$400 million to work with this session and, in the larger scheme of the state's overall health care crisis, even with the best intentions that's not enough to cure everything. Besides CHIP, there are other nagging questions: What to do about funding the ever-expanding Medicaid rolls? How to make health insurance more affordable for teachers and employees in the private sector? How far to take a much-needed overhaul of the state's workers compensation system? And how long will Texas continue to have one of the worst health care records in the nation?

At the moment, the most popular method for restoring CHIP cuts is to raise the cigarette tax. State Reps. Elliott Naishtat, D-Austin, and Carlos Uresti, D-San Antonio, have each filed bills that would do just that. Naishtat wants to increase the tax by a buck a pack. (Unfortunately, the cigarette tax has been earmarked for virtually every new expense, including public school finance – it won't stretch that far.)

In the short term, chances are looking favorable for a CHIP fix. But will this bipartisan soft-heartedness hold firm for the long term? We'll get back to you on that. – Amy Smith



DOUG POTTER

CONTINUED ON P30

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## Higher Ed: When Is Action Not Affirmative?

Take one UT-Austin president (Larry Faulkner) who complains that the law guaranteeing automatic admission to high schoolers who graduate in the top 10% of their class hamstrings the admissions process. Add the many Texans who dislike the top 10% plan because it reminds them of what it was designed to replace, nasty old affirmative action – and not incidentally, because many suburban white Texas kids were long accustomed to coasting into Austin on Ladies and Gentlemen's B's.

The result is something like HB 37, a bill by Sen. Rob Eissler, R-The Woodlands, that would revise the law to guarantee admission to a UT school, but not necessarily the flagship. Since most 10 percenters don't need any help being accepted to, say, UT-El Paso, HB 37 is basically an evisceration. While a Supreme Court ruling enabled UT to again consider race in admissions, making the 10% plan less important in ensuring racial diversity, those who argue that the law also helped increase geographic and economic diversity will likely come to its defense. – Rachel Proctor May

## Campaign Finance Tug-of-War

The campaign finance debate could reach new highs (or lows) this session as legislators consider whether existing laws banning corporate and union money in politics should be strengthened or diluted. Reps. Craig Eiland, D-Galveston, and Todd Smith, R-Eules, are expected to file legislation that would broaden a similar bill filed by Austin Democratic Rep. Elliott Naishtat. Naishtat's HB 72 would ban so-called "issue ads" – nominally "educational" ads that are in fact stealthily partisan. The Eiland/Smith proposal would also tighten the existing prohibition on corporate money in political campaigns, and clarify what, exactly, qualifies as a corporate or union "administrative expense" on financial

reports that they're required to file with the Texas Ethics Commission. The latter also seeks to shed more light on organizations' spending habits during political cycles.

On the other hand, the state GOP's favorite attorney, Andy Taylor, is expected to lobby for legislation that would legalize corporate campaign contributions. Corporate money in politics has assumed new dimensions since the last session, which coincided with Travis Co. District Attorney Ronnie Earle's initiating an investigation into political action committees run by the Texas Association of Business (represented by Taylor) and Texans for a Republican Majority. Both groups relied heavily on corporate dollars to finance ad campaigns that helped produce a GOP House majority. The criminal probe continues, and has thus far produced indictments against three associates of TRMPAC founder U.S. House Majority Leader Tom DeLay. House Speaker Tom Craddick, also a focus of Earle's investigation, could find himself in an uncomfortable position if and when this particular issue hits the floor.

Fred Lewis, who heads the reform advocacy group Campaigns for People, said the bills, despite their dry language on paper, could make for an interesting session. "We're going to have a very serious discussion about these issues," he said. "This is going to be a very important fight, and I believe we will have a good chance of prevailing." – A.S.

## Don't Ask, Don't Tell ... Just Don't

We've come to expect the biannual filing of gay-bashing bills, and with clockwork predictability, right-wing GOP Reps. Warren Chisum of Pampa and Robert Talton of Pasadena have already cast the first set of stones. The two lawmakers have filed separate bills that seek a state constitutional amendment to ban gay marriage in Texas. Chisum's House Joint Resolution 6 was the first bill out of the gate, but Talton one-upped his colleague with legislation that would prohibit not only marriage but civil

## Return of the Voucher Vampires

As if school finance, part IV, weren't enough, dozens of more specific education bills have already been prefiled, touching on everything from discipline for bullies to restoring last session's cuts to teacher health insurance. The Texas Education Agency is also up for its 10-year reauthorization, also known as a "sunset" review – sometimes the scene of useful reforms, but inevitably an occasion for much legislative posturing. The heavy dose of ed policy bills suggests some major fights are in the works – either as a supplement to, or a means of distraction from, serious school finance reform.

Clink ... clink ... clink. Hear that? That's the sound of shiny silver spurs striding toward Main Street for the great voucher showdown of 2005. One of the session's earliest prefiled bills was HB 12, by San Antonio Republican Rep. Frank Corte. This is the now perennial "pilot" voucher bill, designed to pay private school tuition for kids in "failing" schools in Texas' six largest school districts – thereby removing that income (but not the fixed district expenses) for the kids who remain.

Past voucher bills, despite reflexive support from the Republican leader-



DOUG POTTER

ship, have met death on the Capitol floor, largely because of strong Democratic opposition joined by rural Republicans who see nothing in the bill for their constituents. But should HB 12 meet the same fate, Corte says, he's ready to attach voucher legislation to one (or more) of the many other education bills: raises and health insurance for teachers, school finance, even TEA reauthorization. Voucher opponents, such as teachers' organizations and the Coalition for Public Schools, say they're ready to oppose any bill that includes vouchers. – R.P.M.

unions between same-sex couples (HJR 10). The Lesbian/Gay Rights Lobby of Texas also expects to see legislative attempts to deny gay/lesbian/bisexual/transgender individuals the right to adopt or serve as foster parents. Talton filed a similar bill in 2003, but not even his fellow conservatives on the State Affairs Committee could bring themselves to vote on the measure in the face of large-scale opposition, not to mention the devastating impact the bill would have on the state's foster care system.

Meanwhile, the national spotlight is on Texas as gay rights activists from all over head to Texas this weekend to map out opposition strategies to the right wing's "homosexual agenda." Leaders of the National Gay and

Lesbian Task Force will be in Austin for an old-fashioned Power Summit that takes place Jan. 15-17. The national leaders will provide gay rights activists from Texas and other states some essential campaign guidelines for defeating anti-gay constitutional amendments in Texas and elsewhere.

Notwithstanding the hard-right faction, the gay rights lobby can now call on a fair number of allies in the House and Senate to lead the fight against any gay-bashing bills that reach the floor. As she did in the 2003 session, Rep. Jessica Farrar, D-Houston, has again filed a bill (HB 143) that would prohibit employment discrimination based on sexual orientation or gender identity. – A.S.

continued on p.32

NEWS



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## Drug Warriors and Cowboys

At press time, no less than 10 filed bills relate to possessing, cooking, or trafficking in methamphetamine, from a bipartisan brace of legislators: Sen. Jane Nelson, R-Lewisville; Sen. Craig Estes, R-Wichita Falls; Democratic Sen. Leticia Van de Putte, D-San Antonio; and Rep. Leo Berman, R-Tyler. Yet even should they become law, the measures are likely doomed to fail. In a replay of unlearned lessons past, the legislative meth-hunters attack the speed problem almost exclusively through enhanced criminal punishments, including a new scheme of mandatory minimums. For example, Estes, Van de Putte, and Berman all propose that possession of less than one gram (about one twenty-eighth of an ounce) of meth be raised to a third-degree felony, or a second-degree felony if a child is exposed to the manufacture or use. Similarly, possession of between 1 and 4 grams would be raised to a first-degree felony, or a man-min incarceration of 10 years if a child is exposed – and so on and so on. In short, the bills would mean more costly prison-clogging, but fail to propose any targeted treatment for addicts.

By contrast, Rep. Harold Dutton, D-Houston, is once again seeking to decriminalize possession of small amounts of marijuana, and to lessen the punishment for possession of larger amounts. Under Dutton's HB 254, possession of up to 1 oz. of pot would be punishable only by a maximum \$500 fine; possession of between 1 and 2 ozs. would be downgraded to a Class B misdemeanor, possession of between 2 and 4 ozs. a Class A misdemeanor offense. Although the bill's ultimate prospects are slim, the House Criminal Jurisprudence Committee is likely to keep it active long enough to secure another hearing with former Dallas Cowboy Mark Stepnoski, president of Texas NORML, who testified before a rapt dais in 2003.

—Jordan Smith

## Apothecary Rights

Thus far there's no sign of the Right's favorite "Life-Begins-When-We-Say-So" bill, but that doesn't mean the Lege's Personal-Friends-of-God are slacking. Indeed, Rep. Frank "The Fetus" Corte, R-San Antonio, has already begun his biennial assault on reproductive freedom, this time under guise of defending the moral rectitude of pharmacists. That's right, in the battle between women's right to health care and pill dispensers, Corte is putting his legislative power behind moralistic drug salesmen. Under HB 16, Corte proposes allowing pharmacists to refuse to fill prescriptions for so-called "emergency contraceptives" – which he defines as all pharmaceutical birth control pills. And while proposing that discrimination or retaliation against a self-righteous pharmacist – that is, requiring them to do their jobs – will not be tolerated, Corte offers no alternative mechanism for prescription-holders who are turned away.

## Smoke Gets in Your Skies

Although few bills have yet been pre-filed, several big environmental issues that pit decidedly non-fleece-wearing folks against powerful business interests are percolating. Water is a perennial statewide issue, and growing more contentious by the session. As growing commercial demand for water has run roughshod over the state's antiquated water laws, West Texans are hoping for more clarity over their rights in relation to those of private companies to pump out and sell groundwater.

Closer to home is the issue of rock-crushing operations. Underneath those glorious mesquite-stubbed Hill Country landscapes, increasingly dotted with high-end estates and subdivisions, are tons of quality limestone. Dug up and crushed into aggregate, limestone is a key ingredient in the miles and miles of roads required for Hill Country development – but the processing pollutes the air and water (including the Edwards Aquifer), makes lots of noise, and looks ugly to boot. Residents of swanky places like Ruby Ranch in Hays County have begun to sound like veritable Erin Brockoviches of the Lexus set; they're demanding a greater voice in permit-granting decisions, and even (gasp!) more government regulation. Cyrus Reed of the Texas Center for Policy Studies describes Sens. Troy Fraser, R-Marble Falls, and Craig Estes, R-Wichita Falls – neither of whom exactly hang with the Sierra Club – as probable allies. (Both senators' offices said they were still studying the

Meanwhile, Houston Democrat Rep. Jessica Farrar has filed two offerings that would revise the Corte-authored "Informed Consent" statute passed last season, which requires women to review state-printed abortion-related propaganda before terminating a pregnancy. Farrar's bills, HB 145 and HB 146, seek to exempt rape victims and women who have a "severe and irreversible abnormality" in a fetus from the required reading and 24-hour waiting period (during which, presumably, they could while away the time by shopping for a handgun – no delay required). —J.S.

## Tried to Death

Capital punishment has already earned several honorable filings – but even with the U.S. Supreme Court currently taking a dim view of Texas death penalty practice, Texans shouldn't hold their breath in anticipation of dramatic changes. Sen. Eddie Lucio, D-Brownsville, and Rep. Ruth Jones McClendon, D-San Antonio, have each filed life-without-parole bills (SB 60 and HB 66) – perennial teeth-gnashers for prosecutors, who speciously argue that a third capital-sentencing option would end in terminal confusion for presumably stone-cold stupid jurors. What they really fear, of course, is that a



issue.) Will the well-off link arms with Texans for whom the neighborhood polluter is not a quarry but a benzene-spewing refinery?

Probably not. But someday it may no longer pay to pollute in Texas. In 2003, the state auditor confirmed that the fines the Texas Commission on Environmental Quality levies against polluters is dwarfed by the amount of money the polluters can make by ignoring the laws. The TCEQ is undertaking yet another internal review – environmentalists hope for a bill to force them in the right direction.

Meanwhile, industry will no doubt continue pushing for less regulation and enforcement, for example by limiting the rights of citizens to hold TCEQ "contested case hearings" that challenge polluters' practices or new sources of pollution. An effort to weaken the contested case hearing legislation failed last session; Mary Kelly of Environmental Defense says she's hoping for a replay. "Hopefully we'll just battle each other to a draw," she said, "and then TCEQ will move on its own." —R.P.M.

no-parole option would lessen their ability to secure a death sentence. McClendon has also proposed a ban on executing juvenile offenders, a bill that may very well be rendered moot by the U.S. Supreme Court's opinion in a pending Missouri juvie death case (a decision in *Roper v. Missouri* is expected soon).

Although the Supremes banned execution of the mentally retarded in 2002, Texas lawmakers are still arguing over how to incorporate that ban into the state's capital statute. As usual, there are two competing proposals – pre- and post-trial systems. Sen. Rodney Ellis, D-Houston, is again proposing that a determination of a defendant's mental retardation be made during a pretrial special hearing with an individual jury. In the other corner is Palestine Republican Sen. Todd Staples, who would prefer to add a fourth "special question" to the list jurors now ponder during the sentencing portion of a capital trial. The cumulative answer determines whether a defendant is sentenced to death; an affirmative finding of mental retardation – by a preponderance of the evidence – would prevent a death sentence, but jurors would not be bound to accept a past finding of mental retardation as grounds for answering "yes" to that question. —J.S.

## Bill Watch: A Very Brief Selection

### THE GOOD

**SB 37 (Zaffirini):** Would grant victims of sexual assault the right to receive a forensic rape exam, if the alleged assault is reported to law enforcement within 96 hours.

**SB 63 (Staples):** Would provide a \$200/month raise to every state employee. It's a start.

**HB 23 (Brown):** Expect the status quo to prevail over Fred Brown's bill, which would prohibit the dubious use of credit-scoring in underwriting.

**HB 24 (Thompson):** Would raise the monthly personal needs allowance of nursing home Medicaid patients from \$45 to \$75, undoing some of the damage of 2003.

**HB 52 (Hopson):** Would restore the \$1,000 health care stipend to teachers, slashed more than half by the 2003 session.

**HB 171 (Dukes):** Would install straightforward caseload limits for Child Protective Services caseworkers, moving downward toward 18 per month (still above federal standards).

### THE BAD

**HB 17 (Corte):** In latest wrinkle in "parental consent" to abortions, Corte proposes collecting "statistical information" on judicial bypasses to consent – with the transparent intent to dodge or intimidate judges deemed soft on consent.

**HB 220 (Howard):** Would allow the State Board of Education to reject textbooks not only for "factual errors" – the Lege's feeble attempt to block the board's worst ideological excesses – but for "errors of commission or omission related to viewpoint discrimination or special interest advocacy." The change would give SBOE members even more leeway to commit and omit to their hearts' content.

**HB 65 (McClendon):** Would authorize large municipalities to create and enforce random Drug Free Zones around any geographical area, presumably targeting "drug-infested" areas; threatened enforcement includes the possibility of banishment from a DFZ neighborhood.

**HJR 12 (Branch):** Dallas Rep. Dan Branch is still mad about the Democrats' anti-re-districting quorum break – this is an attempt to amend the Constitution to limit quorum counts to legislators who are in the state. Strict constructionists, anyone?

### THE GOOFY

**HB 54 (Branch):** The feel-good proposal of 2005, requiring a record vote on all final actions – a children's crusade joined this year by the state's major dailies. This seemingly unobjectionable "good-government" notion will slow the process, indirectly bury some good bills, and otherwise accomplish little.

**HB 55 (Grusendorf); HB 109 (Wong):** Grusendorf's bill would designate a segment of I-20 the "Ronald Reagan Memorial Highway"; Wong's even goofier bill would name the Capitol roundabout the "Ronald Reagan Circle" – why not just "Road to Nowhere"?

**HB 93 (Riddle):** The death certificate of an executed inmate currently lists the cause of death as "homicide" (that is, death by human action); this rhetorical precision outrages capital punishment supporters, who want it changed to "judicial execution."

**HB 137 (Paxton):** Would allow TxDOT to erect "Welcome to Texas" signs and include the phrase "Drive Friendly" and "Proud to be Home of President George W. Bush." Also known as "the Brown-Noser's Bill."



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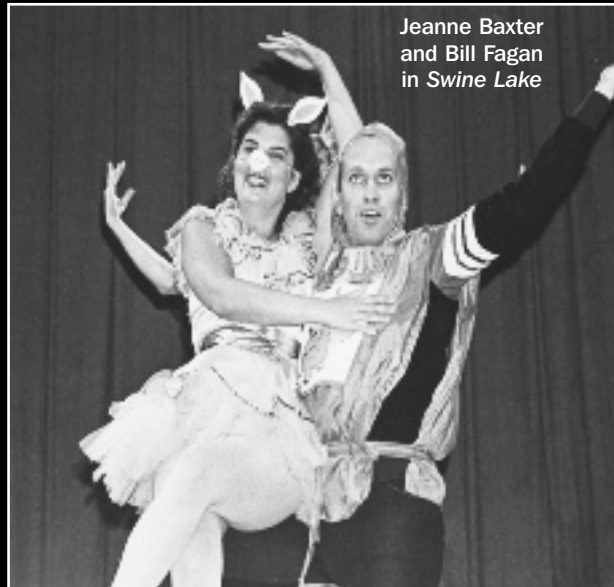
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Jeanne Baxter and Bill Fagan in *Swine Lake*

## IN MEMORIAM: BILL FAGAN

One of the leading lights of Esther's Follies' early years is gone. Bill Fagan, a gifted comedian and writer, passed away in San Antonio on the first day of the new year. He was 48.

Born into a large Alamo City family – he was the fifth of seven children – Fagan quickly distinguished himself with his wit and theatrical skills. He came to Austin in the Seventies to study drama at UT and soon found his way onto local stages, appearing at Capitol City Playhouse in *Cabaret* (in a gorilla suit), in a UT Department of Theatre revival of *Company* and, in 1985, in the Groucho-inspired leading role in *A Day in Hollywood/A Night in the Ukraine* for Live Oak Productions. (In the *Chronicle's* review, Wayne Lemon labeled his performance "uncanny.") He also helped launch one of Austin's first improv comedy troupes, the Hilarions: Gladiators of Comedy. Most of his time onstage, however, was spent at Esther's, where he was inspired in works from *Swine Lake* to *Cat! Musical on a Hot Tin Roof* and as characters, from the sweater-clad host of *Mr. Esther's Neighborhood* to Wolfgang I'm-a-genius Mozart to the blond third of Peter, Paul, and Mounds.

Fagan was born to comedy; it came to him as naturally as breathing, and his delivery had an ease to it bordering on non-

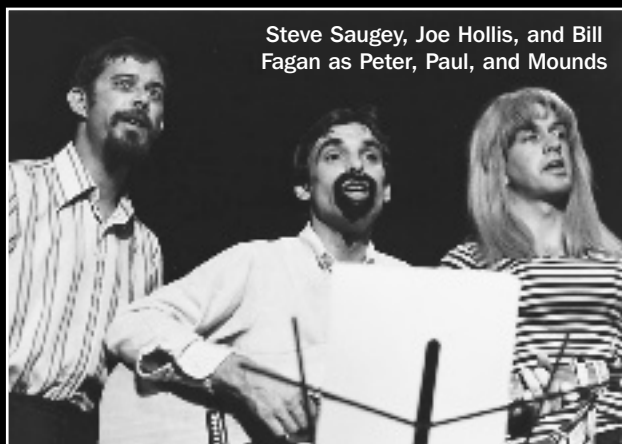
chance. No gag of his, verbal or physical, ever felt forced, and it was the funnier for it. Moreover, he was blessed with both a wicked eye for parody and a boyish charm that enabled him to say the most outrageous things – which was often – and remain appealing. But maybe that was his genuine good heart shining through. Follies founder Shannon Sedwick calls him the "sweetest person in the world," and Fritz Blaw, who waited tables with Fagan at the legendary Austin eateries Another Raw Deal and Buffalo Grille, says Fagan was "a great ray of fun in my life."

In the late Eighties, Fagan moved to Los Angeles, where he joined the West Coast incarnation of the Hilarions founded by Austin expatriates (and fellow Follies alumni) Michael Caldwell and Rachel Winfree. There he teamed with composer Jeff Scott to create a number of musical spoofs, including *All About Christmas Eve*, *P.M.S. Pinafore: A Period Piece*, the revue *Bombed a Lot! The Music of Peter Buoy Whyder* and the two-act *'Til Death Do Us Start*. The last few years saw Fagan return to San Antonio, where he stayed busy at San Pedro Playhouse, in productions of *Titanic*, *Jesus Christ Superstar*, *Big River*, *Guys and Dolls*, *Jekyll and Hyde*, *A Little Night Music* and, once again, *Cabaret*.

In the Comedy Club Up Yonder, Fagan is no doubt already in rehearsals for the celestial version of the Follies, with the amazing roster of comic talent already there: Joe Hollis (1985), William Dente (1989), Doug Dyer (1991), Margaret Wiley (1999), and Joel McKean (2003).

He is survived by his six siblings – Sister Mary Fagan, Martha Taylor, Tom Fagan, Marian Fagan, Margaret Jobst, and Patrick Fagan – and countless friends and fans. He will be missed.

– Robert Faïres



Steve Saugey, Joe Hollis, and Bill Fagan as Peter, Paul, and Mounds



## NEW CITY ENDORSEMENT OF LONG CENTER ON TAP

This week, the Long Center's lease of the Palmer Auditorium site for its proposed performing arts complex is up for renewal by the city, and while the project hit some rough road during the downturn, reports suggest City Council is happy with its current direction and will give the extension its seal of approval. Part of council's confidence comes from the city manager's report on the center's fundraising efforts, which have improved considerably in the past year (to the tune of almost \$10 million) after the center was scaled back from four venues to two (the 2,300-seat concert hall and 250-seat studio theatre) in 2003, with the option of adding a 700-seat space and a rehearsal hall some time in the future. Three changes are to be proposed to the lease as drafted five years ago: 1) revising the number of venues; 2) setting boundaries for the \$10 million endowment that will provide income for funding the center's operation, so the city can access one-quarter of it whenever it wants, but the rest is dedicated to a trust account that can't be touched by the center or the city; and 3) stipulating that construction has to start within 30 days after all building permits are issued. If this does sail through the January 13 council meeting – it's on the agenda for 2pm – we could be looking at the long-awaited groundbreaking for the Long Center this spring.

– R.F.

## DEVEARE SMITH VISITS – AND INHABITS – AUSTIN

Last summer, *House Arrest* showed us Anna Deveare Smith's search for the American character in the White House. Now, her search is continuing in Austin. The Zachary Scott Theatre Center is bringing the probing theatre artist and educator to town for a special performance in which she'll present theatrical portraits of select local citizens drawn from interviews she'll conduct here. As in *House Arrest* and her signature works *Fires in the Mirror: Crown Heights, Brooklyn, and Other Identities* and *Twilight: Los Angeles*, these Violet Crown portraits will feature Deveare Smith transforming herself into subjects she has interviewed, using their words, their voices, their gestures, their mannerisms, to share insights into their individual lives and our national life.



Count on this singular theatre-maker to offer excerpts from her best-known plays during *An Evening With Anna Devere Smith* set for Saturday, Feb. 12, 8pm, on Zach's Kleberg Stage. But also expect those in attendance that night to be most eagerly awaiting those onstage re-creations of their own. (As witnessed by the whoops and hollers that greeted Ann Richards, as portrayed by Karen Kuykendall, in nearly every performance of *House Arrest* at Zach.)

Speaking of the governor, we'll likely get to see Deveare Smith's take on her in the program, which Gov. Richards is hosting, along with Chula Reynolds (a friend of Deveare Smith's, who helped arrange and sponsor the performance), Molly Ivins, Eddie Safady, and Evan Smith, who – need it be said? – is no relation to the theatre artist. Safady will also host a private brunch for Deveare Smith at his elegant Congress Avenue digs on the morning after her *Evening* – for sponsor – ship information, call Michele Scherz at 476-0594 x260 – but then she's back at Zach in the afternoon to lead a workshop for actors on the creation of character and context from interviews, using techniques from her own work. This event is being designed by Deveare Smith and

Zach Artistic Director Dave Steakley in preparation for Zach's upcoming original production, *Keepin' It Weird* for which Steakley and others have been conducting interviews with hundreds of Austinites. For information on the workshop, call Zach production manager Shannon Richey at 476-0594 x242.

Tickets to the Feb. 12 performance, which will be followed by a discussion with the audience, are \$35-55, with \$10 student rush tickets available one hour before curtain. For more information, call 476-0541 x1 or visit [www.zachscott.com](http://www.zachscott.com)

– R.F.

## Theatre Thievery: The Sequel

Christmas wasn't exactly holly-jolly for a couple of Eastside theatres. Over the holiday weekend, both the Vortex and Arts on Real were burglarized. The Grinches who looted the Vortex cut the lock on the bike belonging to actor/playwright Mick D'arcy (*Ghost From a Perfect Place*, *The Music of Erica Zann*) and made off with it, as well as most of the theatre's working power tools (just as they were really needed for set construction for *St. Enid and the Black Hand* opening this weekend).

The damage was considerably worse for their neighbor theatre on Real. Out of view of the building's security cameras, intruders shattered a large double-paned window to one of the offices, made their way into the theatre, and hauled off Apple computers, printers, fax and copy machines, video cameras and equipment, a video projector and sound equipment, a television, two DVD players, three CD players, and a VHS player. Total cost for these items

was estimated at \$7,000, and, to add insult to injury, the thieves committed \$3,000 in interior damage, including ripping a steel door from its hinges.

Given that two months earlier, the Blue Theater on Springdale was broken into and had some lighting equipment ripped off, Eastside theatre thefts could qualify as Most Disturbing Cultural Trend of 2004. Of course, being nonprofit arts groups – and relatively poor ones at that – these theatres are hard-pressed to replace these items, even those as seemingly inexpensive as power tools. And even if the police catch up with the looters – which is likely in at least one case – it's unlikely they'll recover the stolen goods. So it's really up to us, the folks who appreciate what these worthy citizens of the arts have to offer, to help offset the damages of these unfortunate crimes. If you like what they do, I know they'd love you to show it right now with a donation.

– R.F.

# 'Match' MAKER

## DEBORAH HAY'S LATEST DANCE LEADS TO A NEW START BY ROBERT FAIRES

Two years ago, Deborah Hay was ready to quit.

She was ready to give up dance, give up choreography, abandon the art form to which she had devoted her life and in which she had made pioneering contributions. Not because she had tired of it after four decades in the field, certainly not because she had nothing left to discover about dance or say with it. She was worn down by the grind of getting the art out there and trying to make a living as an artist, of the relentless self-producing and self-promotion, the hustling for gigs, the begging for support, the letters, the grant applications, the handling of a thousand, thousand details in order for a performance to happen: securing the space, finding designers, negotiating schedules, informing the press, printing fliers, etc., etc., right down to taking reservations and selling tickets.

Just because you've received a Guggenheim Fellowship in choreography, just because you're praised in *The New York Times* just because you're recognized as an influential figure in contemporary dance, just because you dance with Baryshnikov, doesn't mean everyone's falling over themselves to help you make dance. As with so many independent artists, most of the responsibility for getting the art out there fell on Hay's shoulders. And despite her many accomplishments and reputation, it was a constant struggle that never got any easier. And as with so many independent artists, it burned her out to the point that she was ready to quit.

Then Hay had an idea, an idea for a new work. What if a group of dancers were given a set of instructions, but each dancer was free to explore those instructions in as individual and unique a manner as possible, not simply in terms of movement but also in terms of their uniquely individual perceptions of time? And what if there were solos for each of the dancers, but the solos were shifted among the dancers for each performance, expanding the exploration of individuality in response to this set of instructions? And what if, after performing this dance, each dancer went off alone for three months and created her or his own solo version of the full dance, and then all the dancers reunited to perform the dance again along with their solo adaptations?



Deborah Hay

Well, as often happens with artists, the idea intrigued her enough that even as burned out as she was, she wanted to pursue it. Hay decided to make one last big push. If she didn't find any support for this, she would take it as the sign that it was time to walk away from it all.

That dance was *The Match* which is being performed, along with various solo adaptations of it, this Thursday through Sunday at the Off Center. As it turned out, Hay found what she was looking for – and more. She was accepted by the Joyce Theater in New York City as one of six artists-in-residence at its Joyce SoHo space, for which she was given 240 hours of free studio space to develop the dance. She was able to secure four experienced, extraordinary dancers, drawn from New York, London, and Australia, to collaborate in its creation. And she had the Danspace Project, an organization that supports the work of independent experimental choreographers, agree to produce its premiere at St. Marks Church in New York City in February 2004. That premiere prompted some radiant praise for the dance (in *The Village Voice* and *The New York Times* among other publications) and for Hay, who is, argued Lisa Kraus in her *DanceInsider.com* review, “a National Living Treasure.” Seven months later, Hay and company were honored with a BESSIE, aka the New York Dance and Performance Award,



The Match original cast

**If she didn't find any support for this project, Deborah Hay would take it as the sign that it was time to walk away from dance for good. But with *The Match* Hay found what she was looking for – and much more.**

for “a wondrously strange and impermanent meditation on disintegration, exploring realms from the ordinary to the preposterous by an interchanging cast of four characters.”

□

About a year ago, Wally Cardona was ready to quit.

The Juilliard-trained dancer and choreographer was ready to give up his place in *The Match* ready to abandon his work with this illustrious, revolutionary choreographer – and the only person to have ever written him a fan letter (a decade earlier, when he had been dancing with Ralph Lemon) – not because he didn't like her, certainly not because he had nothing left to learn about dance from her. He just wasn't getting it, wasn't able to deliver what the choreographer wanted. And what he was doing, Hay recalls, made him sick.

In a way, what Hay was asking of Cardona and the rest of her select band of high-octane dancers – Ros Warby, Chrysa Parkinson, and Mark Lorimer – wasn't so difficult. In fact, the fundamental choreography took Hay a mere three days to teach to her cast. It was built around activities almost ridiculously simple and direct: trotting around the space, looking in a specific direction, speaking gibberish, being still. Sounds easy enough. But the level of difficulty wasn't the point, and it wasn't what was tripping up Wally Cardona. These simple activities, which Hay spent some eight months composing into a dance, were exercises that she envisioned as “invisibly bind[ing] the dancers to the material by establishing a mental, emotional, and bodily rigor that is visible in performance.”

This wasn't a dance that could be conquered through technique, no matter how masterful. Rather, it required the dancer to surrender technique, to give up that practiced, conditioned, in-your-head approach

to dance. “Get out of your head,” Hay would repeatedly remind her performers, redirecting them toward expression of the choreography that was born in the whole body, by which Hay means every cell. All 50 trillion or so of them.

For years, Hay has applied this cellular philosophy to her dance work. She readily acknowledges the impossibility of experiencing the world through all the cells in the body and even the absurdity of the notion. But she finds it a supremely useful means of expanding one's perceptive capabilities and of seeing possibilities in dance as well as life. “What is choreography?” is the ongoing question in Hay's work, and she seeks not a single, defining answer but as many different answers – 50 trillion! More! – as she can fit into a lifetime.

In *The Match* Hay pushed her dancers toward their own perceptive impossibilities, such as: What if it were possible to experience the uniqueness and originality of every moment? To respond to such a question required that they let go of all those preconceived notions of how to construct a dance, to let go of training and habits and let the dance inside the body, inside all those cells, come out in its own original, unique way – not just once, in an artistically satisfying way that would get set in rehearsals and then re-created in performance, but every time *The Match* was performed.

That kind of letting go – of training, of his whole artistic identity – and remaining open to the moment, all the time, every time, must have felt like an impossible challenge to Cardona. But he stayed with it and, in time, made breakthroughs that brought him closer and closer to an understanding of Hay's approach.

By the time *The Match* premiered, Cardona clearly “got” something. In her review, Lisa

Kraus describes a solo of his as a "a star turn in that his means are stripped way down and he makes much from little. His face, hands, and small shifts in balance tell the whole story. Cardona acts eyes wide, as if he is being acted upon in extreme ways. It is utterly believable."

In an even more telling observation, Karinne Keithley wrote on OffOffOff.com, that "Cardona danced a beautiful nothing solo at the end – literally, I think the score was about doing nothing, or very little. But even in the simple economy of gestures, gradually standing up a bit more, a bit more, there was a kind of hum of activity in him. Maybe it was all those cells standing about with their cellular fingers on their cellular noses."



The cells have continued to hum – and to divide. Following the New York premiere, each dancer began a solo adaptation of the quartet, in which they drew from their sensations and memories of the dance, as well as fragments and details from the choreography. Hay was explicit in having them work apart for three months, dancing the work every day during that period. Again, the idea was not to duplicate what had been but to allow each solo to evolve into as personal and individual a work as possible.

Hay created her own solo adaptation, "The Ridge," which she performed last fall at the Portland Institute for Contemporary Art's Time-Based Art Festival, along with the adaptations by Cardona ("Ding") and Warby ("The Pitcher"). She had not seen them performed in full and was pleased and excited by what they had done with the work. It also made Hay eager to return to the quartet and see how it would be changed by the performers' solo investigations.

By the time this sees print, Hay will have learned how *The Match* has evolved over the past year. But Austin audiences will just be getting their first look at the quartet – and with a significant change in personnel. Wally Cardona was unable to make the trip to Texas, so Scott Heron will be joining Warby, Parkinson, and Lorimer. For the Austin performances the company will perform the quartet and two solos each night.

However, the dance won't stop here. It will continue to tour, to Houston next week, London and Nottingham, England, in May, Montpellier, France, in June, and Paris in October. And in September, *The Match* undergoes another adaptation, this time into a work of theatre. In the months following the New York premiere, Hay scored the dances, as she always does after a premiere, and in the process realized the piece would make a fascinating play. So the Rude Mechs will take *The Match*'s invisibly binding exercises and from them create a theatrical piece that will premiere this fall.

As if all this activity with *The Match* weren't enough, Hay says that she is booked for the next year and a half. At long last, getting the art out there is not such a struggle. With people coming to her instead of the reverse, it's the first time in her long, illustrious career that Hay has considered herself a "success."

A new work. Rewarding collaborations. Support. Acclaim. Awards. Tours. "Success." And to think, she almost quit. ■

*The Match and Solo Adaptations will be performed Thursday-Sunday, Jan. 13-16, 8pm, at The Off Center, 2211-A Hidalgo. For more information, call 450-0456 or visit [www.danceumbrella.com](http://www.danceumbrella.com) They will also be performed Friday and Saturday, Jan. 21 and 22, at DiverseWorks in Houston. For more information, call 713/335-3445 or visit [www.diverseworks.org](http://www.diverseworks.org)*

**This wasn't a dance that could be conquered through technique, no matter how masterful. Rather, it required the dancer to surrender technique, to give up that practiced, conditioned, in-your-head approach to dance and let the choreography be born in the whole body, by which Hay means every cell. All 50 trillion or so of them.**



*The Match* original cast

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**MALE ACTRESSES** It was like a trip back in time to 1973. I was 15, and in the interest of furthering my gay education, my father took me to the **Hi Kamp** in Houston to watch a drag show. Drag was hardly new to me, but I was spellbound by the impersonators out there on the stage spinning their magic as **Diana Ross**, **Barbra Streisand** and **Judy Garland**. That was more than 30 years ago, and the world has changed a great deal since then. Or has it? When I read that **Xtreme Nightclub** (inside **Sidekicks** 110 E. Riverside, 804-2707, [www.sidekicksaustin.com](http://www.sidekicksaustin.com)) was producing **La Cage: Vegas in Austin** under the direction of local fundraising whirlwind **Rob Faubion** of the **Austin Baptist Women!** I expected an evening of surprises. And I was surprised. You see, as far as drag goes, I can emphatically say, "Been there, done that." And after a couple of decades of watching drag shows, I pretty much lost interest. Today's drag shows feature the performers in personas of their own creation. That's fine, but to me, over the long haul, there can be a numbing sameness to it (and I'm sure I'm offending somebody by calling them "drag shows," but let's call a spade a spade, shall we?). At any rate, suffice it to say that I hadn't seen a drag show in a very long time. But this one sounded good because I knew that the performers would be impersonating their favorite stars. Mr. Faubion, who also hosted and performed, introduced "les girls" as they each tore up the stage in their own way. From the dynamic **Desiree** who delivered both Barbra Streisand and **Cher** to

the stunning **Topazas**, **Whitney Houston** and **Alicia Keys** there was a gorgeous and completely effective **Selena**, **Nadine Hughes** as an over-the-hill **Liza Minnelli** (Nadine, darling, you're great as a plus-sized Liza, but we *must* get you the correct Liza wig!); the absolutely glorious **Goldie Haynes** as Diana Ross ripping up our hearts (and our tips) with "Ain't No Mountain High Enough"; and the special guest star for the month is the magnificent and breathtaking **LaWanda Jackson**. Miss Jackson is well-known in Las Vegas and across the nation for her work, appearing on talk shows and now co-starring with **Sandra Bullock** in the upcoming **Miss Congeniality 2**. She is legendary for her **Dionne Warwick** impersonations, but bay-beee, did she burn the place down with her **Tina Turner** medley. I liked it so much I stayed for the second show. So if you think you've pretty much seen everything in town, think again. These homegrown beauties present a formidable challenge to the imported talent, and the result is dazzling. The event is held the second Sunday of every month, with a new guest star brought in for each set of performances.

**MODEL/LAWYER?** I just read that on **Apprentice 3** one of the contestants, **Erin Elmore** who will work on the **Magna** team, is a model/lawyer. A model/lawyer I just love the sound of that! Can you just imagine a model/lawyer in court? I imagine she'd have a team of stylists in the courtroom tending to her hair, make-up, and clothes, with paparazzi swarming

everywhere. Even when the judge enters, she'd beg her, "Three more minutes, Your Honor, while my nails dry." When she's ready, her clerk turns on the fan under the table, and her hair and dress blow like she's on the beach. "Ready," she would say and the trial would proceed with the model/lawyer turning this way and that under the lights, until the critical moment when the model/lawyer asks the judge, "May I approach the bench?" The judge nods in assent and the model/lawyer strides forward, doing a spin halfway there, tossing her hair and giving a haughty glance back to the spectators in the courtroom. "Your Honor," the model/lawyer would plead, "How long are you going to let this badgering of my client to continue? I have a shoot with **David LaChapelle** in about two hours for **American Vogue** and I really should be getting into hair and make-up for that. Your Honor! **American Vogue**!" The judge would presumably swoon at the very mention of the veritable bible of fashion, and issue a continuance until the shoot was over and the model/lawyer could once again concentrate on the court case. What a dizzy, high-powered life a model/lawyer would have: from the runway to the courthouse, day-in, day-out. It would be a very glamorous, but brutal existence, knowing how many people out there would depend on your extraordinary legal skills as well as your ability to wear clothes like no other model. What's next: comedian/surgeons?

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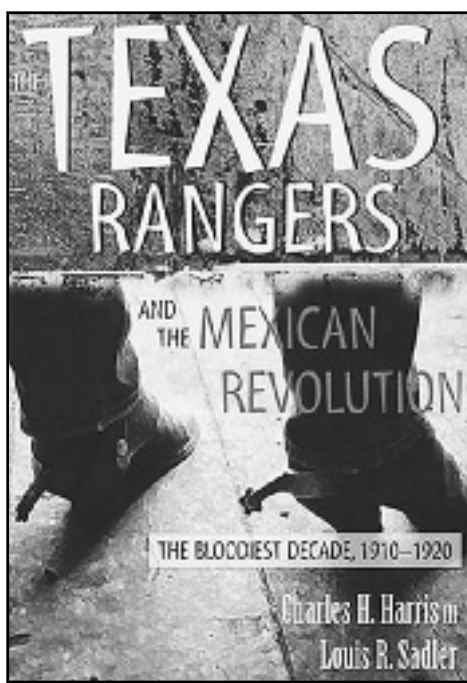
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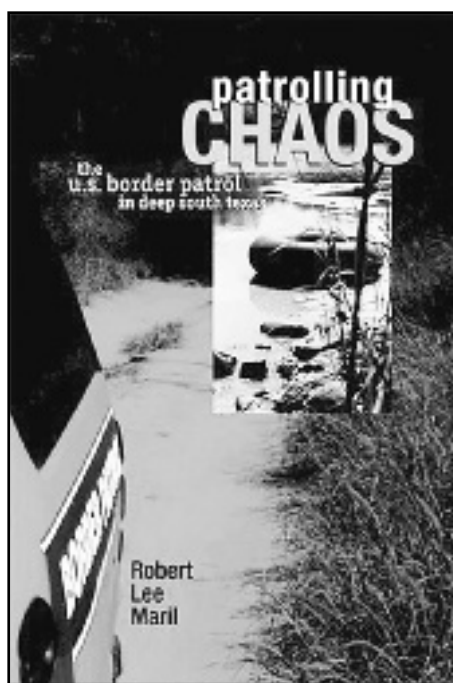
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**The Texas Rangers and the Mexican Revolution: The Bloodiest Decade, 1910-1920**  
 by Charles H. Harris III and Louis R. Sadler  
 University of New Mexico Press, 687 pp., \$37.50



**Patrolling Chaos: The U.S. Border Patrol in Deep South Texas**  
 by Robert Lee Maril  
 Texas Tech University Press, 368 pp., \$34.95



For a long time, reading Texas history has been equivalent to reading Texana: Texas history has been limited to the kind of books about Texas sold at the airport. Even the hagiography is big in Texas, but there has been a slow movement away from all of that.

Two new books about Texas explore a little bit of the deeper, darker, and less obvious parts of our history and culture: *The Texas Rangers and the Mexican Revolution* and *Patrolling Chaos: The U.S. Border Patrol in Deep South Texas*. The latter presents a sociological history of the border patrollers in Texas. It picks up the story of outsider policing within the Rio Grande Valley after the dissolution of the original Texas Ranger force and the departure of U.S. Army units (temporarily, as it turns out) following the first World War.

The book sets its tone by quoting Bob Dylan's "All Along the Watchtower," which is quite the revolutionary paean for Lubbockites, and keeps on with its breathless *Miami Vice-*

meets-sociological-history-book feel. Three sections – "All Along the Watchtower," "Rocking and Swaying," and "The Substance of Chaos" – divide the vignettes.

To the book's great benefit, it addresses the history behind the many intriguing tales of the border patrol. It discusses why the agents act like they do, and it isn't afraid to explain things like the 20th-century serfdom of deep South Texas. The barely masked bossism of Jim Wills, Archie Pharr, Lloyd Bentsen Sr., and the other patrones created thriving agri-

cultural and real estate fiefdoms that lasted well into the 1980s. These interests are or were maintained mostly by privately reaping the benefits of publicly owned resources, like water, and determining the workings of the ostensibly federal border patrols, which in turn determines much of the flow of inexpensive labor from Mexico.

The *Texas Rangers* book addresses a much darker part of state history with much less criticism. It compiles newspaper articles and official correspondence from 1890 to 1920

to discuss the Rangers and their roles in the border conflicts and in quite a few massacres of the period, along with the occasional Industrial Workers of the World Wobbly lynching for the railroad or liberal editor head-bashing for the governor.

The book treats an almost unending flow of these two-fisted incidents, but in shallow detail and without yellow-bellied introspection. To its detriment, the author rarely ventures beyond quoting contemporary Anglo newspaper accounts and Texas Ranger official monthly reports. But then again, with more than 600 pages of atrocities, the author might have intended that Spanish language sources, and sociological implications, best be explored by his readers or by other authors. The book certainly moves away from boring Texana, but somehow manages to present this sorry lot without any criticism, something that may, depending on the type of history writing you prefer, be a relief. It certainly is a thorough introduction to the real history of the Texas Rangers, and is a release that one likely won't find for sale at the airport.

– Ed Baker

**THIS JUST IN:** Don DeLillo will do a reading at the University of Texas' Jessen Auditorium on Thursday, Feb. 10, 7:30pm. Although the event – sponsored by the centers Michener and Ransom – is free, admission does require a ticket, which can be found on Tuesday, Jan. 18, at [www.hrc.utexas.edu](http://www.hrc.utexas.edu) or by calling 232-3666.

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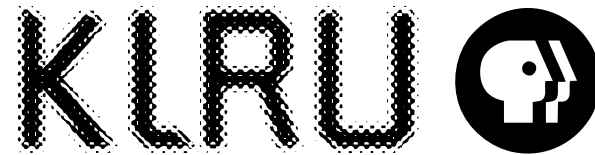
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## Events at BookPeople



**Robert Huffaker**  
*When the News Went Live*  
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 Wednesday 19 January 7 pm

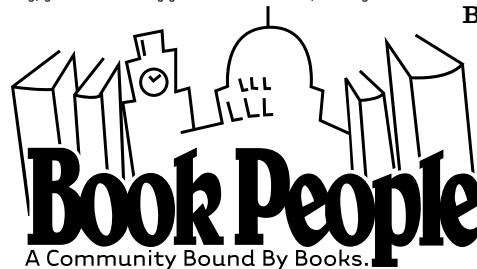
Award winning journalist Robert Huffaker will be here to discuss *When the News Went Live* a look at how the assassination of President Kennedy changed broadcast journalism in America.



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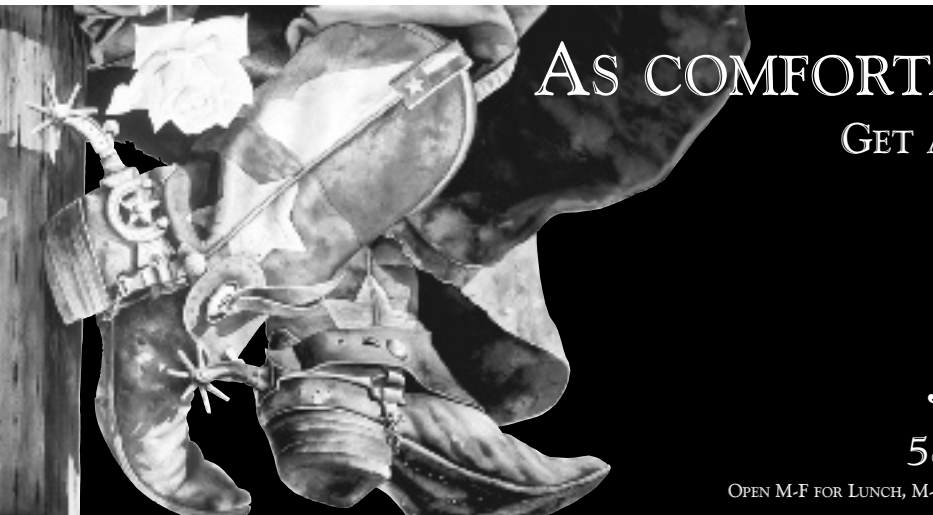
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# AUSTIN ON THE HOOF

## ROUNDING UP THE AUSTIN STEAK HOUSE SCENE

JOHN ANDERSON



Bone-In Ribeye at Austin Land & Cattle Co.

Welcome to *The Austin Chronicle's* first steak house roundup. The entire Food staff participated in this exhaustive review of the state of steak in Austin, covering every level of restaurant from the newest and most expensive to the tried and true places aimed at grad students on a beer budget. There were a few ground rules.

First, a good steak place should offer a reason to leave home, and the reason should be well-marbled and -aged beef, the kind you just can't find at Randalls or HEB. In order to lend a level playing field, we decided to try a rib eye steak at each restaurant. Second, we tried to confine ourselves to places that specialize in steaks. While some of the best beef in Austin may be at Mirabelle or Aquarelle, they aren't known as steak places. This actually led to some comedies, like when I went to the Dart Bowl Steak House - sounded like they had steaks to me - and asked for a rib eye. The

waitress laughed at me and told me that they had two types of steak: chicken-fried and chopped. So, to clarify, we mean a cut of beef directly from a cow with nothing on it but salt, pepper, and heat. Finally, we made sure to try a few appetizers at each place so we could report on nonsteak offerings. The results are listed below in alphabetical order.

One special note: Regular contributor Mick Vann wrote me an impassioned letter, rather colorfully worded, that is an open measure of what he feels is a major inadequacy of most steak restaurants. Mick spent years in some of the best professional kitchens in Austin and some of what he talks about is quite technical, but it goes to the heart of the matter: We all expect quality for our hard-earned dollars. Mick will probably be surprised to see his note in print, but I think restaurateurs, especially, should pay attention.

- Wes Marshall

### AUSTIN LAND & CATTLE CO.

1205 N. Lamar, 472-1813

Sunday-Thursday, 5-10pm; Friday-Saturday, 5-11pm

ALCC has a welcoming and warm decor, with very professional service. The menu has options for all types of appetites, but we went for the meat. A Caesar salad (\$6.25) preceded the steak: crisp greens, light croutons, thick slices of Parmesan, and a lightly applied assertive dressing that had the right amount of anchovy.

Our rib eye (\$25.95/14 oz.) was cut from the chuck end of the roll, and cooked as ordered (medium rare). The chuck-end cut meant that there was a core of fat in the center of the steak, a cut better relegated to a steak intended for longer cooking than MR. The flavor was rich and luxurious with some aging. The accompanying thickly cut steak fries were fantastic: fluffy interiors with a clean, crispy exterior, reminiscent of a perfect, pudgy pomme frite. The veggie of the day was a mix of sweet carrot julienne and baby spinach leaves, sautéed in olive oil with garlic.

The chopped steak (\$16.95/16 oz.) was superlative. Cooked MR (as ordered), it had an outstanding aged flavor. It came topped with a well-balanced mushroom, onion, and red wine sauce - a nice complement. With this entrée, we chose the mashed potatoes with garlic, which were creamy, lumpy, and garlicky. These guys have a way with spuds! The bread rolls were straight from the oven, yeasty and superb; the sweet butter was at room temperature and easily spread.

ALCC offers quality and value. The prices aren't quite to stratospheric levels, but the steaks are right on. We will return for seconds.

- Mick Vann

### BACKSTAGE STEAKHOUSE & GARDEN BAR

21814 Hwy. 71 W., 264-2223

Sunday, Tuesday-Thursday, 5-9pm; Friday-Saturday, 5-10pm (during summer, the restaurant is also open Monday, 5-10pm, and Friday-Saturday until 11pm)

The low-slung, unassuming building perched way out on the western edge of Travis County belies a restaurant of notable caliber. Longtime Austin chef Raymond Tatum (formerly of Jeffrey's and Jean-Pierre's Upstairs) has landed at this homey, reasonably priced Hill Country eatery, and is admirably spicing up the lake dining scene. Start the meal with one of Tatum's inventive and bold-flavored appetizers - a Jalapeño Corn Cake With Crawfish and Gorgonzola Remoulade, accented by mustard and chile sauces (\$6.95), or Crab Cakes With Jicama and Spicy Butter Sauce (\$7.95).

In terms of steak, the Backstage offers the standard cuts, from filets to porterhouses. The steaks here are all prime beef, simply seasoned with salt and coarse-ground pepper, then grilled. Our rib eye and New York Strips (both \$20.95) were impeccably cooked, if slightly tough. Each steak comes with a choice of two side dishes. Sides include crispy shoestring onion rings, gorgeous baby greens salads, sautéed mushrooms, and satiny whipped potatoes. But the Backstage is more than a steak house - it's a darn good restaurant - and so it seems a shame to limit oneself to steak when visiting. Try their Miso-Crusted Sea Bass, or their Herb-Roasted Chicken With Lime Cream. I regret not sampling the sturgeon special that the kitchen was preparing the night we visited. Save room for one of their delicious house-made desserts, such as coconut buttermilk pie or silky crème brûlée. Without a doubt, the Backstage Steakhouse is worth the drive.

- Rachel Feit

### CAPITAL CITY STEAKHOUSE

300 S. Congress (in the Embassy Suites), 480-8797  
Daily, 11am-11pm

Located just south of the river, this little gem in the lobby of the Embassy Suites is a real find. Attached to the atrium bar and serving as the hotel's coffee shop/restaurant, the kitchen here clearly takes pride in its work, and the place deserves to be frequented by us locals as well as the fortunate hotel guests. Low-key and sans pretension, the dinner prices are reasonable, the portions are generous, the service (by the bartender) is welcoming, and the kitchen's skill is impressive.

Our steaks (a 12 oz. rib eye, \$17.95, and a 10 oz. top sirloin, \$15.95) were perfectly cooked - juicy, tender, and flavorful - and the optional accompaniment of grilled onions and mushrooms is a must. The sides and appetizers are better than just good, prepared by someone who knows how to cook. The best starter is a tub of warm Artichoke-Spinach Dip (\$6.95), which could be a meal by itself. The huge, steak house style Lettuce Wedge Salad (\$3.95) is a classic, swimming in chunky blue cheese dressing with a garnish of nicely salted diced tomatoes. Your mama could have made the Minestrone Soup (\$2.50), thick with vegetables, red beans, and pasta in a tasty tomato/beef broth.

If you have capacity for dessert, the richly dense wedge of Chocolate Indulgence (\$5.50) hits the spot. And, in addition

continued on p.44

## FOOD-O-FILE BY VIRGINIA B. WOOD

### Mexican Food Guide

In true Austintatious fashion, a group of Mexican-food loving young friends set out to create a guide to all the Mexican restaurants in our fair city. In the course of their exhaustive research, they consumed thousands of tacos and enchiladas washed down with gallons of frosty margaritas and cold beer. No sacrifice was too large. The result is *Mexican Food in Austin: The Guide* (Dirty Lowdown Press, \$14.95) by **Christopher Nelson** and **Allison K. Walsh**. The book divides the city into regions and presents all the Mexican food establishments per region, providing name, address, phone number, hours of

operation, credit card information, live music availability, and a descriptive paragraph or two about the food, drinks, and atmosphere. There are also accompanying icons for such things as vegetarian options, full bars, outdoor seating, fast food, etc. The descriptions aren't critical reviews, as such, and some of the writing is silly and self-indulgent, which tends to distract from the subject at hand. However, the sheer volume and comprehensive nature of the pertinent information is very impressive. Think a younger, more casual Zagat and you've got it. Yearly updates are planned, and perhaps the writing will improve. Informationwise, the guide is something every SXSW and ACL guest, conventioneer, and serious culinary traveler should invest in as soon as they hit the city limits. It is currently available at **BookPeople** the **UT Co-op** and **Wheatsville** among other locations.

## EVENT MENU: JAN. 13-20

🍷 **Satay** owner **Foo Swasdee** invites the community to a **Tsunami Relief Open House** at her restaurant, featuring complimentary appetizers and drink specials. The local restaurateur has lost dear friends in the recent tragedy and will personally deliver the benefit's proceeds to two relief organizations aiding disaster victims in the seaside communities of Thailand's Kao Lak region. 3202 W. Anderson Ln.; Thursday, Jan. 13, 6-9pm.

🍷 The **Austin Restaurant Association** and **Westwood High School's** DECA host the fourth annual **Taste of Austin** at **Palmer Auditorium**. The tasting event offers signature dishes from more than 40 area restaurants, caterers, and hotels with a background of live music. Proceeds benefit ARA, Westwood DECA, **Mobile Loaves & Fishes** and the **Texas Culinary Academy**. Tickets range in price from \$15 to \$25 and are available at [www.tasteofaustin.com](http://www.tasteofaustin.com) Wednesday, Jan. 19, 5:30-8pm.

tion to the short but decent wine list, the menu features seven good bottles of wine for only \$21 each. Such a deal! One of these, the Phillips Cabernet-Sauvignon, was just right for the steaks. The next time I feel like an inexpensive, well-prepared steak dinner accompanied by a decent bottle of wine, Capital City Steakhouse is where I'll head. — *MM Pack*

**COOL RIVER CAFE**  
**4001 Parmer Ln., 835-0010**  
**Monday-Saturday, 11am-11pm**

The ski lodge atmosphere at this enormous Northwest Austin steak house is elegant, almost over the top. However, everything on the menu is familiar and "safe." We liked the Crab Cakes (\$10.50), four decent-sized patties with a good crabmeat-to-breadcrumbs ratio, served with a tasty cocktail sauce made with Absolute Peppar vodka. Entrées come with a side salad and a choice of vegetable sides. Both the Caesar caliente with ancho Caesar dressing and the Republic salad of field greens with chopped egg and smoked bacon were fresh and tasted good. I asked the waiter if the Jim Beam Ribeye (\$25.95) and the Devil Creek Shrimp (\$23.95) were very sweet, and after he said no, we ordered them. The rib eye, which was rather chewy, came topped with caramelized onions and a marinade that was overly sweet and destroyed the natural flavor of the beef. The big, plump shrimp came wrapped in smoked bacon and stuffed with pepper jack, grilled with a chipotle hickory sauce. Given its name and ingredients, the dish promised to be spicy, but the sauce had too much sweetness and not enough fire. The side dishes we chose were good. The spinach Mercedes was made with fresh rather than frozen spinach, just barely wilted in a creamy and savory sauce. The six-cheese scalloped potatoes were cheesy and creamy, as they should be. Our favorite dish was the Diablo Helado (\$6.50), a habanero-laced Belgian chocolate waffle sandwich filled with Bailey's ice cream, topped with fresh strawberries and toasted almonds, served over Kahlua crème anglaise.

— *Claudia Alarcón*

**DAN MCKLUSKY'S**  
**301 E. Sixth, 473-8924**  
**Lunch: Monday-Friday, 11:15am-2pm;**  
**Dinner: Monday-Thursday, 5-10pm; Friday-Saturday, 5-11pm; Sunday, 5-9pm**

In business since 1979, Dan McKlusky's caters to Austin's downtown business clientele for lunch and dinner (the second location at the Arboretum closed a few years ago in conjunction with Austin's dot-com demise). The big deal here is that upon ordering your entrée the waiter brings out your own personal certified Angus steak for you to inspect and approve before it returns to the kitchen to be prepared to your specification. And once it is cooked, you're invited to inspect and approve it again before tucking in.

The 2-inch-thick rib eyes (\$23.95, \$27.95, \$33.95 for 10, 12, and 16 oz., respectively) are nicely marbled, succulent, tasty, and duly prepared as requested. The Prime rib (\$23.95) is juicy and moist, just as it should be, and served with the requisite creamy horseradish sauce.



JOHN ANDERSON

Hoffbrau

Too bad the kitchen doesn't give the same attention to the rest of the menu. The signature mushroom appetizer (\$6.50), ostensibly stuffed with shrimp, herbs, and parmesan, is a definite snore, whose primary ingredient seems to be moist bread crumbs. The salt-free, flavorless, and mushy vegetable medley that accompanies all entrées tastes straight from the Costco freezer, and my twice-baked potato was way dry and lacking in discernible flavor.

Things don't improve much with dessert. The Apple Pie (\$5.50) is all but inedible, microwaved into gooshy oblivion and accompanied by unpleasantly chalky cinnamon ice cream. Chocolate Seduction (\$5.50) is an acceptable if unremarkable molten chocolate cake garnished with almonds.

All things considered, come to Dan McKlusky's for a good, unadorned steak — don't even bother with the accoutrements. What a shame. — *MM Pack*

**FLEMING'S PRIME STEAKHOUSE & WINE BAR**  
**320 E. Second, 457-1500**  
**Monday-Thursday, 5-10pm;**  
**Friday-Saturday, 5-11pm; Sunday, 5-9pm**

The clubby atmosphere, extensive wine list, and adept, professional service make the local outlet of the national Fleming's chain a popular spot for business entertaining, enjoyable wine dinners, and special-occasion dining alike.

Fleming's made a big impression on me: big servings, big flavors, and big prices to match. The appetizer choices are enticing, especially the finger-licking-good New Orleans-style Barbecue Shrimp (\$10.95) and the tasty Stuffed Artichokes (\$8.95) with a tangy lemon aioli for dipping. Don't get carried away with appetizers, soups, and salads, however, or you'll spoil yourself for the main attraction here, which is perfectly prepared beef. Their smaller rib eye (\$30.95) weighs in at 16 oz. It was done exactly the way I like it best — crisp on the outside and warm, pink, and juicy all the way through. Paired with a la carte choices of velvety creamed corn (\$6.50) and a rich, spicy macaroni and cheese (\$7.50), it was certainly the best steak I've had in recent memory, and it rendered enough food for two meals! Go to Fleming's with a big appetite and an expense account, if you've got one. — *Virginia B. Wood*

**HOFFBRAU**  
**613 W. Sixth, 472-0822**  
**Lunch: Monday-Friday, 11am-2pm;**  
**Dinner: Monday-Saturday, 5-9pm**

It's unassuming, to say the least, almost lost on the so-trendy West Sixth Street strip. The Hoffbrau is a funky vestige of Austin from the days before we had much of a city here. Reminiscent of any small Texas town, housed in a former feed store, and a venerable institution since 1934, the Hoffbrau keeps it all about as basic as it can get. Steak, potatoes, beer, and absolutely no fuss. That's it. Most of the staff has worked there for decades, and the sweet, attentive waitresses are straight from central casting.

These days (unlike the past when the choices were wider), the kitchen serves up only two cuts of steak, a tasty T-bone (\$16) and a rather chewy top sirloin (\$15.50). Both are pan-fried, plopped on a large platter, swimming in juices, and accompanied by a stack of soft, sliced white bread and a plate of deep-fried, quartered russet potatoes. The available sides are your basic chopped iceberg-lettuce salad with garlic dressing (\$2.50) and a big stack of deliciously crispy, fat onion rings (\$4). Various wedges of pie for dessert.

But I'm not sure that the generations of loyal clientele come here for the food, particularly. It's more about straddling a scarred picnic bench, sucking on a cold beer on a hot Texas night, and reaching for dimly remembered, long-gone roots from when life in Austin was as simple as the Hoffbrau menu. — *MM Pack*

**JC'S BAR & GRILL**  
**5804 N. I-35, 407-9393**  
**Monday-Thursday, 11am-10pm;**  
**Friday-Saturday, 11am-11pm**

At JC's, you'll find very pleasant ambience, with dark wood and subdued lighting (it's the old Bombay Bicycle Club). The service is pleasant and efficient, and the menu covers many bases.

We chose the cheeseburger (\$8.95/8 oz.) for an appetizer, which turned out to be an excellent choice: a thick patty

*continued on p.46*

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of Wagyu beef (Wagyu is the breed, Kobe is the region) on a ciabatta-style bun, served with small string fries. A superlative burger with wonderful taste (and a fine appetizer when you're doing a meat feast).

Our Caesar salads were good – slightly overdressed but at a tolerable level. Our rib eye (\$19.95/12 oz.) was ordered medium-rare-plus, and that's how it arrived. Unfortunately, it was cut from the chuck end instead of the lean end of the rib eye roll, so there was a large core of fat in the center. The flavor was very good, the steak tender and nicely charred.

Our New York Strip (\$18.95/12 oz.) was ordered rare to medium rare and received medium. It was cut from the lean end of the strip loin, but overcooked. It was served fat-side out, which is an amateurish presentation (one should never offer a guest the worst part of the meat as their first bite). The flavor was fine for a medium strip. For sides, our mashers with garlic and cheese were very good, and used real potatoes, lumps and all. The wild rice was a blend that tasted slightly institutional.

JC's surprised and fully exceeded our expectations. We will go back for more. *– Mick Vann*

## An Epistle From Mick

Wes:

I've cooked herds of steaks in my time: starting out with six years at Pelican's Wharf, where the main entrees were rib eyes and prime ribs ... average covers per night, anywhere from 350 to 800, depending on the day of the week, all cooked on 81 square feet of charcoal grill. We hand-cut every steak from rib eye rolls, and I was taught that you should NEVER use a steak from the chuck end for anything cooked less than a medium. The guy who taught me how to do it was Curtis Walker, a guy who learned from the longest-term master steak chef for the Night Hawk chain. I think they knew what they were doing. We got nothing but compliments on our steaks.

Our prime rib was cooked low and slow in an Alto-Shaam oven cabinet, so that it was cooked overall to rare in the center of the roll. We used a 109A prime rib rack, bone-in. If we had an order for MW or Well, we gently braised it in a pan of au jus, or brought it up on the grill (called a "Douglas Cut"), using the end cuts of the roasted roll. There was a nice layer of browned goodness on the exterior. Now what steak places use is a rib eye roll that they just put in the oven ... no bone, no browned exterior, and it's NOT Prime! What they are serving is a rib eye roast, and calling it Prime rib. One we tasted was obviously removed from a Cryovac bag, and was *pre-cooked!* Restaurateurs who do that should be ashamed of serving inferior cuts to their unsuspecting customers!

I get the distinct impression that some of the people cooking steaks don't really know much about the meat they're handling, likely because there are fewer masters dedicated to the art, and kitchens can often be spread thin. A rib eye roll has a chuck end that has a core of fat in the very center of the roll ... as you move down the roll, the core of fat migrates to the outside edge, so that the lean end has a thin seam of fat along the outside of the meat core. When you use the chuck end for a Rare or MR, you end up with fat that isn't properly cooked, and/or a big waste of inedible meat.

The other problem with steaks these days is that what used to be Prime is largely unavailable. After the USDA relaxed grading standards some years ago, only a handful of local shops offer actual dry-aged Prime. You can find it at the Meat Shop on Peyton Gin, the Butcher Block in Round Rock, Cooper's at Jefferson Square, and often at Central Market, but in general, what used to be Choice is now Prime. What used to be called "No-roll" (the grader couldn't decide if it was Good or Choice) is now Choice or Prime. What used to be Good is now Choice.

It sucks! Pardon my rant. *– chowmick*

### OLD SAN FRANCISCO STEAK HOUSE

8709 N. I-35, 835-9200

Lunch: Monday-Friday, 11am-2pm;

Dinner: Monday-Thursday, 5-10pm;

Friday-Saturday, 5-11pm; Sunday, noon-8pm

Family fun is the main event at this kitschy restaurant that evokes the gay Nineties (the 1890s, that is). The entry way is chock-full of period artifacts on display, the walls of the dining room are appropriately decked with dark wood wainscoting, the carpet is red, the lights are dim. The tables groan under the weight of the giant blocks of Swiss and cheddar cheese served as complimentary amuse bouches before the meal. And then there is the girl in the swing. That's right, folks, like something straight of an old burlesque show, the girl in the swing flies and twirls in breathtaking acts of playground daredevilry while the piano player merrily accompanies her with a tune. This is one steak house where you'll want to bring the kids. And the steaks aren't bad, either. A 16 oz. rib eye runs about \$24 and is served with a baked potato and seasonal vegetables – usually green beans or sautéed green and yellow squash. The meat is cooked just right and is delightfully tender. Recent modernizations to the typically safe surf 'n' turf menu include Soy-Glazed Salmon (\$19) and Caribbean-inspired snapper (\$23). Appetizers remain fairly typical. Shrimp cocktail (\$9), Crab-Stuffed Mushrooms (\$7.50), and oysters on the half-shell are the highlights. *– Rachel Feit*

### OUTBACK STEAKHOUSE

4211 S. Lamar, 383-8024

(and various other locations around town)

Monday-Thursday, 4-10:30pm; Friday, 4-11pm;

Saturday, 3-11pm; Sunday, 3-10pm

The Outback is a disappointment. Tea glasses are tiny: One good gulp, and you're half-empty. The salad was uninspired iceberg, floating in a lake of insipid dressing that bore a faint resemblance to blue cheese. The bread was oddly pumpnickel (or some variant thereof), baked (but not made) in-house. The butter was ice-cold, hard, and dense, making it difficult to spread.

Our rib eye (\$17.49/14 oz.) was ordered "just past medium rare" and came out closer to medium-well. It was cut from the chuck end (not the lean end) of the rib eye roll, so it was very fatty for the amount of doneness specified. The flavor was OK, but for the price, my expectations were higher. The baked potato was small and moist, unfluffy, with a tough skin. The potato condiments were too cold, so that by the time they almost melted, the potato had chilled.

Our prime rib (\$18.99/16 oz.) was ordered medium rare and arrived medium well. There was no crust from "oven baking" (which adds flavor), and it tasted as if it was not cooked on-site, but merely reheated. It had no appreciable flavor, with a gummy texture.

Our Bloomin' Onion (\$5.99) was perfectly breaded. It prompts the question: How could they take such care with the onion and relegate the steaks to such lower standards? The onion dressing was a strange amalgam of what tasted like a bottled Russian topping with horseradish added, overpowered by the use of too much thyme in the breading mix.

Outback? ... Back out. *– Mick Vann*

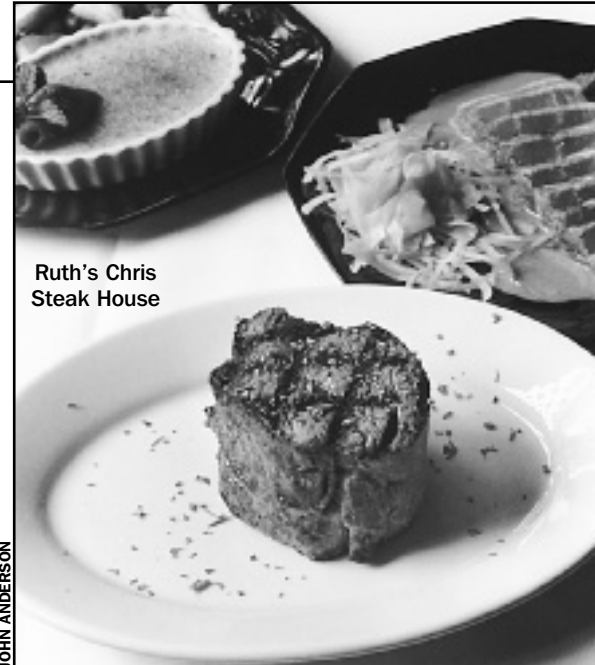
### RUTH'S CHRIS STEAK HOUSE

107 W. Sixth, 477-7884

Monday-Thursday, 5:30-10:30pm;

Friday-Saturday, 5:30-11pm; Sunday, 5:30-10pm

As is the case with most steak houses, Ruth's Chris is the place where unadventurous diners go for a fine dining experience. The atmosphere is expensive, although after a while the chain restaurant feeling creeps back in, inevitably. The place is a beacon of corporate dining. The menu features the basic steak house staples, but its New Orleans roots do come through in some of the items, especially the appetizers. The Shrimp Brochette (\$11.95), four large, grilled shrimp wrapped in bacon and filled with jalapeño and Swiss cheese, served with a thick yellow tomato and basil sauce, were a good start. But the best thing about Ruth's Chris is the meat. The Cowboy Ribeye (\$33.95), a 22 oz. chunk of bone-in, melt-in-your-mouth aged prime beef and the T-Bone (\$36.95),



JOHN ANDERSON

Ruth's Chris Steak House

probably my favorite steak cut, were perfectly cooked to medium rare, extremely flavorful, seasoned only with a bit of salt. Both steaks came to the table sizzling in butter, with a deliciously crisp exterior. The side dishes were not as successful. While I found that the sweetness and tangy flavor of broiled tomatoes (\$6.95) were the perfect foil for the rich meat, the Potatoes au Gratin (\$6.95) were downright bland and unimaginative, plain cubes of potato covered with cheddar cheese. And for the outrageous prices, the portions could definitely be bigger. On the other hand, the Chocolate Mousse Cheesecake (\$7.95) was light and tasty, but the slice was way too big. After that rich a meal, half the portion for half the price would be just right. *– Claudia Alarcón*

### SALTGRASS STEAK HOUSE

10614 Research, 340-0040

2300 N. I-35, 238-0091

Sunday-Thursday, 11am-10pm;

Friday-Saturday, 11am-11pm

Part of the Texas-based Landry's chain that includes restaurants such as Joe's Crab Shack, Brenner's, and Rainforest Cafe, the Saltgrass Steak House is reliably predictable and never intimidating. The casual, noisy atmosphere makes this an appropriate family restaurant. The Denny's-esque menu offers foods other than steaks, most of which have been heavily breaded, fried, and smothered in cheese. For appetizers, we chose the most exotic item on the menu: shrimp- and cheese-stuffed jalapeños, breaded and deep-fried, then served over a giant pile of fried onions, and accompanied by a creamy dill dipping sauce (\$6.99). I recommend staying away from appetizers altogether.

The steaks here are good, however. Certified Angus meats are coated with a secret spice mix (that tastes not unlike McCormick seasoned salt) then grilled and topped with butter. Both the grilled rib eye (\$18.99) and the New York strip (\$19.99) we ordered were tender, juicy, flavorful, and altogether respectable. All steak dinners are served with a choice of soup or salad and a side. Side choices include sautéed mushrooms, garlic mashed potatoes, fried onions, French fries, sautéed veggies, or baked potato. Obscenely large portions and a plentitude of butter, cheese, and cream smothering just about everything make this a place that dieters – or just plain ol' responsible eaters – may want to avoid. *– Rachel Feit*

### SULLIVAN'S STEAKHOUSE

300 Colorado, 495-6504

Lunch: Monday-Friday, 11am-2pm;

Dinner: Monday-Friday, 5:30-11pm;

Saturday, 5-11pm; Sunday, 5-10pm

The moment Sullivan's opened in Austin, it became the place to beat for great beef. Over the years, they've had their ups and downs, but they still make a great steak. We started with a couple of appetizers to check the kitchen's prowess in other areas. The escargot (\$10.95) was tender and rich with garlicky butter that tasted great with their

sourdough bread. Their calamari (\$8.95) was even better, with its delicate crunch and tender texture. Next up was their justifiably famous Wedge of Iceberg, slathered with a decadent blue cheese dressing. We were already getting full by the time the meat arrived, but soldiered on. This was where we hit the low spot of the evening. We ordered Short Ribs (\$19.99), and they were cold, gelatinous, and unappetizing. If we hadn't been on the run to hit a show at Esther's, we would have returned it. Luckily, the 24 oz. Cowboy Ribeye (\$28.95) was superb and could feed two. It arrived at the table medium rare, exactly as ordered, with the kind of crisp, caramelized exterior you can only get from having ovens operating at more than 1,000 degrees. Served on a sizzling plate, it was delicious to the last bite.

— Wes Marshall

**WILDFIRE**  
**812 S. Austin Ave., Georgetown,**  
**512/869-3473**  
**Monday-Saturday, 11am-10pm;**  
**Sunday, 10am-9pm**

Housed in a historic building around the corner from Georgetown's Main Square, Wildfire is a Southwest-influenced steak house with a unique menu of intriguing appetizers, soups, salads, pastas, and oak-grilled meats and seafood. The low-lit, elegant bar and the simply decorated dining room are comfortable and inviting. On a recent night, we sampled tender Macadamia-Fried Calamari (\$6) served with a zesty ranchero salsa and a poblano cream sauce for dipping. The rich onion soup (\$5) warmed us up, although the broth was perhaps a bit salty. An oak-grilled certified Angus bone-in rib eye (\$25) came drizzled with a flavorful demi-glace, slices of grilled portobello mushroom and onion, and chunky mashed red potatoes studded with grilled Anaheim peppers. From their many game selections, we chose the Bison Strip Loin (\$23), served over basil-jalapeno mashed potatoes and a side of tender-crisp green beans in a savory butter sauce. Both meats were tender and perfectly cooked to temperature, although the announced pepita crust on the bison was missing. The signature dessert is the Bananas Wildfire (\$7), grilled and glazed with brandy and brown sugar, served over vanilla ice cream, topped with whipped cream and chocolate sauce. All plates were beautifully garnished, and the portions were just right. Wildfire boasts a very complete wine list, including one of the best selections of Texas wines in the state — definitely the best I have seen in our area. We enjoyed the nonpretentious, cozy atmosphere and the casual yet excellent service. Wildfire was the surprise hit of my steak house visits.

— Claudia Alarcón



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**ITALIAN: CIOLA'S ITALIAN-AMERICAN RESTAURANT** The sister restaurant of the Virginia-based original has been pleasing lake dwellers and Hill Country residents with its traditional Italian-American recipes. 1310 Hwy. 620 S., 263-9936 \$\$\$

**FINE DINING: HUDSON'S ON THE BEND A** lakeside fine-dining fixture for two decades, specializing in game of all descriptions: rabbit to rattlesnake, pheasant to frog's legs. The ambience is romantic, too. 3509 RR 620 N., 266-1369 \$\$\$\$

**CHINESE: PAO'S MANDARIN HOUSE** Open 24 hours Monday through Friday, this Mandarin restaurant offers daily lunch and dinner specials. 2300 Lohmans Crossing #130, 263-8869 \$\$\$

### NORTH

**CHINESE: DIN HO CHINESE BBQ** A menu long on fresh seafood and meats, all authentically prepared, served, and priced. The best roast duck and *char siu* roast pork around. Get them to go or eat them there. 8557 Research #116, 832-8788 \$\$

**CHINESE: GOLDEN BAY** Top-notch dim sum served daily already attracts customers to this new Cantonese-style restaurant. Steamed whole fish and other seafood are what they do best at lunch and dinner. 8828 Research, 377-2869 \$\$

**JAPANESE, STEAKHOUSE: KOBE JAPANESE STEAKHOUSE** Steak, seafood, and chicken come in a variety of freshly prepared grilling combinations with generous servings of appetizers and soup. 13492 Hwy. 183 N. #380, 288-7333 \$\$\$\$

**PIZZA: OASIS PIZZA** Start with crumbled feta, biting radish slices, and parsley garnishing a basket of hot flatbread. Kabob plates are another option, with tender meats and lightly charred vegetables. 14735 Bratton #105, 251-5777 \$

**SEAFOOD: PACIFIC STAR RESTAURANT & OYSTER BAR** An even mix of fried vs. broiled and a large palette of choices and combos. The perfect spot for seafood with a slightly Cajun lilt. 13507 Hwy. 183 N., 219-5373 \$\$\$

**BURGER JOINT, DESSERTS, TAKEOUT: PLUCKERS WING FACTORY & GRILL** Who ya gonna call when you're craving good wings in the wee hours? These folks are frying and flying until 2am on weekdays and 3am on weekends. 9070 Research, Ste. 201C, 533-WING \$\$\$

**VIETNAMESE: SUNFLOWER RESTAURANT** Austin's go-to restaurant for traditional Vietnamese flavor; you'll find dishes here that you can't get at the competition. The shaking beef makes us quiver! 8557 Research #146, 339-7860 \$\$

**VIETNAMESE: TÂM DELI & CAFE** Authentic and exquisitely crafted Viet noodle house fare: particularly strong on appetizers, *bun pho* and desserts. Nice portions, good service, low prices. 8222 N. Lamar, 834-6458 \$

### EAST

**SOUTH AMERICAN: DOÑA EMILIA'S SOUTH AMERICAN BAR & GRILL** Specializes in the hearty cuisine of Colombia. Menu highlights include *Sobrecorrija à la Criolla*, a stewed beef brisket in sauce, and the *Pandebono*, a Colombian-style cheese bread. 101 San Jacinto, 478-2520 \$\$\$

**AMERICAN CAFE: EASTSIDE CAFE** The only restaurant in town with its own enormous garden. That means they serve the freshest salads and vegetables in every season. 2113 Manor Rd., 476-5858 \$\$\$

**INTERIOR MEXICAN, TEX-MEX: EL CHILE CAFE Y CANTINA** The bill of fare features some Tex-Mex dishes, several interior specialties, and a number of good vegetarian options. 1809 Manor Rd., 457-9900 \$\$\$

**SOUTH AMERICAN, TEX-MEX: EL ZUNZAL RESTAURANT** A cozy, comfortable place serving Mexican and Salvadoran specialties. We recommend the *arroz con albondigas* the *mariscada* and the *pupusas*. 642 Calles, 474-7749 \$\$

**TEX-MEX: JOE'S BAKERY & COFFEE SHOP** Belly up to the lunch counter for homemade migas, tacos, and award-winning menudo, then to the pastry counter for *pedras novias* *cemitas* y *capirotada*. 2305 E. Seventh, 472-0017 \$

**TEX-MEX: TACO SABROSO** Andean and Latin American food and live music enliven this former taco stand on Saturday nights, while classic Mexican fare is served the rest of the week. 5100 E. Seventh, 247-3333 \$\$

**TEX-MEX: VIVO COCINA MEXICANA** Try their affordable San Antonio-style Tex-Mex fare and margaritas on the decks. 2015 Manor Rd., 482-0300 \$\$

**DOWNTOWN**

**PUB GRUB: 219 WEST AN** An attractive, comfortable place with exceptional small-dish food, great drinks, and a stunning wine list. 219 W. Fourth, 474-2194 \$\$\$

**FRENCH: AQUARELLE** Fine dining in a quietly understated atmosphere. Traditional French service and preparations, often using fresh local ingredients. A special-occasion place with china, crystal, and romantically dim lighting. 606 Rio Grande, 479-8117 \$\$\$\$

**MEDITERRANEAN: ATHENIAN GRILL** Tasty traditional Greek cuisine. Spit-roasted lamb, chicken, and gyros; an outstanding avgolemono soup; and tangy, creamy feta cheese dressing are among the highlights. 705 Colorado, 482-8988 \$\$

**AMERICAN CAFE: CAFE CAPRICE** The work of a seasoned chef with plenty of creative tricks up his sleeve. Indulge your impulse to try this place. 900 W. 10th, 477-5576 \$\$\$

**SEAFOOD: EDDIE V'S EDGEWATER GRILL** Featuring selections from the best of America's seafood treats, as well as prime-grade beef, the menu is well worth the visit. 301 E. Fifth, 472-1860 \$\$\$\$

**FINE DINING: FINN & PORTER** Don't let the fact that it's in a hotel scare you off. Finn & Porter is a gorgeous place with top-notch sushi, inventive seafood, and perfectly cooked prime beef. 500 E. Fourth, 493-4900 \$\$\$\$

**ITALIAN: LA TRAVIATA** Fresh and seasonal ingredients, light sauces, and a judicious use of herbs and aromatics make this spot popular for lunch and dinner. 314 Congress, 479-8131 \$\$\$

**MEDITERRANEAN: LOUIE'S 106** Crisp, elegant, multiterred setting for Austin's original tapas. 106 E. Sixth, 476-1997 \$\$\$

**PAN-ASIAN: MARS RESTAURANT & BAR** Creative, Asian-inspired cuisine in a cozy, casual fine-dining atmosphere. The food is eclectic, with influences ranging from Thai to Indian to Middle Eastern. Full bar. 1610 San Antonio St., 472-3901 \$\$\$

**SEAFOOD: MCCORMICK & SCHMICK'S** This Portland, Ore.-based chain offers daily changing menus drawn from a "fresh list" of seafood flown in from around the globe. Great apple pie. 401 Congress, 236-9600 \$\$\$\$

**ITALIAN: MEZZALUNA** The stylish, quasi-industrial bar and dining area stay packed with downtown hipsters who know their regional cuisine. 310 Colorado, 472-6770 \$\$\$\$

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**MEDITERRANEAN: MÁLAGA** Austin's only full-time tapas bar offers a good core selection of the real thing, along with an excellent list of fairly priced wines and sherries. 208 W. Fourth, 236-8020 \$\$\$

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**JAPANESE, KOREAN: KIMCHI SUSHI** Simply decorated Lincoln Village sushi bar also features a menu of Korean favorites. 6406 N. I-35 #2343, 453-4111 \$

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**UT**

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# OVERNIGHT SENSATION

'SWORD OF DRACULA' CREATOR JASON HENDERSON IS TAKING OVER THE (FANTASY) WORLD BY MARC SAVLOV

Listen. The only thing you'll ever really need to know about Jason Henderson is that one of his daughter's first words was "Dracula." If you wanted to sum the guy up in one concise anecdote, you'd be hard pressed to uncover anything more revealing (and, let's face it, cute) than that little item. Wee Julia Sophia is 3 now, however, and has presumably moved on to bigger, badder words such as "lycanthrope," "exsanguinate," and the ever-popular crib mantra "the horror, the horror," but those first cooing gurgles, so similar to the soft, intimate sounds of vampiric feeding, were then and certainly remain now a highlight of

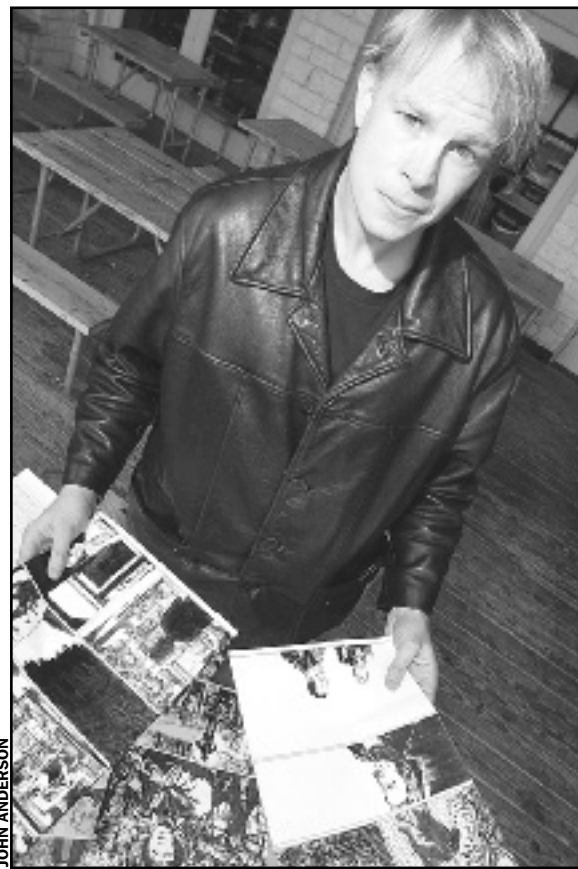
Henderson's freshly minted parenthood. (What mom Julia thought of her child's first proper noun remains, perhaps for the best, unknown.)

Of course, there's more to the story of Jason Henderson than Hammer Films baby talk. And recently there's been a lot more. In a town renowned for its love of fantasy, be it cinematic, literary, video games, or, more to the point, comic books, Jason Henderson is a bona fide hat trick, a published novelist (five and counting) who has also written scripts for several of the most popular video games ever released, and who in the past several years has branched out into the ne plus ultra of Tarantino-esque cool: yes, penning his own sprawling comic book series.

Austin has more than its share of comic artists and writers (and inkers, letterers, and colorists) – just swing by Austin Books' 51st and Lamar location and ask to see the "locals" section if you don't believe us – but Henderson is something of a maverick's maverick: In just over a year, his *Sword of Dracula* from Image Comics, has published six issues, become a critical and popular fan favorite, and been optioned for both film and video games. Then there are the two other titles he's also working on: the moody New Orleans ghost story *Soulcatcher* (actually his first foray into the field and soon to be a trade paperback), and the more recent *Sylvia Faust* a "weird romance" that takes place at the Apocalypse Drafthouse Theater and features a dashing young film geek named Tim. Now where have we heard that before?

Actually, if you've spent any serious amount of time at Tim and Karrie League's Alamo Drafthouse Theatre Downtown, then you're probably already familiar with the back of Jason Henderson's head (conversely, he may well have studied yours in great detail as well). Not content to be merely a regular patron, he took over the Alamo for an evening of Dracula films – the highlight of which was a short, animated trailer for his forthcoming book – to promote the October 2003 launch of *Sword of Dracula*.

Which leads us to another notable item in the Henderson files: When it comes to promoting his own work (not to mention the work of the various artists that he works with), he makes Robert Rodriguez look like a piker. And we mean that in the best possible sense. In the



JOHN ANDERSON

permanently glutted world of independent comic books, where titles jostle for the meager amount of available shelf space like rats aboard *The Demeter* having a clear sense of self-marketing is nearly as important as having a finished product to market. You might well have the greatest comic since, say, *Marv Wolfman by Night* on your hands, but if you can't get the consumer to notice it, your career might as well be as dead as Marley's ghost.

Suffice it to say, Henderson, along with a coterie of talented artists, has become that rarest of comic book phenomena, the legendary "overnight sensation," and is poised to become such in the realms of video games and film. Flavor of the month? Hardly, but if he were, it'd be O+.

## Genesis

You can blame a lot of things on a Catholic education – especially if you're a writer – but Henderson's stint at the private Catholic college the University of Dallas did more good than harm, the obverse of the traditional Sister *continued on p.54*



## DVD WATCH

### DEAD LIKE ME: THE COMPLETE FIRST SEASON MGM, \$58.99

"Life sucks, and then you die. And then it still sucks." And therein lies the big joke of Showtime's regrettably canceled *Dead Like Me* as undead protagonist George "Peanut" Lass puts it, what sort of universe would bestow one the awesome power to remove men's souls, yet still force them to work a suckass, dead-end day job? This and other questions, including what happens when the undead are derelict in their duties, attempt to mend their mourning families, or find coke-stuffed condoms rupturing in their rectums (they can't die, you know) are posed over the sprawling 4-disc set comprising *DLM*'s first season. On a sunny day, intelligent teen

underachiever George (Ellen Muth) is roused from slackerdom by her overly concerned, domineering mother, Joy Happiness Cynthia Stevenson), and summarily sent to the Happy Time temp agency. On her 25-minute lunch hour, a hurtling hunk of the decommissioned MIR space station roasts Peanut; fortunately, thanks to the Reapers, her soul is removed moments before, sparing her the pain and trauma associated with that sort of thing. Her identity disguised after death, she's recruited as a Reaper, spending her nights at Der Waffle Haus, where team leader Rube (a sage, understated Mandy Patinkin) passes out assignments to George, drug-addled trepanation casualty Mason (Callum Blue), Roxanne (a deadly serious Jasmine Guy), freewheeling Betty (Rebecca Gayheart), and later, silent-screen starfucker Daisy Adair (a luminous Laura Harris). Yet by day, she's still

hacking it in the fluorescent hell of Happy Time, inadvertently winning the approval of temp automaton boss Delores Herbig ("You know, like her big brown eyes!"), played with tragicomic relish by Christine Willes. With the dialogue quick and George's narration whip smart, similar to the *Gilmore Girls*' best, plus the "f" word and dead-baby jokes, it would be

### ALSO OUT NOW

**MI-5: Volume 2** (Warner Home Video): Cited as the UK's superior answer to **24** this BBC tech thriller's second season moves quicker than Bernard Kerik's withdrawal.

**Unforgivable Blackness: The Rise and Fall of Jack Jackson** (PBS/Paramount): Ken Burns conveys the hard-fought life of Jim Crow America's first black heavyweight champ.

easy to devolve into overly hip cynicism. However, George's attempts to reach her saddened kid sister and the family she took for granted, plus early trouble with the job, give the show emotional grounding. A procession of deleted scenes and cast commentary enlighten this pitch-black comedy, for alas, poor series, we hardly knew ye. – Wells Dunbar

### UPCOMING

**Chappelle's Show: Season 2** – Uncensored (Paramount, Feb. 8): The World Series of Dice, the Racial Draft, the Player Haters Ball, and yes, Rick James coexist comfortably in the follow-up to the biggest-selling TV DVD ever.

**Miami Vice: Season One** (Universal Studios, Feb. 8): Before Michael Mann redoes it with Colin Farrell and Jamie Foxx (I can't make this crap up), revisit Vicin all its stubbly, pastel-drenched, Phil Collins glory.



Immaculata and the hickory-switch-on-the-knuckles gig.

"I was raised Baptist," explains native Texan Henderson, "but what I loved about UD was that they were really hard thinkers, intellectual Catholics, and so you were required to take these Western Traditions courses that were all about the development of Christianity and the birth of Western civilization. Really, really stringent writing requirements. My thesis? 'Quaker Abolitionism in 17th-Century America.'"

Within such winnowing and formative educational backgrounds are great minds forged, and even after a cursory chat with Henderson, it's obvious this strikingly genial blond guy with the piercing blue eyes could run mental rings around most of what passes for genre writing these days. (Our dream *Jeopardy* episode: Henderson, Alan Moore, and Neil Gaiman. We'll take "Too Goddamn Smart for Comics" for \$100, Alex.)

We're sitting in the atrium of the Hyatt Regency Hotel beside the Congress Avenue Bridge-cum-bat-sanctuary, it should be mentioned, at the very table where, just shy of four years ago, a chain-smoking, coffee-addicted Henderson would sit and work and watch and wait. By that time, Henderson had a series of novels in his back pocket – one of which was a sequel to Shakespeare's *Macbeth* – and had done time as a travel writer in between various and other sundry in-between jobs. But it was

makes the coolest story is the one that I'm going to go with.

"The idea that vampires came out of all this was something that I came up with, the tying in vampirism to the fallen angels," Henderson continues. "Although people had made suggestions along those lines before. There's a lot of really, really bad scholarship out there that you can use when you're coming up with how to write your horror story. The funny thing is that as a guy with good historical training, I read a lot of stuff and find it to be just terrible scholarship, but if I can find it to be interesting and if I can find some basis for that theory in a primary text, then I might go ahead and use it."

Such are the inner workings of the artistic mind. Did we mention he has a law degree?

### The Fearless Comic Book Writer, Or, Is That a Fully Developed Character Arc in Your Pocket or Are You Just Happy to See Me?

Like a lot of comic book and genre writers, Henderson spent vast chunks of his youth lost in the myriad universes of Stan Lee's Marvel Comics. For Henderson, though, it wasn't the slam-bang action that stoked his 12-cylinder imagination, but the sheer interconnectedness of the Marvel Universe itself.

"Generally I was reading the most poppy, soapy, long-running superhero stuff you



**Austin has more than its share of comic artists and writers (and inkers, letterers, and colorists), but Henderson is something of a maverick's maverick: In just over a year, his *Sword of Dracula*, from Image Comics, has published six issues, become a critical and popular fan favorite, and been optioned for both film and video games.**

always comics that were closest to his heart. You know ... like a stake.

"The first time I heard of the Nephilim," Henderson says, referring to a little-known-outside-of-goth-clubs biblical legend that would later serve as the basis for *Sword of Dracula*, "came from some insane rambling from Dr. Gene Scott, who used to be on television in the middle of the night in Texas. And then while I was studying Western Traditions at UD, I was looking at a discussion of Genesis and there's this weird little moment in Genesis where they talk about 'the sons of God.' It's very vague, but there's a suggestion that the sons of God consorted with human females and thence on Earth giants were born, and then that was apparently the straw that broke the camel's back and caused God to say, 'Screw it, I'm flooding the whole world and starting over.'"

"What most people would say was that was the co-opting of an old legend of giants or demigods and bringing it into the Genesis story. A fundamentalist would say that it was simply a misreading and that the 'sons of God' refers to kings of man. A science fiction writer would say that whichever

could get," he says. "Clairmont's *X-Men* especially, because he was shameless in terms of throwing in any tiny little subplot he could wedge into the main storyline. And, honestly, the people in pop culture who are most like those that read the *X-Men* are those who watch *Days of Our Lives*, because the two have so much in common in the sense that everybody's connected to somebody else. It would reward you for being a constant reader with little asides and very complicated overarching storylines and then your reward for paying attention to the whole, extended soap opera was a giddy sort of excitement on the part of the reader when they made one of those connections.

"In my own work I always take any opportunity to throw something like that in, because it gives the reader the idea that there's a greater world than what's on any particular page. That notion that the world of the work is very, very large and wide is immensely satisfying, especially to kids."

That sense of interconnectivity – that there is a broader, more complex world existing concurrently to whatever a given comic book character happens to be doing

in any particular panel, would ultimately find its best and most detailed expression in Henderson's *Sword of Dracula* series. But before that could happen, the author had to make the legendarily difficult leap into writing something – anything – for the medium. Comic book writers aren't born; they're inducted into the club, so to speak, and, as in so many other professions (most obviously film), publishers want to know what your résumé looks like – what you've done before in the medium that might make them want to take a chance on you, Joe Schmo. It's the same old catch-22 of not being able to get work without previous experience, and not being able to accrue that experience without first getting some work.

"To be fair, it wasn't a case of 'Let's ignore Jason,'" explains Henderson. "They ignore everybody. There are only so many slots to fill in the business, and there's so many good people already in it, that breaking in is next to impossible. Everybody has a different story, but mine was that I came across the publisher of the horror outfit Moonstone Comics and I said, 'Hey, man, I'd love to write for *Kolchak: The Night Stalker*' and he

said, 'Yeah, you and everybody else.' So, I told him I knew a lot about vampires, had written games and novels and was a professional writer, so maybe I could write for their *Vampire: The Masquerade* book. He said no way to that, too, so finally I pitched him a story about Chinese vampires, because I knew a lot about them, and that, finally, got him intrigued. I pitched him a Chinese vampire story and that, ultimately, was how I got my foot in the door. By getting through two 'nos' to a 'yes.'"

From there on out it was semismooth sailing. Henderson pitched the same company, Moonstone, the idea for a series set in New Orleans and featuring a female protagonist who would help the restless spirits of that famously spooky city find solace and peace: *Soulcatcher*.

"I got a team together including penciller Lou Manna, who was an artist for Marvel, inker Terry Pallot, who had been a *Star Trek* artist, and Leslie Barkley, a brilliant colorist who was even more of a newcomer than me. And we put it together. It took a long time to finish, actually, and in the end only the

*continued on p.56*

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first issue ever came out. But then I used the fact that *Soulcatcher* was in development to launch *Sword of Dracula*.”

For the laypeople in the audience, that’s generally how a comic book comes into being: through the hard work of a team of people working, if not side by side (other than himself, none of Henderson’s crew live in Austin), then at least in concert, furiously writing, inking, faxing, and FedExing back and forth and across the Net, trading ideas, sketches, and rewrites until completion. For Henderson, who might just as well have a “Born to Delegate” tattoo inked across his bicep, that initial experience was exhilarating. But it was nothing compared to the creation of *Sword of Dracula*.

### Full Metal Jugular

“*Sword of Dracula* was born right here in the Hyatt Regency at this very table,” says Henderson with a grin. Oddly, there are no scorch marks atop the wood to denote the occasion.

He continues: “A friend of mine asked me why I hadn’t ever done a Dracula story, and I had no answer. I loved Dracula, I was incredibly geeky about Dracula and knew the history of both the real Dracula and Bram Stoker’s literary character inside and out, but I hadn’t thought of a story that would be worth the time. You really need a story that would be new and different and utterly original, because the character had been done to death in virtually all media already.

“So I was sitting here in the atrium of the Hyatt, musing on Dracula, and then the Nephilim story came to mind, about the fallen angels, and I stood up, walked across the atrium to the porch overlooking Town Lake, pulled out my cell phone, and called my manager, Noelle Wright, in Los Angeles. I said, ‘It’s called *Sword of Dracula* and the lead character has to team up with Dracula to defeat an onslaught from the fallen angels from Genesis.’ And her reaction was, like, ‘Um, whatever. Send me pages. Go, man.’”

The series – which again features a strong female protagonist in the form of vampire hunter Ronnie Van Helsing of the Polidorium Group – is absolutely riveting, part *Apocalypse Now*, part Nietzschean über-mensch riff, part Dracula-as-anti-life-force, and all punch, no sucka. The thus-far six-issue series (which will be coming out this February in a trade paperback edition from IDW Publishing) surges forward along dramatic ley lines buoyed by a revolving door of artists, including the stark expressionistic lines of Greg Scott, William Belk’s more traditionally comic-bookish images, and Terry Pallot’s detail-heavy chiaroscuro inks.

It’s Henderson’s huge, militaristic storyline that anchors the whole shebang-pow-whoomph!

*Sword of Dracula* is the character writ large,” Henderson says, “on a grand scale, without the drawing room theatrics that are more commonly associated with the character. It’s a big, Jerry Bruckheimer version of Dracula, the James Cameron version. It’s *Black Hawk Down* meets Dracula.



Sylvia Faust

“It’s so funny how it all began to fall into place so quickly. I began writing the script and the first line was ‘We open on a pair of binoculars on a hill.’ I think I was writing it so fast because I was afraid that if I didn’t get it down right away it might vanish from my head.

“I knew this was going to be my one shot at launching my comic book career. I’d published novels, written hit games, but nobody knew my name, nobody knew Greg Scott, we were all more or less beginning here, but one thing we all had in common was that we really, truly loved this project.”

### Girls, Girls, Girls (and Other Metaphysical Conundrums)

Henderson’s third project, and the one he describes as being his most personal, is also his newest: *Sylvia Faust*. The story of a cute-as-a-rain-of-frogs rogue witch with a mysterious past and an even more mysterious future marks three for three when it comes to the author’s penchant for strong female leads. And we’re not talking the kind of obsessive fanboy females who tend to

wear spandex in all the right places, either.

Says manager Wright, “That’s absolutely something that attracted me to him, this sort of innate ability to craft nonstereotypical female characters that you see throughout his body of work. They’re all unique and different from each other, and yet he doesn’t fall into that sort of generic, buxom female heroine zone. It’s smart stuff.”

When we posed Henderson the question as to why a nice boy like him had such a way with the ladies, he seemed momentary flummoxed.

“I’m not sure why I keep writing female leads. Mainly I want to write characters that I’d fall in love with. So part of it is that a female character is a lot more fun to look at and enjoy as a heterosexual male, but that’s too simple an answer. In *Soulcatcher* the female lead is clearly a girl like the type I would fall in love with and is in many ways based on an editor I once knew who was brilliant and athletic and smart. With *Sylvia Faust* she’s more of a character that I would think of as my daughter or my little sister. And with *Sword of Dracula* the character of

Ronnie Van Helsing is purely cinematic and action-babe oriented.

“My wife would tell you that they’re all girls that I’d end up asking out. And not being particularly introspective I’ll leave it at that.”

Any way you look at it, though, it’s as clear as an icicle in the eye that Henderson has struck pay dirt with his nascent comic book career, and faster than anyone, most of all himself, expected. That’s evidenced most by the fact that *Sword of Dracula* had its film rights optioned around Christmas of 2003 by Chuck (Die Hard) Gordon and Adrian (Spy Hunter) Askarieh. The option has since lapsed, notes Henderson. “Projects with the word ‘Dracula’ in them were basically put on hold the moment *Van Helsing* didn’t do well. Think of that: *Van Helsing* is a cheesy period piece and we’re *Black Hawk Down* with vampires. I created *Sword of Dracula* to be the antidote to movies like *Van Helsing*! The funny thing is that it means the project is back with me and my manager just as the mass-market paperback comes out this month from IDW Publishing.”

Such is development hell. Not to worry, though. Local gaming outfit Critical Mass Interactive is currently developing *Sword of Dracula* as a first-person-exsanguinator video game, which is fitting considering Henderson’s pre-comics work scripting for such video game all-stars as *Command and Conquer*. Currently in the developing-the-playable-demo phase, CMI and Henderson hope to have a finished demo ready to go for this year’s Game Development Conference. Expect explosions galore, and anthropomorphic blood-demons (now there’s a Burger King tie-in you can really sink your teeth into!).

For what its worth (and fans of Marvel’s old *Tomb of Dracula*, like us, know it’s worth a lot), Henderson has accomplished something even more remarkable than getting his own comic book off the ground and into the stores: He’s added one more layer to the ever-evolving mythos of Dracula. It’s remarkably tough to come up with anything new to say about the immortal one. Even the great John Carpenter muffed it with *Vampires*, and Hammer Studios long ago nailed their coffin shut, and so the fact that Henderson’s riveting militaristic riffing on the ancient bloodsucker comes across as fresh as a newly tapped vein is, in a word, improbably delicious.

“The best part of this whole ride,” Henderson says, “has been seeing what teams of artists and writers can do. Seeing Greg Scott do the best work of his career and then go and make ridiculous amounts of money and adulation on other projects elsewhere. Seeing William Belk do the best work of his career. And seeing these people not only do great work but also making my work better than I had originally envisioned. You realize that this is a whole, complete production, and that’s something I never got to experience before. I got the privilege of leading these teams and that was very, very cool.”

Carpe Noctem, baby.





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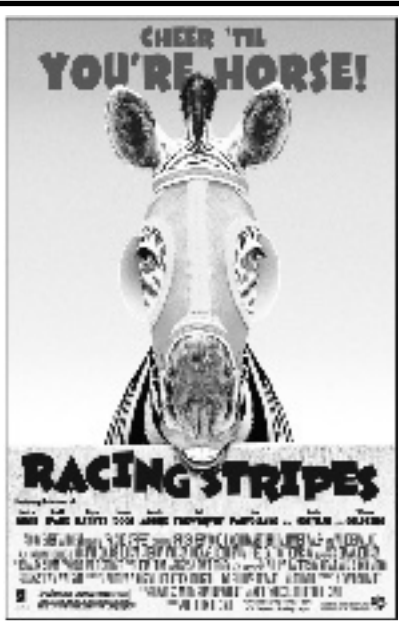
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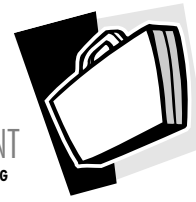
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# IN WITH THE OLD

BY BELINDA ACOSTA

I blame it on cedar fever. After spending several sunny days in California (before the relentless rains came) we (Papi Chulo and I) returned to Austin and got decked by allergies. Besides watching the neighbors shoot off a paycheck's worth of fireworks, we welcomed the new year hacking and sneezing, teary eyed. After a quick toast, we fell into bed. To sleep.

Maybe that's why I don't feel like it has been much of a new year. It just seems like an extension of the last. This seems to be the case on TV. Some old favorites (24, Alias) and not so favorites (Life as We Know It) have returned to the small screen, while some new shows have made their mid-season debut (The Road to Stardom With Missy Elliott, Medium, Point Pleasant) So far, nothing has dazzled like the current critical darlings, Lost or Desperate Housewives yet that doesn't mean there isn't something new in the old offerings.

The Road to Stardom With Missy Elliott (Wednesdays, 7pm, on UPN): Unlike other reality shows attached to a star, this new reality show featuring 13 young adults competing for a record contract, a released single, and a cash prize has a likable grand dame in **Missy Elliott**. She isn't a parody of herself

like **Donald Trump** in *The Apprentice* (or like her early music videos, for that matter). Like Trump, Elliott's camera time is brief and well-placed. Yet, when she offers words of wisdom regarding life in the music industry, she appears sincere, sage, and her comments are useful. Aside from making the *Road to Stardom* contestants ride in a ragged tour bus, there are no uppity outbursts of self-importance by Elliott or any of her crew, such as when **Sean "P. Diddy" Combs** sent some of the *Making the Band 2* contestants in a cross-borough hunt in the middle of the night for his favorite cookies. Of course, the way Mizz Elliott sucks down those lollipops, maybe someone will be sent out on a late night errand to satisfy her oral fixation. From what I've seen, she's worth the effort.

*Medium* (Mondays, 9pm, on NBC) and *Point Pleasant* (Thursdays, 8pm, on Fox after a series premiere Jan. 19). In *Medium* Allison Dubois **Patricia Arquette** solves crimes by seeing into the future and talking to dead people, while Christina Nickson (**Elisabeth Harnois**) is Rosemary's baby with telekinetic powers, all grown up in Point Pleasant. Both interesting premises, built on the tried and true "I don't



The Road to Stardom With Missy Elliott

know how I do it, but I wish I could stop" angst that we've seen in previous supernatural heroines like (early) Buffy Summers in *Buffy the Vampire Slayer* and Sara Pezzini in *Witchblade*. However, I wish these two characters could morph into one. Arquette brings a maturity and elegance to the genre. Unfortunately, she operates in yet another crime drama, this one focusing on unsolved violent crimes, the answers to which are held beyond the grave.

Tying the child of the world's infamous fallen

angel to the classic mommy abandonment trope is an interesting narrative marriage in *Point Pleasant*. The problem is Harnois, as the unbeknownst spawn of Satan, is as compelling as melting ice cream. After she literally washes ashore in Point Pleasant, N.J., strange things begin to happen to Christina and those around her (she sets a car ablaze when she sees the boy she has a crush on with another girl). Oh, and did I mention that Christina's long-lost mother was born and raised in Point Pleasant? Issues!

I like the idea of a character sensing there is something bigger than herself she needs to seek. I only wish Christina were as nuanced as *Medium*'s Allison, and that *Medium* were not hemmed in by the crime drama form. Other than that, both shows are watchable, if not entirely spellbinding.

## What Else Is On?

*Jonny Zero: Franky G* (*The Italian Job, Wonderland*) stars as Jonny Calvo, an ex-con trying to make a fresh start after his recent release from prison. Premieres Friday, Jan. 14, 8pm, on Fox.

Tsunami Aid Benefit: NBC pre-empts regular programming Saturday night for a benefit to raise funds for tsunami victims. Tentative start time is 7pm. Check local listings.

*Unforgivable Blackness: The Rise and Fall of Jack Johnson* **Ken Burns**'s newest documentary on the Texas-born boxer who became the first African-American Heavyweight champion. Airs Jan. 17 and 18, 8pm, on PBS.

E-mail Belinda Acosta at [tveye@austinchronicle.com](mailto:tveye@austinchronicle.com)

They couldn't knock him out, so they tried to tear him down.



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NEWS 8 AUSTIN

It's baaaack. That's right, your annual chance to sit in the critic's chair and have your say about the year in Austin music. Not sure who to vote for? Tune in to AMN, turn on the radio, or drop into the local record store. Your favorite band is probably playing tonight.

**AUSTIN BAND OF THE YEAR:**

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**AUSTIN MUSICIAN OF THE YEAR:**

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**AUSTIN SONG OF THE YEAR:**

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**ALBUM OF THE YEAR:**

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**BEST NEW AUSTIN BAND:**

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## BEST PERFORMING BANDS

**ROCK:**

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**PUNK:**

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**METAL:**

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**INDUSTRIAL/GOTH:**

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**DJ:**

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**POP:**

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**JAZZ:**

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**BLUES:**

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**HIP-HOP:**

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**JAM:**

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**EXPERIMENTAL:**

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**COUNTRY:**

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**BLUEGRASS:**

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**ROOTS ROCK:**

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**FOLK:**

---

**LATIN TRADITIONAL:**

---

**LATIN CONTEMPORARY:**

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**WORLD MUSIC:**

---

**COVER BAND:**

---

**KID BAND (majority of members under 18):**

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**NOVELTY:**

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**NONE OF THE ABOVE:**

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## BEST AUSTIN MUSICIANS

**FEMALE VOCALS:**

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**MALE VOCALS:**

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**ELECTRIC GUITAR:**

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**ACOUSTIC GUITAR:**

---

**BASS:**

---

**DRUMS:**

---

**KEYBOARDS:**

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**HORNS:**

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**STRINGS:**

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**MISCELLANEOUS INSTRUMENT:**

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**SONGWRITER:**

---

**RECORD PRODUCER (producer name, CD title):**

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## RELATED CATEGORIES

**NEW CLUB:**

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**LIVE MUSIC VENUE:**

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**ACOUSTIC VENUE:**

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**ALL-AGES VENUE:**

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**RECORD STORE:**

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**INSTRUMENT/EQUIPMENT STORE:**

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**RADIO STATION:**

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**RADIO PROGRAM (show, deejay, station):**

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**RADIO MUSIC PROGRAM (show, deejay, station):**

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**RADIO PERSONALITY (show, deejay, station):**

---

**BAND WEB SITE (band, URL):**

---

**LOCAL MUSIC TV SERIES (local program, local acts):**

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**MUSIC VIDEO/DVD:**

---

**CONCERT POSTER (band, club, date, artist):**

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**JOURNALIST/CRITIC/WRITER:**

---

**COVER ART (title, band, artist):**

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**CONCERT BY A TOURING BAND (band, venue, date):**

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## TEXAS MUSIC HALL OF FAME NOMINATIONS

Due to the huge list of names in the Hall of Fame, previous winners are listed on the Web at [austinchronicle.com/musicpoll/fame](http://austinchronicle.com/musicpoll/fame). PLEASE CIRCLE ONE OR FILL IN THE BLANK\*:

**Alex Coke**  
"Blues Boy" Hubbard, the Jets  
**Bobbie Nelson, Willie Nelson**  
Buxf Parrot, Dicks  
**Chris Gates, Big Boys**  
**Cindy Cashdollar**  
Conni and Traci Hancock  
**Cornell Hurd**  
**CRICKETS**  
Sonny Curtis  
J.I. Allison  
Joe B. Maudlin  
Niki Sullivan  
**Dale Watson**  
David Holt  
**George Kinney**  
**Freddy Krc**  
Jeff Pinkus, Butthole Surfers

**Jesse Taylor**  
**John X Reed**  
Larry Seaman  
Lisa Pankrantz  
**Monte Warden**  
**Rick Broussard, Two Hoots & a Holler**  
Spencer and Susan Perskin  
**Stephen Barber**  
**Steve Marsh, Terminal Mind**  
**13TH FLOOR ELEVATORS**  
Tommy Hall  
Stacy Sutherland  
**John Ike Walton**  
Danny Thomas  
Danny Galindo  
**Ronnie Leatherman**  
**Benny Thurman**  
**Clementine Hall**  
**Powell St. John**

*Who are these people and why should you vote for them? Visit the poll ballot online at [austinchronicle.com/musicpoll](http://austinchronicle.com/musicpoll) for more information!*

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# TCB

BY CHRISTOPHER GRAY

# MUSIC

INSIDE ...  
62 THE OUTSIDERS  
66 PHASES & STAGES

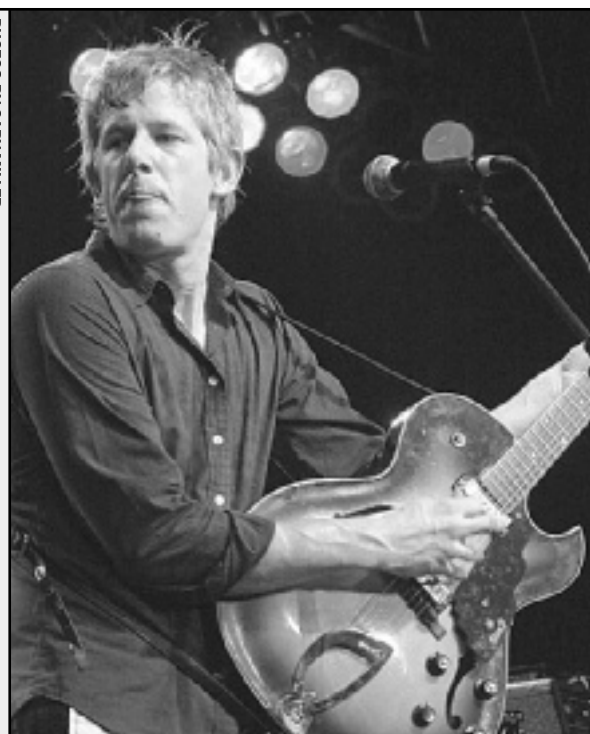


Keep Austin Free: What Made Milwaukee Famous

MARY SLEDD



PHOTOS BY GARY MILLER



Too Close to the Ground." Organizer **Michael Hallest** - mated Sunday's take to be around \$125,000, to be distributed among several charities, including CARE, UNICEF, and the American Red Cross.

## FARTHER ALONG

**Britt Daniel** (right) of **Spoon** whose long-awaited new album is being mastered this week, premiered the poker-faced "Mathematical Mind" during Sunday's Tsunami Relief: Austin to South Asia benefit at the Austin Music Hall. **Kelly Willis** and **Bruce Robison** were joined by **Natalie Maines** (l-r, above) for Robison's "Travelin' Soldier," and Gato Negro **Ruben Ramos** crooned "13 Years" with a hale-looking **Alejandro Escovedo** and **Jon Dee Graham** appearing with his "Liberty Lunch band," **Joe Ely** opened his charged set with a verse of the spiritual "Farther Along," and songbird **Patty Griffin** took the sold-out crowd's breath away guesting with headliner **Willie Nelson** "Angel Flying

## SUPER SIZE ME

The cobwebs are dissipating. Slowly. Any sudden spike in area Alka-Seltzer sales can be directly attributed to Free Week, Emo's grand experiment to determine if Austinites would be interested in seven straight days of no-cover shows. Suffice it to say, they were. The 13-year-old Red River anchor was packed every night save Sunday's experimental night, and even then a sizable audience was on hand to watch former **Terminal Mind** member **Steve Marsh** hurn out backwoods blues on a homemade guitar under the appropriate alias of **Spelunker**. More representative was the previous evening, when a bursting inside room bore witness to a bottom-heavy display from **Oh, Beast!** the ghostly post-punk acumen of **Single Frame** and a snarling set from the **Arms** that ended abruptly when a disgruntled fan took it upon herself to unplug the bassist's effects pedal and was tossed in the ensuing melee. Though no less crowded, Monday was altogether more peaceful for the pleasant indie-pop of **Vacation Gold**

**Masonic** the **Fall Collection** and especially **Dead Whale Tide** - but the real drama came later, when four people were arrested en route to the same afterparty. Tuesday's emo-punk bill brought a roomful of people more used to getting free music online than in person and sage advice from **Rubberhead** frontman **Mike Boudreau** "If you're moshing and knock somebody down, please help them up." No one from **Gorch Fock** offered to pick anyone up Wednesday after their bleating set - which began and ended with a sinister cover of **U2** "Vertigo" - flattened the audience like a demonic steamroller, finishing what **Storm the Tower** and **Ignorance Park** started. Meanwhile, **Morgan Spurlock** fast-food cautionary tale, **Super Size Me** played on the big-screen TV, leading "TCB" to draw some disturbing parallels to his own music-glutted life. Nevertheless, San Antonio's **Animals of the Bible** had Thursday's full house pop-locked into a comfortable Krautrock groove, before up-and-comers the **Sword** unleashed a frightening Seventies instro-metal attack that left dozens of jaws on the floor, and the **Attak (iN) Formation** topped it off with some once-a-year strangeness. While **Camp X-Ray** Dallas' **Constance** and **Velorum** nashed their guitars inside Friday, fans of **Recover** and the **Rise** - who had lined up outside as early as 7pm - brought new life to the art of stage-diving outside.

Tight jeans and Converse hung from the rafters during the Rise's political throwdown, before the night climaxed with Recover vocalist **Dan Keyes** literally walking across a sea of hands, probably because that was the only place left to stand. By this point, "TCB" was having a little difficulty standing, but Saturday brought a welcome gust of second wind. Inside, **Pompeii** started things off with some well-sculpted, cello-assisted shoegazing, before yielding to recent transplant **Sally Crews** terse, salty Britpop. The **Chapters** wove an **Interpol** like web of shadowy intrigue as the outside rapidly filled up, hitting critical mass about the time **What Made Milwaukee Famous** launched into their exuberantly quirky rock. A trip back into the sea of bodies inside was well worth it for **Svengalis** splintering near-hardcore, as **This Microwave World** never better, positively electrified the outside stage. They set the bar so high it was hard to imagine even **Zykos** clearing it, but they did with a set so intense it's a wonder singer **Mike Booher** didn't keel over from an aneurysm. And that was Free Week. It was a beautiful thing, watching people turn out in droves to watch all these great local bands, but it's worth pointing out that their shows rarely cost more than five bucks anyway. Now, if you'll excuse "TCB," he's going to crawl under a rock for a very, very, very long nap. See y'all later.

## THE OCTOPUS

Now only eight weeks away (eep), the SXSW machinery is running at full steam. Once again, the Music Festival received a staggering number of applications - 7,000 or thereabouts - and Creative Director **Brent Grulke** says he'd like to keep the number of showcases to last year's total of around 1,200, if possible. "We're very much trying to keep it in the same ballpark, but we'll see how well we do with that," he sighs. Partially due to the breakout success of Scotsmen **Franz Ferdinand** last year's Festival, Grulke says the number of international acts accepted into SXSW 05 is "sky-high," up to 300 over last year's 210. Besides a load of UK performers, Grulke anticipates large contingents from Canada, Australia, Scandinavia, France, and Japan. "Most of the international acts that we accept, the vast majority, are already well established in their native country, so the quality level is extremely high," he says. Indeed, most SXSW success stories aren't quite as dramatic as Franz Ferdinand, who were already signed to Sony when they blew everyone out the back wall of Buffalo Billiards. "The expectations were pretty high that something big would happen, so it's pretty easy to track that kind of buzz," Grulke explains. "It's a lot more difficult to track the buzz of, say, an Austin band that picks up an indie deal or a tour." Even if it's something as simple as picking up a booking agent or publishing deal, bands that move their careers forward during the Festival almost never do it by accident. "To reiterate the old saw, SXSW is a tool," Grulke says. "If people use it effectively, it means they've done work in advance, know who they want to meet with, know who they want to see them, to move along in a direction they had already charted."

# BULLET THE BLUE SKY

San Angelo police are investigating allegations of sexual assault against Los Lonely Boys drummer **Ringo Garza** and his wife, stemming from an incident between the couple and two unnamed women last week in the Garzas' home. No charges have been filed, and the band is understandably keeping mum. "We don't want to try this case in the press," manager **Kevin Womack** said Monday, adding the Boys would perform at next month's Grammy Awards and soon begin recording their next album at Willie Nelson's Luck studios as scheduled. A similar statement from the Garzas' attorneys said, in part, "Los Lonely Boys have become popular very fast, making them targets for people with less honorable intentions."

Popular local swing trio **Hot Club of Cowtown** have decided to call it quits after eight years. The band, which recently joined **Bob Dylan** and Willie Nelson on their minor league ballpark tour, will tour in February and play assorted dates through October, but no final Austin show has been scheduled. More information at [www.hotclubofcowtown.com](http://www.hotclubofcowtown.com).

Trooper of the Week goes to **Rockland Eagles** guitarist **Andy Thomas**, who broke several ribs after jumping from the stage during last Friday's **Grand Champeen** show at Hole in the Wall. Despite his injury, Thomas plans to don his getup for the **Rank & Revue** anniversary party tonight (Thursday) at Emo's, alongside the **Crank County Daredevils**, **Broken Teeth**, **Ignitor**, **Grady**, the **Bulemics**, **Scott H. Biram**, and more.

From "Five Pound Bass" to "Farm Fresh Onions," food has long been a favorite subject for **Robert Earl Keen** so it's only natural he'd eventually show up on the Food Network. The A&M alum sings a song about fajitas on the Jan. 17 episode of **All American Festivals** which visits the Great Texas Mosquito Festival and Fajita Cook-off in Clute. Air time is 8:30pm.

Just a reminder: Don't forget to vote in the **Chronicle Music Poll**, online or p.60.

The hand of rock & roll has slipped snugly into the glove of youth for an eternity. From the kids singing about love and alienation in the Cure and the Smiths to teenage rockers Robert Plant and Angus Young, the invincible aura that coincides with naïveté and optimism birthed a legion of legends. Nothing new there.

But a wind of change has swept the music industry in the last decade. In addition to creativity and originality, youth also breeds risk – both emotionally and financially. With a shaky economy nationwide for clubs and labels alike, getting a foot in the door has fallen in line just behind getting rich playing music: unlikely at best. Time to start thinking outside the box.

Which is exactly what three bands from Austin and one from San Antonio have done. When nobody was booking these unknown nigh-punks for fear of empty rooms and full kegs, they took matters into their own hands. When no label risked recording the sounds exploding out of their makeshift amps and instruments, they grooved their own records. While other boatmates city-wide whined about gigs, they chinned up and took the entrepreneurial road. Keep in mind, these guys are at most 25 years old, with the youngest of the bunch hitting 17. Nothing creates pride like a truly green DIY generation, albeit a microcosmic one.

DIY has been a punk rock creed since the Who. With the advent of “alternative” radio and Hot Topics in every mall, however, hand-printed album covers and Sharpied T-shirts fell by the wayside. Regardless of how much Austin prides itself on not relying on the aforementioned path to the masses, local venues still don’t wholeheartedly welcome that which doesn’t guarantee profit, or at least sustainability. Risk can propel a business into the green, but more than likely, said business will be seeing visions of red. It’s the name of the game.

With Jesse Hodges and his bandmates in Tuxedo Killers standing at this particular helm and Beerland consigliere Max Dropout steering the ship, there’s hope for the future. Because when punk rock grows stale and all the longtime Red River regulars hit 40 or have children, somebody needs to grab the torch. There are other members of this club – Animals of the Bible; the Sneeze; Yes, Definitely; Numbers on the Mast; I Admit Nothing; Best Fwends – but without the battering ram, sometimes you just can’t open the door. Here are four acts who’ve taken said ram by the horns.

**Tuxedo Killers:** a hardcore fourpiece as concerned with rocking out as with keeping the scene together.

**Video Screams:** a fresh-out-of-high-school (and two still in) fivepiece sans bass. Perfectly coifed and outfitted, they’re ready to go up against anyone.

**Skullening:** a San Antonio quartet sans guitar. Crunchy bass and perfected rhythms drive the blasting organ of the future.

**SteerS:** a noise metal threepiece that wants to destroy the audience. Leading with basslines louder than thunder, the guitar is only a backdrop, and vocals are rarely heard.

Welcome to the next generation.

Tuxedo Killers (l-r): Blair Hicks, Ben Bellomy, George Dishner, and Jesse Hodges



AUBREY EDWARDS

# THE OUTSIDERS

THE NEXT GENERATION OF RED RIVER REBELS BY DARCIE STEVENS



AUBREY EDWARDS

## TUXEDO KILLERS PATERNAL PLACEHOLDERS

Tuxedo Killers are the glue that holds this particular mini scene together. When Red River wouldn’t talk to strangers, as we’re all taught not to do, Tux Kill threw keggers at RanchO RelaxO, a house on the Eastside where good friend and Numbers on the Mast manipulator Trey Smith built a stage a couple of years ago. If RanchO wasn’t available – or if more beverages were necessary – the accommodating patio at Eastside Tejano bar Red’s Scoot Inn was rented for the evening. Quite a sight to see: Selena on the jukebox, scratch punk on the stage. Now that Beerland has opened its doors, with Emo’s and Room 710 following suit, RanchO’s days are numbered.

Tuxedo Killers draw more respect from their fellow musicians than any of their fathers could ever hope for. Not because of their

tendency to organize the chaotic legion of mini Iggys, but because they play punk rock unlike that of locals like the Kodiaks, Ends, and other power-chord-ophiles.

Often decked out in wizard costumes and unicorn horns, Tux Kill plays a hazy brand of Texas punk that throttles rooms with dissonance and discomfort – in a good way. Guitarist Jesse Hodges hits chords that build the anxiety forced by vocalist George Dishner

## TUX KILL PLAYS A HAZY BRAND OF TEXAS PUNK THAT THROTTLES ROOMS WITH DISSONANCE AND DISCOMFORT.

into an aural attack. That typical four-four beat doesn’t reverberate from Blair Hicks’ drums, though. Instead, proggy time changes and pauses creep their way through the measures. Somewhere between the Butthole Surfers and the Stooges, Tuxedo Killers are decidedly unusual.

“It’s all high-energy music,” Hicks explains. “The MC5 used to say that they played high-energy rock & roll. That’s all I ever wanted to do.”

“They were right about everything,” pipes up Dishner, the 22-year-old throat. Aside from screaming indecipherable lyrics into the mic, Dishner has brought the band a new dimension by stripping down to his skivvies nearly every show. What began as a heat-induced necessity has now become a trademark.

And with newcomer Ben Bellomy, 23, on the low-end, the foursome has transformed from noisy schtick to inextricable rock & roll.

“We went through a period of trying to be more riffy,” admits Hodges. “But now we’re trying to be more assertive.”

“And awesome!” Dishner grins.

CONTINUED ON P.64

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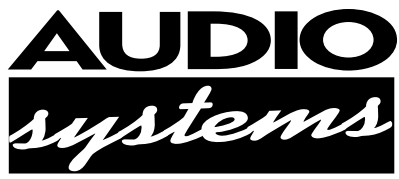
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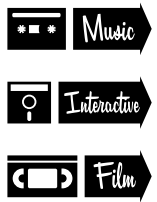
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If you are interested in volunteering, but are not able to attend the call, contact a Volunteer Coordinator as soon as possible. We will accept applications as long as we have space available, but the crews will fill up quickly!

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A limited number of paid positions are available from March 11-20. Interested parties should attend the VOLUNTEER CALL. Please bring a resumé, and a copy of your valid driver's license.

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## VIDEO SCREAMS CLASS CLOWNS

"Have you heard of trans-humanism? We're a part of that project. We're from the late 1800s, frozen, and thawed out. Back then, people had greater attention spans, so we have better attention spans than this new generation Y.

"We process stuff so fast, we don't have the patience for a slow song."

This is Video Screams. Matt Lyons, the lanky 19-year-old with a goofy grin, is no sillier than the rest of the guys, but when they come together onstage, it's seriously mind-blowing. And like Lyons attests, they don't do slow.

Video Screams' use of a Korg keyboard for its low-end and double off-tuned guitars emanates an uncomfortable sensation well-known to headlight-caught deer from Lakeway to Boerne. Add the fact that these teenagers (Korg man Tyler Davis is 22) exude a stage presence usually witnessed only in seasoned rockers, and suddenly you're in uncharted territory.

"We came up with this weird key signature," inventor Ryan Foster explains. "It's futuristic. It's like bees building. I made it up because I don't know how to play normal guitar."

Watching Video Screams swarm onstage, an uneasy urge to flee takes hold. But the music is infectious, and that low buzzing underneath the staccato shouts of 17-year-old vox Roy Tatum only heightens the energy in the room.



Video Screams (l-r): Tyler Davis, Ryan Foster, Roy Tatum, Matt Lyons, and Duncan Knappen

## WATCHING VIDEO SCREAMS SWARM ONSTAGE, AN UNEASY URGE TO FLEE TAKES HOLD.

Sitting in their rehearsal space – otherwise known as a tiny storage unit in far-East Austin – the five über-hipsters and one girlfriend/fiancée (depending on who you ask) are as assured as even the most respected Austin musicians. They're invincible – five optimists with untouched goals, who don X's on their hands and black Converse on their feet. But they're not scared. They're not flinching. They're not going away.

## SKULLENING SPASTIC GENIUSES

"Cat screams, knee scrapes, concrete face plants, beer-soaked tumbles, migraine tickles." Singer Leonard Guerra, 25, describes his music. And he nails it. Skulkening plays from a place in the furthest corners of the mind. The organ reels with a thousand decibels while the bass rattles the walls. Guerra pogos onstage, every ounce of his body weight vibrating with the snap of the hi-hat. To these San Antonio boys, the omission of guitar was as natural as their roar.

Drummer – and, unusually, principal songwriter – Scott Jennings views Skulkening's stuttering thump as unusual only in that the band members' individual tastes are far from their output. Typical verse-chorus-verse pop songs are fed through the gears of the Skulkening machine, and something downright shocking collates.

And that organ. Dan Stevens types out octaves never before reached by a rock & roll band. They pummel with a frequency that's unnerving. That's the point. Jennings' frantic beats drive anxiety as much as Guerra's frenetic bouncing. And once Chris Cates looms his head down over his bass strap, the band's garage-rock perversion explodes out of amps as something otherworldly.

"We aren't trying to ride the wave of whatever's popular at the moment," Jennings implores. "We're a garage band, but we don't really play garage music. Our equipment is held together by tape and is

Skulkening (l-r): Chris Cates, Dan Stevens, Scott Jennings, Leonard Guerra



## SKULLENING PLAYS FROM A PLACE IN THE FURTHEST CORNERS OF THE MIND.

all pawnshop quality, but it doesn't mean we fit into that genre."

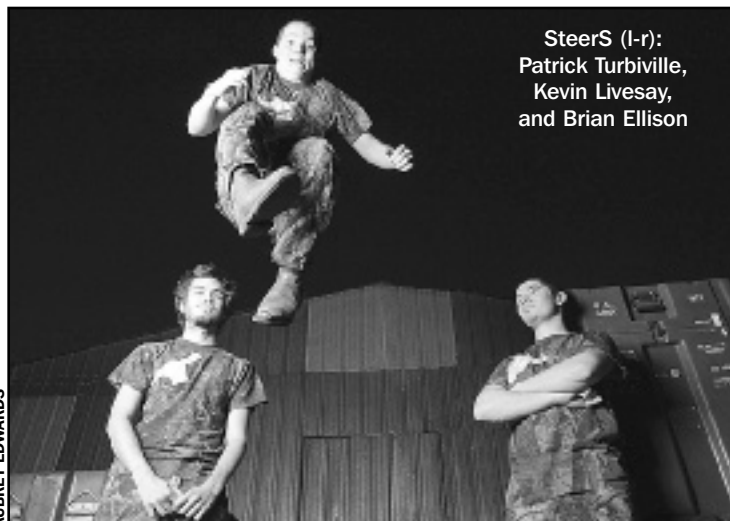
Covering their faces with scarves might be a stretch for a trademark, but more than likely it's a barrier between reality and fantasy. Watching them create darkness out of disorder on stage, capes might be more apt than scarves. Cobwebs begin to form between Jennings' toms, and eyes begin to glow. Then again, that might just be the organ talking.

## STEERS NEW RECRUITS

On the floor in front of the stage at Trophy's are three men dressed from head to toe in camo ... with pink, iron-on steer heads adhered to their shoulders. SteerS mix multiple genres into a glorious pool of guts and sweat. A song explodes with speed-metal drumming, arrhythmic basslines, and bleeps from 23-year-old one-man band Patrick Turbiville. In three minutes, waves of sludge careen out of the amp, easing the prior anxiety. It's a roller coaster ride of time changes and attacks.

"It's a desire to play a set where after two songs you don't feel like you've heard everything we're going to do," explains bassist and frontman Kevin Livesay. "That's a curse that happens with bands sometimes. ... There's nothing wrong with that, it's just something that bores us"

Boredom doesn't come easily when the SteerS are blowing dust. This night Livesay lines up chairs, stools, and tables as a barrier between audience and band. The barrier becomes a haphazard stage as the possessed man balances on one foot, shredding the thick strings. This isn't punk rock. This is a lawsuit waiting to happen.



SteerS (l-r): Patrick Turbiville, Kevin Livesay, and Brian Ellison

With metal riffs streaming from the makeshift stage, the schtick of the costumes – ahem, uniforms – is as confusing as the math blast. In truth, it fits with what these Austin transplants are trying to do. They are messing with your mind.

sell merchandise. I never ask how much money we made. If we could make money off this somehow, that would be great, but I'm just doing this every day because I really love doing it. It makes me happy. That alone makes me do this. Period."

## STEERS MIX MULTIPLE GENRES INTO A GLORIOUS POOL OF GUTS AND SWEAT.

"I like it when a band takes you out of your comfort zone," says Livesay. "I think that by doing the uniforms and trying to keep things a little bit off-kilter, we're providing a different experience than you might get if you just went to a rock show and saw five punk bands."

SteerS are the new kids in this crop. Their metallic tendencies oppose that of their three brother bands, but their mantra is carbon-copied.

"I really just come here to play," reasons drummer Brian Ellison, whom Livesay calls a mutant he will never play without. "I forget we even get paid at shows. I forget we even

VIDEO SCREAMS, SKULLENING, TUXEDO KILLERS, SAN ANTONIO'S ANIMALS OF THE BIBLE, AND STEERS PLAY THIS SATURDAY, JAN. 15, AT BEERLAND.



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## MAVIS STAPLES

### Have a Little Faith(Alligator)

In the tradition of the Staple Singers, Mavis Staples brings to the supper spare, guitar-driven accompaniment behind a voice of glorious power. The 12 tracks on *Have a Little Faith* are likewise a traditional Staple offering of sacred tunes and contemporary message music, blended in a timeless groove rising from the Mississippi Delta into the heavens above. When it comes to praising God, the 64-year-old vocalist storms heaven with "In Times Like These" and the rousing "I Still Believe in You," wielding her formidable pipes like Moses' staff. It's those songs of *Faith* that make the LP a throwback to the Seventies, when cautionary tales ruled the airwaves. "At the End of the Day" and "God Is Not Sleeping" are not as powerful as the Staple Singers' secular revamping of message tunes like Buffalo Springfield's "For What It's Worth" or Talking Heads' "Slippery People," but "There's a Devil on the Loose" jerks up Old Scratch by the short hairs. "A Dying Man's Plea," sometimes known as "See That My Grave Is Kept Clean," is a showpiece of *Faith*, employing John Rice's melancholy fiddle, as



is "Pop's Recipe," a tribute to the family patriarch. Staples closes on a familial note, "Will the Circle Be Unbroken," with fine slide guitar and Wurlitzer organ. If you're seeking guidance, look no further than the title track: "Got to fight the good fight, win that war with love," Mavis Staples sings with deep-rooted conviction. "Hold on, hold on - help is on the way." Somebody say amen.

★★★

- Margaret Moser

## MARIANNE FAITHFULL

### Before the Poison (Anti-)

Though Patti Smith has been anointed the Godmother of Punk, it's tough to beat Marianne Faithfull for fearlessness and stamina. Smith's albums of late have been safe, while Faithfull still seems willing to walk on any wild side. On 2002's *Kissin' Time* she teamed with Pulp's Jarvis Cocker, Beck, and Billy Corgan; on *Before the Poison* Blur's Damon Albarn, P.J. Harvey, and Nick Cave. The five tracks with Harvey and three with Cave make for a powerful yin-yang in *Poison's* 10 bleakly romantic tunes. Faithfull and Harvey create vicious, gothic punk, fusing generations on "My Friends Have" and the stark "No Child of Mine." Cave and Faithfull go together like Gomez and Morticia Addams. Her funereal vocals and his smooth, dark *savoir faire* drift through "There Is a Ghost" and "Desperanto," blending anguished heartbreak on the magnificent "Crazy Love." Staring age 60 right in the eye, Faithfull has ascended to classic Euro chanteuse, and her music has developed a cabaret noir sound. Though *Poison's* uneven, with all the warmth of a winter night, Faithfull's rasp and limited vocal range are stylish enough to carry her through. Even when she's not wholly successful in her efforts, in fact, Marianne Faithfull gets points for effort and balls. Big points.

★★★

- Margaret Moser

## LE TIGRE

### This Island (Strummer/Universal)

On *This Island* the ladies of Le Tigre stand alone with a programmed beat for their revolution, but something has been lost in vexation. What made Bikini Kill singer Kathleen Hanna's former band so influential was its ability to be one part feminist anthem to two parts cathartic punk. When Hanna started Le Tigre in 1999, the message was the same, albeit in a new medium: electro-pop. And it was good. What this major label debut suffers from is mediocrity. And, you see, that's bad. It might not be entirely fair to com-



pare *Islando* their invective self-titled debut, but it is a departure from lo-fi drum beats, aerobic handclaps, and snarly call-and-response. Instead of urgent politic-jams, Hanna and bandmates Johanna Fateman and J.D. Samson layer flat soda rants over dense beats. There's even a cover of the Pointer Sisters' "I'm So Excited" - a song full of riotous, booty-slappin potential - that Le Tigre sullies with an inexplicable reggae-oke breakdown. It hurts. There are a few saving graces: The Ric Ocasek-produced "Tell You Now" is Le Tigre at its finest, and the title track sums up the current war in three urbane lines: "Rent's high, and the war's on. And it's last call. Even your friends look worried." With a desire to reach a wider audience, there always comes some compromise. Le Tigre's battle cry for revolution, girl-style, has now been sweetened for mass consumption. It shouldn't go down this easy.

★★

- Audra Schroeder

## T.I.

### Urban Legend (Atlantic)

The self-proclaimed King of the South rebuilds his case on the heels of a brief period of incarceration. Wishing to parlay the momentum he established in 2003 with monster hits "24/7" and "Rubberband Man," T.I. follows up the lyrical ferocity of his 2004 Lil' Flip-dedicated mix tape with his third full-length since 2001. As the jangling bounce of its lead single "Bring Em Out" gathers nationwide radio love, *Urban Legend* illustrates the tenacity of an MC hellbent on elevating his craft: "You're trying to stack presidents, I'm trying to set precedents." Whether conjuring "Motivation" or swapping street trade formulas with B.G. on "What They Do," T.I. stands apart from the flock by merely wanting the crown more than the next man. Focused on the mic as life, the Atlanta resident proves himself equally worthy over tracks by Lil Jon, Mannie Fresh, Scott Storch, Swizz Beatz, and the Neptunes. "Don't be a groupie, keep it moving" quickly becomes the mantra for those exposed to T.I.'s never-ending arsenal of smooth, seamless flows. It seems that the Dirty South has at last found the proper mouthpiece to match its recent surge in the heavyweight beats department.

★★★

- Robert Gabriel

## SWEET SOUL MUSIC

Sweet home Alabama, late Sixties, early Seventies: Atlantic funded STAX, and Capitol licensed FAME. Florence Alabama Music Enterprises hasn't yet produced three box sets' worth of soul-splitting sides à la *The Complete Stax-Volt Singles* but the little red hearts on the CD spines of Capitol's three FAME reissues are becoming a trademark of quality. The most recent release, *Willie Hightower* showcases 18 sides, beginning with the Alabama choirboy's hit, Joe South's "Walk a Mile in My Shoes." The disc art might pass for Solomon Burke, but inside, it's pure Sam Cooke, Hightower's and every soul singer of the era's God. Cooke's "Somebody Have Mercy," and "(I Love You) For Sentimental Reasons/You Send Me" are exhibit "S," but Hightower's own "Time Has Brought About a Change" pays its tribute to Sam the Man's "A Change Is Gonna Come" outright. The novelty wears thin before the hour's out, the same said for these collections having no session info, but then along kicks the Vandellas-like "Because I Love You" and you're hot for Hightower's comeback, currently queuing up. Bettye Swann, aka Betty Jean Champion from Shreveport, La., lacks her hit here ('67's "Make Me Yours"), but where disc graphics might again be mistaken for Aretha Franklin, the filling approaches thick, rich Dionne Warwick. Country music, soul of another South, is at the heart of **Bettye Swann**



Candi Staton

Hank Cochran's bittersweet "Don't Touch Me" rubbing hips with Merle Haggard's "Just Because You Can't Be Mine" and "Today I Started Loving You Again" (not the Buck Owens duet version, sadly). J.D. Loudermilk's "Then You Can Tell Me Goodbye" soaks up Swann's creamy coo, yet it's the roots wag of "Tell It Like It Is" fitting the Bayou beauty like Aaron Neville. **Candi Staton**, the first (2003), longest (74 minutes), and last word of the series thus far, couldn't pass for Shuggie Otis, but the Afro might cause pause, as will a disc as persuasive as the funkman's Luaka Bop debut reissue. Another 'Bama jamma - Little Eva unsheathes Aretha - Staton has it all, guts and grace, and from the Otis ("That's How Strong My Love Is") to Elvis ("In the Ghetto"), Staton didn't miss a trick. Comeback Candi, fan the FAME.

- Raoul Hernandez

## SHEET MUSIC

### CHECK IT WHILE I WRECK IT: BLACK WOMANHOOD, HIP-HOP CULTURE, AND THE PUBLIC SPHERE by Gwendolyn D. Pough Northeastern University Press, 265 pp., \$20

If you've seen Nelly's video for "Tip Drill" you know hip-hop directors have run out of ideas. The plot in a nutshell: Scantly clad girls dance around, guys throw money at them, guy swipes a credit card through girl's ass crack as if she'll spit some twenties from her thong. In other words, Gwendolyn D. Pough's critique of black women in hip-hop is especially timely. There's always been a disconnect between "feminism" and "hip-hop," so author/women's-studies professor Pough attempts to connect the tenuous worlds of hip-hop, feminism, and black womanhood through music, film, spoken word, novels, and essays; she enumerates hip-hop stereotypes of women as "diva," "chickenhead," "ghetto girl," "mammy," and addresses music critic Nelson George's claim that "there are no

women who have contributed profoundly to rap's artistic growth."

Pough also traces the fingerprints of the term "bringing wreck" throughout hip-hop history, which means skills that challenge the norm - you're a dope MC with mad game. Her inclusion of spoken word artist Jessica Care Moore's "Hip-Hop Cheerleader" is one example: "I'm a Hip-Hop cheerleader/Carrying hand grenades/And blood red pom poms/Screaming from the sidelines of a stage I built." Pough cites many wreckers in her book, including Angela Davis, Sarah Jones, Salt-N-Pepa, Eve, and Mary J. Blige. Much time is devoted to Queen Latifah's 1993 hit "U.N.I.T.Y.," for its shattering of the terms "bitch" and "ho" used so freely in rap songs. And yet, Pough applauds Lil' Kim's song "Queen Bitch," in which she raps, "I'm a stay dat bitch." *Check Itis* a decent analysis of women



in hip-hop, even though it often suffers from Pough's repetitive nature and wishy-washy statements. She does spotlight several lesser-known artists like U.S. Girls and J.J. Fad, but fails to give props to groundbreakers like MC Lyte, who's featured on the cover but never once discussed, as well as newer female MCs like Missy Elliott and Jean Grae. Here's the crux: Videos like Nelly's saturate the media every day. Female hip-hop does, too. This is all the more reason for artists to bring wreck.

- Audra Schroeder

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## LEAD STORY

Those Hardy Floridians: Rudolph Jessie Hicks Jr., 30, was arrested in Brooksville, Fla., for trespass, but not before he had gotten up from a police dog takedown, five Taser shots, and an entire can of pepper spray (December). And police in Port St. Lucie, Fla., were considering whether to charge Ms. Robin Bush, who strangled a 130-pound Rottweiler after it would not let go of her tiny Yorkie (December). And a 20-year-old man suffered only minor injuries after driving his car through a fifth-floor wall of a parking garage and landing inside the second floor of a store at the Shoppes of Sunset Place in South Miami (December).

## MORE THINGS TO WORRY ABOUT

1) Police in Denton, Texas, arrested two teenagers in October and charged them with robbing two visitors who were passing through town from Montana; the victims said they were on their way to Baton Rouge, La., because they needed money and had read on the Internet that a medical school would pay \$100,000 for testicles. 2) The Dutch retirement home Seniorenland, in Rotterdam, bills itself as the world's only old-age community for incorrigible heroin addicts and has a long waiting list for its few rooms, according to a December dispatch in *The Scotsman*. (One satisfied resident bragged that he had some "pretty good stuff" the night before.)

## IRONIES

And in China's Guangxi Zhuang region in September, five people asphyxiated while conducting a ceremony in a dangerous lead mine (frequently shut down by the government), including a prominent feng shui expert there to advise on improving harmonic energy flow. And in Aliquippa, Pa., in October, a 28-year-old man was electrocuted on his first day at work as an electrician.

## SCENES OF THE SURREAL

1) Britain's Office of Communications, which rules on viewers' complaints about TV programs, decided in November that the on-air, manual collecting of hog semen on the "reality" show *The Farm* did not violate standards in that, in the office's opinion, the pig did not feel "degrad[ed]" by the experience. 2) Because a British Broadcasting Corp. employee got a toe trapped in a revolving door at company offices in Birmingham (cracking a toenail), executives in December sent a memo to the workforce of 800, using stick-figure drawings, with instructions on how to walk through the doors.

# NEW WEIRD

BY CHUCK SHEPHERD



**A 59-year-old veteran NASCAR driver from Scottsdale, Ariz., was killed in November when he fell off of a Segway scooter (going 5 mph) at a Las Vegas go-cart race and hit his head.**

## CAN'T POSSIBLY BE TRUE

In October, as part of the government's vigorous "social order" anti-drug campaign, dozens of police officers in Bangkok, Thailand, raided the trendy Q Bar late on Saturday night and locked it down, detained the nearly 400 customers, and passed out plastic cups so that each one could submit to an on-the-spot urinalysis. Said the bar's manager, "[The raid is] pretty much an annual event. It's a little bit like Christmas."

## UNCLEAR ON THE CONCEPT

In Salt Lake City in November, federal judge Paul G. Cassell, remarking that mandatory-minimum sentencing laws gave him no choice, sent a 25-year-old small-quantity

marijuana dealer to prison for 55 years because he had a gun on him during two of the transactions. Two hours before that, in a crime Cassell described as far more serious but not subject to the same mandatory minimums, he sentenced a man to 22 years in prison for beating an elderly woman to death with a log.

In November, Jens Orback, Sweden's minister for integration and gender equality, who had been under fire for not being aggressive on the job, denied on the radio program *Ekot* that he was intolerant of sexual minorities. Said Orback, "I had a wonderful aunt who lived in Canada with a horse. I thought it was wonderful. Let people live as they wish." Later, attempting to explain himself, Orback insisted that the aunt's relationship with the horse was platonic.

## SUPERTOLERANT PEOPLE

A *St. Paul Pioneer Press* reporter, interviewing neighbors of the people who shared a St. Croix Falls, Wis., home that was condemned after being overrun with 450 cats, found that most neighbors had failed to notice the house's putrid smell. Several said that the awful odor from the neighborhood's fish hatchery and the awful odor of the neighborhood's sewage treatment plant probably overrode the awful odor of the house.

Brigham Young University's *Newsnet* reported in November on Marilyn and Elton Pierce of Provo, Utah, who, because their telephone number is easily confused with a BYU information line, estimate they have received 25,000 wrong-number calls in 14 years (averaging to five per day). Marilyn, in her 70s, said she didn't have the couple's number changed because she doesn't mind the calls and in fact rather enjoys talking to people.

## LEAST COMPETENT PEOPLE

A 39-year-old man in Chillicothe, Ohio, was hospitalized in December after an unsuccessful suicide attempt that accidentally blew his own house to pieces and did heavy damage to neighboring homes. The man had turned on the natural gas to kill himself, but then realized that other houses might be in danger, and just as he dashed to the basement to turn off the electricity, the house exploded (probably from an electrical spark) and was leveled. A month before, the man had tried to kill himself with automobile exhaust and a garden hose, but his car ran out of gas before he could die, and he then hooked up a propane tank for the same purpose, but once again, he outlived his fuel supply.

## UPDATE

In 2002 "News of the Weird" reported that H. Beatty Chadwick had served 6½ years in jail in suburban Philadelphia for civil contempt of court for not producing \$2.5 million in marital assets that he was supposed to split with his ex-wife, with the U.S. jail record for contempt believed to be 10 years. As of October 2004, he is still in jail, closing in on the record, and the amount owed is up to \$4.2 million, with Chadwick sticking to his defense that the money had long since been spent. Said Chadwick's lawyer, "This [nonexistent] money is like the weapons of mass destruction in Iraq. We are the Saddam Hussein of the marital world." *Washington Post* Nov. 11, 2004]

Send your Weirder News to: Chuck Shepherd, PO Box 18737, Tampa, FL 33679 or [weirdnews@earthlink.net](mailto:weirdnews@earthlink.net)  
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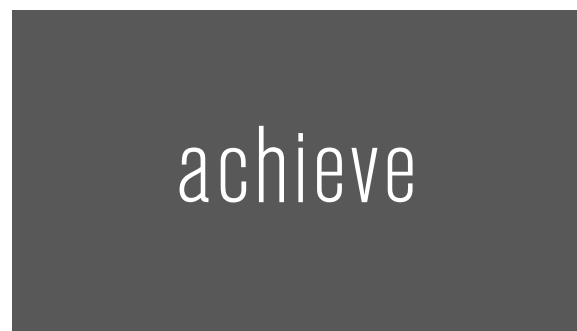
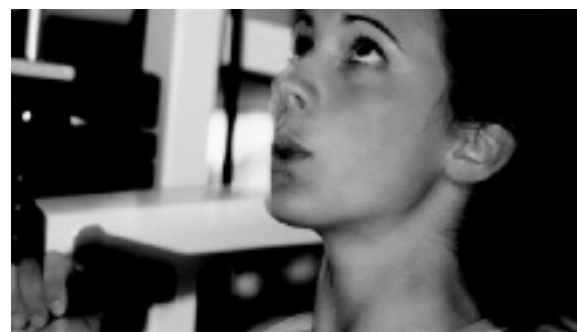
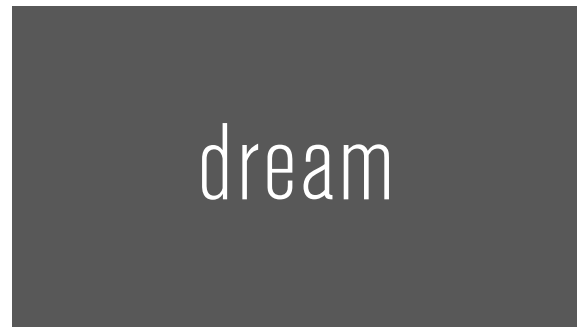
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**Barbara Chisholm's  
'Blown Sideways Through Life'**

[SEE THEATRE LISTINGS]

Punishment." (See Arts.) Later in the evening, Ashley Lucas presents *Doin' Time: Through the Visiting Glass*, a one woman play about the effects of incarceration on families of prisoners. 3pm. *Step by Step Dance Studio*, 529 W. Oltorf, 416-8885. Free. (See Theatre).

**GROVE GROOMING & GARDEN STRUCTURES WORKSHOP** 10am. Zilker Park Botanical Gardens, 2220 Barton Springs Rd., 929-9565. Free. [www.bamboocraft.net](http://www.bamboocraft.net).

**JEWISH INTERFAITH POST-HOLIDAY DISCUSSION FOR COUPLES & FAMILIES** Check Web site for reservation and location information. 5:15-7pm. 735-8404. [www.caa-austin.org/activities/index.php?page=interfaith](http://www.caa-austin.org/activities/index.php?page=interfaith).

**PERIPHERAL NEUROPATHY SUPPORT GROUP** 10-11:30am. Health South Cafeteria Annex, 1215 Red River. 261-5175, 443-1147. Free.

**REVOLUTION MOTORS PLEDGES \$5,000 TO TSUNAMI RELIEF** Help out by getting the oil changed on your European or Japanese car today, when 100% of sales go directly to AmeriCares emergency response teams in South Asia. 9am-6pm. Revolution Motors, 809 Capitol Court, 453-5050. [www.revolutionmotors.com](http://www.revolutionmotors.com).

**SCOTS OF AUSTIN BURNS NIGHT DINNER** 7pm. First Presbyterian Church, 8001 Mesa, 931-2335. Call for ticket info.

**TEXAS LGBT POWER SUMMIT: BUILDING POWER FOR THE LGBT MOVEMENT** See "The Gay Place."

**YOGA YOGA TEACHER TRAINING OPEN HOUSE** noon-2pm. Yoga Yoga North, 2167 W. Anderson, 323-6772. Free. [www.yogayoga.com](http://www.yogayoga.com).

**AUSTIN BOAT SHOW** 10am-9pm. Austin Convention Center, 505 E. Cesar Chavez, 476-5461, 478-0098. [www.austinboatshow.com](http://www.austinboatshow.com).

**STAR OF TEXAS TATTOO ART REVIVAL** Through Jan. 16. Red Lion Hotel, 6121 N. I-35, 323-5466. [www.tattoorevival.com](http://www.tattoorevival.com) (See Thur., 1/13)

**THE RIVER CITY POPS: ANIMANIA** 4:30pm, 8pm. Reagan High School Performing Arts Center, 7104 Berkman, 350-7677. \$10-15 to benefit the Humane Society. [www.rivercitypops.org](http://www.rivercitypops.org).

**THEATRE** (See Arts Listings)  
**Blown Sideways Through Life** Zachary Scott Theatre

**ART OPENINGS** (See Visual Arts)  
**Gallery Lombardi, TR Rodriguez Gallery**

**MUSIC** (See Music Listings)  
**Shane Bartell Stubb's Casual, Abstract Rude** Emo's  
**Jacob Fred Jazz Odyssey** Antone's  
**Okkervil River** The Parish  
**Low High Rider Fishball Spectacle** Grab 'n' Go Church of the Friendly Ghost  
**Jimmy Eat World** La Zona Rosa

**MORE CALENDAR >> P.72**

## this week

**COMMUNITY LISTINGS**  
(PLUS HIGHLIGHTS FROM ARTS, FILM, AND MUSIC)  
BY DIANA WELCH

### Thursday 1 3

**AUSTIN BOAT SHOW** Noon-9pm. Austin Convention Center, 505 E. Cesar Chavez, 476-5461, 478-0098. [www.austinboatshow.com](http://www.austinboatshow.com).

**AUSTIN HERB SOCIETY STUDY GROUP** 7-9pm. Zilker Park Botanical Gardens, 2220 Barton Springs Rd., 345-0719, 927-8478. \$3 (free, members). [www.austinherbsociety.org](http://www.austinherbsociety.org).

**BIKES ACROSS BORDERS OPEN BIKE SHOP** 6-10pm. Rhizome Collective Warehouse, 300 Allen, 769-9691. Free.

**STAR OF TEXAS TATTOO ART REVIVAL** You should totally get one, dude! Through Jan. 16. Red Lion Hotel, 6121 N. I-35, 323-5466. [www.tattoorevival.com](http://www.tattoorevival.com).

**THE RIVER CITY POPS: ANIMANIA** 8pm. Reagan High School Performing Arts Center, 7104 Berkman, 350-7677. \$10-15 to benefit the Humane Society. [www.rivercitypops.org](http://www.rivercitypops.org).

**WAVES: A MOVEMENT MEDITATION WORKSHOP** 7:30-9pm. The Crossings, 13500 FM 2769, 258-7243. Free. [www.thecrossings.com](http://www.thecrossings.com).

**DANCE** (See Arts Listings)  
**Basquet Case** Mercury Hall  
**Deborah Hay: The Match** The Off Center

**MUSIC** (See Music Listings)  
**Evie Monsees & the Exiles** Hole in the Wall  
**Experimental Aircraft** Stubb's  
**Hot Tuna** Texas Union Ballroom

### Friday 1 4

**AUSTIN ASTRONOMICAL SOCIETY MEETING** 7:30pm. UT campus, Robert Lee Moore Hall, RLM 4.102, (southeast corner of West Dean Keeton & Speedway). 323-5574. Free. [www.austinastro.org](http://www.austinastro.org).

**LIVE OAK CONCERT SERIES** featuring Christine Kane. All proceeds go to the West Cave Preserve, a privately owned nature preserve on the Pedernales River. Live Oak Unitarian Universalist Church, 3315 El Salido Pkwy., Cedar Park, 512/219-9008. \$10 (\$40, season pass). [www.liveoakuu.org/coffee](http://www.liveoakuu.org/coffee), [www.westcave.org](http://www.westcave.org), [www.christinekane.com](http://www.christinekane.com).

**AUSTIN BOAT SHOW** noon-9pm. Austin Convention Center, 505 E. Cesar Chavez, 476-5461, 478-0098. [www.austinboatshow.com](http://www.austinboatshow.com).

**STAR OF TEXAS TATTOO ART REVIVAL** Through Jan. 16. Red Lion Hotel, 6121 N. I-35, 323-5466. [www.tattoorevival.com](http://www.tattoorevival.com) (See Thursday)

**THE RIVER CITY POPS: ANIMANIA** 8pm. Reagan High School Performing Arts Center, 7104 Berkman, 350-7677. \$10-15 to benefit the Humane Society. [www.rivercitypops.org](http://www.rivercitypops.org).

## SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. The deadline for the Jan. 27 issue is Monday, Jan. 17. Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork. Include SASE for return of materials. Send submissions to the attention of the appropriate writer (see roster below). Mail to the *Chronicle* PO Box 49066, Austin 78765, fax 458-6910, or e-mail: The Gay Place: Kate X Messer or Kate Getty, [gayplace@austinchronicle.com](mailto:gayplace@austinchronicle.com). Sports: Mark Fagan, [gameplans@austinchronicle.com](mailto:gameplans@austinchronicle.com). Everything else: Diana Welch, [commpage@austinchronicle.com](mailto:commpage@austinchronicle.com). Questions? Contact Wayne Alan Brenner, listings editor, 454-5766 or [brenner@austinchronicle.com](mailto:brenner@austinchronicle.com).

**THEATRE** (See Arts Listings)  
**Square One** Austin Playhouse  
**St. Enid and the Black Hand** The Vortex

**ART OPENINGS** (See Visual Arts)  
**Oswald Gallery**

**FILM OPENINGS** (See Film Listings)  
**Bukowski: Born Into This, Coach Carter, Elektra, House of Flying Daggers** In Good Company, Racing Stripes, The Woodsman

**MUSIC** (See Music Listings)  
**Gary P. Nunn** Broken Spoke  
**Patricia Vonne** Jovita's  
**The Transgressors, the Sundresses** Beerland

### Saturday 1 5

**CITY-WIDE GARAGE SALE** 10am-5pm. Palmer Events Center, 900 Barton Springs Rd., 404-4020. \$4 (free, kids).

**COMMUNITY MEETING: HOW CAN WE HELP END THE WAR IN IRAQ IN AUSTIN?** Local author and activist Rahul Mahajan (check out his blog at [www.empirenotes.org](http://www.empirenotes.org)) provides insight on how we as a community can help put an end to the war in Iraq. 9:30am-2pm. Central Christian Church, 1110 Guadalupe, 476-6941. [www.texasforpeace.org/CalendarSpecialEvents.htm](http://www.texasforpeace.org/CalendarSpecialEvents.htm).

**COMMUNITY WORKSHOP: TAXES AND HOUSING PRESERVATION INITIATIVES** Learn how to lower your property taxes, or lend a hand to those who can't afford their newly jacked year-end tax bill. 9am-noon. Sanchez Elementary School, 70 Waller, 478-6770. Free.

**DEATH PENALTY PANEL DISCUSSION: LIFE, RIGHTS, & THE STATE** with community activists, scholars, attorneys, family members of prisoners, and ex-prisoners. This event is in conjunction with Malaquias Montoya's exhibition at the Dougherty Arts Center, "Premeditated: Meditation on Capital

## the young ones

**YOUNG EPIDEMIOLOGY SCHOLARS COMPETITION** Here's your chance to conduct original research on the subject of your choice and blow people's minds. Check the Web site for guidelines. Submissions due: Feb. 1. [www.collegeboard.com/yes/index.html](http://www.collegeboard.com/yes/index.html) Submission Guidelines.

**SHOTS FOR TOTS** Austin/Travis County Health and Human Services offer free immunizations at two locations. **Far South Clinic** Mondays, 10am-1:30pm & 3-6:45pm; Tuesdays & Thursdays, 8-11:30am & 1-4:45pm; Wednesdays & Fridays (walk-in clinic), 8-11:30am; first Saturday of the month (walk-in clinic), 9am-1pm. **Far South Clinic**, 405 W. Stassney. **St. John Clinic**: Mondays & Thursdays, 8-11:30am & 1-4:45pm; Tuesdays, 10am-1:30pm & 3-6:45pm; Wednesdays & Fridays (walk-in clinic), 8-11:30am; third Saturday of the month, 9am-1pm. **St. John Clinic**, 7500 Blessing. **Clinics closed Mon., Jan. 17**. 972-5520. Free.

**ACT LIKE A KID AT ZACH** Classes at the Zachary Scott Theatre Performing Arts School are forming now, offering everything from directing, acting, writing, and storytelling. Call to enroll in one of the daytime, afterschool, or Saturday classes or download a registration form from the Web site. Spring classes begin Sat., Feb. 12. 476-0594 x236. \$275-300. [www.zachscott.com](http://www.zachscott.com).

**AUSTIN GIRLS' CHOIR AUDITIONS** Girls aged 8-18 can audition now for immediate entry to the choir. Join before Feb. 10 to participate in the June concert tour to England and France. Through Feb. 12. 453-0884.

**YOUTH DANCE SERIES** will teach teens and young adults how to boogie in a variety of styles, including social, Latin, and ballroom in a no-pressure atmosphere. **Wednesdays & Saturdays**. Middle School Class, 4pm; High School Class, 5pm. **Wednesdays**: 8611 Green Valley Dr.; **Saturdays**: Hills Fitness Center, 4615 Bee Caves Rd. [www.dancein.org](http://www.dancein.org).

**SPECIAL BOOKKIDS!** Acclaimed author/illustrator Trevor Romain introduces the DVD of his beloved *How to Do Homework Without Throwing Up* and other favorites, too. **Thu., Jan. 13, 7pm**. BookPeople, 603 N. Lamar, 472-5050.

**TREASURE ISLAND** Pirates! Booty! Treachery! Ghosts! What better way to spend the weekend? Through Feb. 12. **Saturdays, 10am & Sundays, 2:30pm**. *Scottish Rite Theatre*, 207 W. 18th, 472-7247. \$8 (\$7, seniors; \$5, kids). [www.scottishritechildrenstheatre.org](http://www.scottishritechildrenstheatre.org).

**BOOKKIDS SATURDAY** features a Yoga story time. Bend. Stretch. Breathe. Relax. **Sat., Jan. 15, 11:30am**. BookPeople, 603 N. Lamar, 472-5050.

**BOOKKIDS STORYTIME** features Staci reading *Never Too Little to Love* by Jeanne Willis. **Tue., Jan. 18, 10:30am**. BookPeople, 603 N. Lamar, 472-5050.

**BOOKKIDS ASKS**, "Did you know today is National Popcorn Day?" Well, come read *The Popcorn Book* by Tomie de Paola. **Wed., Jan. 19, 10:30am**. BookPeople, 603 N. Lamar, 472-5050.

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This project is funded in part by the City of Austin through the Cultural Arts Division and by a grant from the Texas Commission on the Arts.

# out of town

BY GERALD E. MCLEOD

**FAMILY FISHING CELEBRATION** continues for another year with free fishing in state parks. In addition to regular fishing, the state parks department will be stocking area waters with rainbow trout this winter. Check their Web site for a complete list of trout stockings and dates. *Through Aug. 31.* [www.tpwd.state.tx.us/familyfish](http://www.tpwd.state.tx.us/familyfish).

**WI-FI INTERNET ACCESS** comes to Choke Canyon, Blanco, Balmorhea, Goose Island, and Ray Roberts state parks. The wireless access will be free until this spring when a service charge will be added. Call for more information. 389-8900 or 800/792-1112.

**CRAFT'S ETC: AMERICAN MASTER JEWELERS & METALSMITHS** showcases the work of artists who have made significant contributions to jewelry design by elevating everyday objects into a conceptual art form. *Through March 5.* *Buddy Holly Center, 1801 Ave. G, Lubbock, 806/767-2686.* [www.buddyhollycenter.org](http://www.buddyhollycenter.org).

**AMERICAN MUSIC IN THE HILL COUNTRY** The Gillespie County Historical Society is offering season tickets to the seven jazz, bluegrass, gospel, Western, Cajun, and Zydeco concerts they'll host in 2005. The first show features the Beaumont LaGrange Variety Hour and includes a gourmet meal. Season passes or individual show tickets can be purchased. *First show, Jan. 14.* 830/997-2835. [www.pioneermuseum.com](http://www.pioneermuseum.com).

**SENTINELS OF THE TEXAS FRONTIERS** a special exhibit on the Buffalo Soldiers, African-American soldiers who protected the westward migration during the Indian Wars of the late 19th century. *Through March 14.* *Fort House Museum, 503 S. Fourth, Waco, 254/753-5166.* [www.historicwaco.org/fort.html](http://www.historicwaco.org/fort.html).

**THE MUD FESTIVAL** takes advantage of the draining of the San Antonio River for maintenance to have a party and arts and crafts show. *Thu.-Sun., Jan. 13-16.* *River Walk, San Antonio, 210/227-4262* [www.thesanantonioriverwalk.com](http://www.thesanantonioriverwalk.com).

**WINDOWS ON TEXAS** presented by Fredericksburg's Texas Rebel Radio and features the best emerging talent in the state, along with some established musical icons of the Hill Country, at several venues in and around Fredericksburg. In addition to great Texas music, each venue will also showcase another aspect of Texas culture, such as food or art. *Jan. 14-16.* 888/997-3600. Most shows free. [www.texasrebelradio.com](http://www.texasrebelradio.com).

**TRADE DAYS** attracts vendors selling antiques, collectibles, tools, clothing, jewelry, and more. *Fri.-Sun., Jan. 14-16.* *East of Fredericksburg on U.S. 290, 830/990-4900* [www.fbtradadays.com](http://www.fbtradadays.com).

**SOUTHWESTERN EXPO LIVESTOCK SHOW & RODEO** continues as the nation's oldest live-stock show along with exhibitions, carnival, midway, and the original indoor rodeo. *Jan. 14-Feb. 6.* *Will Rogers Memorial Center, Fort Worth, 817/877-2400* [www.fwssr.com](http://www.fwssr.com).

# day TRIPS

BY GERALD E. MCLEOD

**Heritage Forge** the Homestead Heritage Traditional Crafts Village north of Waco preserves the ancient art of blacksmithing. "A blacksmith moves and molds the hot steel with a hammer," says Lynn Fritzman, the village smithy. On the other hand, a welder uses a filler to bind two pieces of metal. Both may be craftsmen, but there is an artistic method to blacksmithing that shows in the strength and longevity of the finished product.

That's not to say that Fritzman doesn't use modern equipment in his barnlike shop. He uses a band saw to cut out basic shapes and welding to assemble some pieces. "Using just the forge limits you," he says.

The forge sits in the front of the shop like a large kitchen stove. On top of the brick structure a small coal fire burns under the ventilation hood. A few pumps of the bellows and the fire roars to life. Fritzman uses a small amount of a special coal that burns hot but gives off a dirty smoke.

It doesn't take long for the coal-fired forge to heat the thick metal red hot. Before the metal cools, Fritzman shapes it using a large hammer on an anvil as if he were working with modeling clay. Depending on what he is doing, some objects have to be heated three or four times before the shape is completed.

A couple of years ago he built more than 300 feet of wrought-iron fencing. Using the forge, he shaped the tops of the fence posts into a fleur-de-lis design. The vertical bars were inserted through holes punched in the horizontal rails by heating the metal and using a chisel to cut the hole.

Many of Fritzman's punches and chisels he made himself from coil springs off of junked cars. "Making tools is a big part of blacksmithing," he says. He also makes his own jigs and patterns. Showing visitors how the shop works is part of Fritzman's job.

Not only does he make fireplace tools and kitchen fixtures sold in the village's gift shop, but Fritzman does a lot of custom work. He has made everything from branding irons to ranch gates. Former Sen. Phil Gramm has ordered a chandelier from the blacksmith, and working with stained-glass artist Brian Stanton, Fritzman made the lighting fixtures in the lobby of the Driskill Hotel in Austin and at the Badlands Hotel in Lajitas. Every



GERALD E. MCLEOD

Lynn Fritzman

stained-glass window has to have a solid frame. "Brian is a great designer," Fritzman says, "and he depends on me to bring some of his designs to pass."

Born on the western slopes of the Rocky Mountains in Colorado, Fritzman has been working with metal since he was 14 years old. A big, burly guy with a shy smile, he worked as a lumberjack and oil-field welder before moving to Austin nearly 20 years ago. "If the blacksmith shop wasn't part of the (Heritage) Village, then I would probably be a welder," he says. "I love the ingenuity that goes into making something work."

Homestead Heritage Crafts Village is a Christian community of craftsmen and farmers

dedicated to a simpler way of life. In addition to the blacksmith shop, the village includes a potter, furniture maker, and grist mill that are all happy to give visitors a demonstration of their crafts. The village has a large gift shop selling the work of area craftsmen, including soaps, candles, quilts, and other fine crafted items. The Homestead Farms Deli & Bakery serves all-natural meats raised on the farm, fresh desserts and bread, and homemade ice cream made with organic ingredients.

Homestead Heritage offers special guided tours to groups by appointment, or visitors are welcome to visit the shops. Woodworking and blacksmithing classes are offered throughout the year by the resident craftsmen. The village opens Monday through Saturday, 10am to 6pm. To get to the village, exit I-35 at Elm Mott north of Waco, take FM 308 west to FM 933, and go north about 1½ miles to Halbert Lane. On the weekend after Thanksgiving the group holds a crafts fair with an emphasis on children's activities. For more information, call 254/829-0417.

*709th in a series.* Day Trips, Vol. 2a book of Day Trips 101-200, is available for \$8.95, plus \$3.05 for shipping, handling, and tax. Mail to: Day Trips, PO Box 33284, South Austin, TX 78704.

## Sunday 16

**AUSTIN WINTER NIGHTS** live music to benefit the Sims Foundation and the Austin Music Foundation. (See Club Listings for band info.) 8pm. *Paramount Theatre, 713 Congress, 866/443-8849.* \$22-62. [www.austinwinternights.com](http://www.austinwinternights.com), [www.simsfoundation.org](http://www.simsfoundation.org), [www.austinmusicfoundation.org](http://www.austinmusicfoundation.org).

**CODEPINK SALON: HOW WILL FOUR MORE YEARS OF BUSH AFFECT WOMEN, CHILDREN, AND OUR CONCERNS?** 11am-1pm. *Austin History Center, 810 Guadalupe, 499-7480.* [www.codepinkalert.org](http://www.codepinkalert.org).

**HOW TO STRIP FOR YOUR PARTNER** My goodness! (Grown women only, if you please.) 6-9pm. *Forbidden Fruit, 108 E. North Loop, 453-8090.* \$15.

**INSIDE BOOKS NIGHT** help answer the 600 requests for books received each month from Texas' incarcerated. *Rhizome Collective Warehouse, 300 Allen, 385-3695.*

**INVESTING IN CHILDREN FOR A BETTER FUTURE** A talk given by Dr. Sterling Lands of Greater Calvary

Baptist Church, whose human rights efforts include work with the Association for Non-Violent Social Change of America, the Eastside Social Action Coalition, and the Black Alliance for Educational Options. 4-6pm. *YMCA East, 5315 Ed Bluestein, 933-9622.* Free. [www.austinliberty.org](http://www.austinliberty.org).

**READY OR NOT: THE 79TH LEGISLATURE** state Rep. Elliott Naishtat, vice-chair of the Human Services Committee and a member of the Public Health Committee, previews the policy debates and political dynamics of the state legislature. 11:30am-12:30pm. *First Unitarian Universalist Church, 4700 Grover, 452-6168.*

**RHIZOSPHERE EDUCATIONAL CENTER FOR URBAN SUSTAINABILITY TOUR** 2pm. *Rhizome Collective Warehouse, 300 Allen, 385-3695.* Free.

**TALES FROM THE TRENCHES: A REPORT ON ATHEIST ACTIVISM** be Zamecki gives the lowdown as part of the Atheist Community of Austin Lecture Series. 12:30pm. *Austin History Center, 810 Guadalupe, 371-2911.* Free. [www.atheist-community.org](http://www.atheist-community.org).

**TEA DANCE** the American Big Band Museum presents an afternoon of dancing to live Big Band and

Ballroom music. Those who feel that their foxtrot isn't up to snuff can pop in early for some free dance lessons. 4-7pm. *Skate World, 9514 Anderson Mill Rd., 258-8886.* \$12.50 (\$10, advance).

**AUSTIN BOAT SHOW** 10am-6pm. *Austin Convention Center, 505 E. Cesar Chavez, 476-5461, 478-0098.* [www.austinboatshow.com](http://www.austinboatshow.com).

**CITY-WIDE GARAGE SALE** 11am-5pm. *Palmer Events Center, 900 Barton Springs Rd., 404-4020.* \$4 (free, kids).

**STAR OF TEXAS TATTOO ART REVIIVAL** *Through Jan. 16.* *Red Lion Hotel, 6121 N. I-35, 323-5466.* [www.tattoorevival.com](http://www.tattoorevival.com) (See Thursday)

**TEXAS LGBT POWER SUMMIT: BUILDING POWER FOR THE LGBT MOVEMENT** (See Saturday)

**THE RIVER CITY POPS: ANIMANIA** 8pm. *Reagan High School Performing Arts Center, 7104 Berkman, 350-7677.* \$10-15 to benefit the Humane Society. [www.rivercitypops.org](http://www.rivercitypops.org).

**MUSIC** (See Music Listings)  
**Branford Marsalis** *Paramount Theatre*  
**Esteban 'Steve' Jordan** *Jovita's*

BY KATE X MESSER AND KATE GETTY

For more gay stuff, see Calendar online: [austinchronicle.com](http://austinchronicle.com) Send gay bits to [gayplace@austinchronicle.com](mailto:gayplace@austinchronicle.com).

## the GAY place

**Tsunami, NOT JUST FOR RIOT GRRLS ANYMORE ...** We've been holding off comment on the heartbreak of the tsunami. Too humbling. Too real. Too scary to imagine that we live in a world where what we (as in us, U.S., we) are doing in Iraq is not deemed as insanely devastating as this and that the world powers aren't rising up to send their armored cars and tanks of love to mow our imperialistic, mean-spirited asses down. But we digress. We are talking a nonpolitic tragedy here, right? Lefties and righties can all agree that tsunamis are baaaaaad bad things. Yes? Hey, don't get us started about all that "points of light" crap and how Georgie slipped in that tricky li'l pat on the ass, reminding the world that, hey, don't pay no never mind to the U.S.'s chintzy government relief effort, after all, all good Amnuu-uuricans will be sending their freakin' \$300 tax cut to the poor dead people over there, because, really, Yanks are such generous, upstanding world citizens, really ... okay, enough. We are done wiping our chin. Here's what we sat down to write: The Web and the press are filled to the brim with addresses to send cash for aid and relief for the victims of the most intense earthquake in four decades. But, consider this, many folks in areas badly hit say that the best way to help is to visit. So, we thought we'd check something out. Now, we know that Austin is loaded with loaded, well-heeled traveller types,

especially of the queer-tinge, so we thought we'd pass this along: The Phuket Gay Festival is alive and well. Because of the Asian Tsunami the date has been changed to April 7-10, 2005! From the official Web site: "A decision was taken to change the festival date in respect of all people that die [sic]. The new festival date is just one week before the Thai New Year (Songkran). Please understand that we do not have problems here in this area from the tsunami. It's perfectly safe here but we do this in respect for all those who died and in respect for Thai traditions. Please also understand that if you want to help us in this difficult time, come here to visit. Phuket's gay community faces very difficult times due to cancellations brought on by media reports that fail to point this out. Many annual visitors will return; they know there is no reason to stay away, but new arrivals may not understand that the island paradise known the world over is alive and well." And from the BeachPatong.com site: "If you want to help us in Patong, do not cancel your trip to Patong, instead book a flight to come here and visit us. Money you spend locally is a real form of aid to recovery. Yes we have had a nature disaster here but survivors need to work and we can still give you a very pleasant holiday in Patong." Well, we've linked the URL here, plus some other sites of queer interest. We hope this helps. Phuket and Patong, Thailand.

[www.gaypatong.com](http://www.gaypatong.com) [phuketgayfestival/index.htm](http://phuketgayfestival/index.htm), [www.beachpatong.com](http://www.beachpatong.com), [www.365gay.com/newscon05/01/010305asia.htm](http://www.365gay.com/newscon05/01/010305asia.htm), [www.365gay.com/newscon05/01/010705waveFoto.htm](http://www.365gay.com/newscon05/01/010705waveFoto.htm).

**YOGA** Texas' queer yoga network presents a six-week introductory seminar in Power (Vinyasa Flow) Yoga (no yoga experience or fitness level necessary) in a supportive peer community. Space is limited. *Sundays through Feb. 14.* *Austin Yoga School, 1122-C S. Lamar.* \$60.

**NATIONAL LGBT POWER SUMMIT** Who's got the power? The people have the power. In the wake of the election, it is a constant battle to keep unequal rights for Gay and Lesbian Texans out of our constitution. This progressive summit is an intensive training and action program for dedicated people who are highly motivated to build powerful state campaigns, organizations, and coalitions aimed at creating positive community change. Training is provided by the National Gay and Lesbian Task Force for all states (like the lone star) facing anti-gay constitutional amendments in 2005 and 2006. Space is limited to a team of 50 participants from Texas, so register now. *Sat.-Sun., Jan. 15-16.* *Lesbian/Gay Rights Lobby of Texas, 474-5475.*



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# Inaugurate This!

Here are some ways you can join others in voicing what you think needs to be heard in these terrible times. Who knows? Maybe something great will rise out of the din.

**COUNTER-INAUGURAL DEMONSTRATION** Austin Against War invites those unable to attend the national gathering in DC to stay strong in the town that spawned what most well-informed people consider a disastrous presidency. Gather on the bridge in opposition to the current administration's agenda of war and greed and show the world that you know that our leader is a murderous little monkey. Do show up. 5-7pm. Congress Avenue Bridge, Congress & Town Lake [www.austinagainstar.org](http://www.austinagainstar.org).

**ANTI-INAUGURAL BALL/CRAWFORD PEACE HOUSE FUNDRAISER** Who knew that great people actually live in Crawford? (It seems the fake residents are the trouble – and we're not just talking about Ted Nugent.) The nice people at the Crawford Peace House offer a nurturing and neutral environment for those searching for peaceful alternatives to war, and they're gearing up for a very busy four years. We assume that, after raising a ruckus on the Congress Avenue bridge, you'll no doubt be ready for a beer and some solidarity of the merrier sort – a lovely way to cap off a dreary day such as this. (See Club Listings). 7:30pm. Mother Egan's Irish Pub, 715 W. Sixth, 478-7747. [www.crawfordpeacehouse.org](http://www.crawfordpeacehouse.org).

**MCCALLUM HIGH WALK-OUT** The kids know it's not alright, and they're not afraid to say it: On March 15, 2003, kids from McCallum high school walked out of class to protest the beginning of the war in Iraq, and they're doing it again today. All who think marches and protests are for old hippies and weirdos can find the inspirational contradiction here. Meeting at the Capitol, 4pm. McCallum High, 5600 Sunshine, 414-2519.

**NOT ONE DAMN DIME DAY** Just don't spend any money, for one day! It's a worthwhile endeavor on any occasion, but today everybody's doing it, so it'll be that much more fun. And, for god's sake, don't just stock up on gasoline, beer, and Tupperware on the 19th. It's good to suffer. [www.austinspokes.org](http://www.austinspokes.org).

Be sure to check out these other radical organizations, to get in touch with people who still want to change the world: [www.progressiveaustin.org](http://www.progressiveaustin.org), [www.turnyourbackonbush.org](http://www.turnyourbackonbush.org) [www.thirdcoastactivist.org](http://www.thirdcoastactivist.org)



**MUSIC** (See Music Listings)  
**Cella Blue, the White Ghost Shivers** Broken Spoke  
**Camper Van Beethoven** Antone's

## Thursday 20

**HILL COUNTRY RIDE FOR AIDS RECRUITMENT PART C** Central Texas HIV/AIDS groups have seen drastic cuts in their funding (the Interfaith Care Alliance alone lost \$60,000) and are depending on the cycling fundraiser now more than ever. All skill levels welcome. Not sure you can handle the Ride? Come to the party and get convinced. 7:30pm. Ruta Maya, 3601 S. Congress Ste. D-200, 965-7433. [www.hillcountryride.org](http://www.hillcountryride.org).

**INAUGURATION DAY!** Chin up, there's rabble to be roused! See the box on this page for all of the day's thrilling goings on. Something's got to get you out of bed, right?

**THE CREATIVES' PATH: AN INTRO TO JULIA CAMERON'S "THE ARTIST'S WAY"** 7:30-9pm. The Crossings, 13500 FM 2769, 258-7243. Free. [www.thecrossingsaustin.com](http://www.thecrossingsaustin.com).

**BIKES ACROSS BORDERS OPEN BIKE SHOP** Rhizome Collective Warehouse, 300 Allen, 769-9691. Free.

### SPECIAL SCREENINGS

(See Film Listings)  
**Crazy Legs Conti: Zen and the Art of Competitive Eating** @ Alamo Drafthouse Downtown, 9:45pm  
**The Battle of Algiers** @ Paramount, 7:30pm

**MUSIC** (See Music Listings)  
**Aesop Rock, Mr. Lif** Emo's  
**Long Beach Shortbus** Stubb's  
**Austin Hip-Hop Revolution** Antone's



**SOUTHWESTERN UNIVERSITY Men's and Women's Swimming and Diving's.** Colorado College: Thu., Jan. 13, 2pm. **Men's Basketball** Vs. Rose-Hulman: Fri., Jan. 14, 8pm. Vs. DePauw University: Sun., Jan. 16, 12pm. **Women's Basketball** Vs. Rose-Hulman: Fri., Jan. 14, 6pm. Vs. DePauw University: Sun., Jan. 16, 2pm. [www.southwestern.edu/athletics](http://www.southwestern.edu/athletics).

**CONCORDIA UNIVERSITY Men's Basketball** Vs. Hardin-Simmons: Thu., Jan. 20, 7:30pm. **Women's Basketball** Vs. Hardin-Simmons: Thu., Jan. 20, 5:30pm. [athletics.concordia.edu/athletics.htm](http://athletics.concordia.edu/athletics.htm).

**THE AUSTIN LONESTARS RUGBY FOOTBALL CLUB** is Austin's inclusive men's rugby team. Want to learn rugby, get fit, and have lots of fun in the process? Stop by practice, Mondays and Wednesdays, 6:30pm. Zilker Park [www.lonestarsrugby.org](http://www.lonestarsrugby.org).

**THE AUSTIN VALKYRIES WOMEN'S RUGBY CLUB** invites all interested players to come and check out their practices at Burnet Middle School. Tuesdays & Thursdays, 6:30-8:30pm [www.austinvalkyries.com](http://www.austinvalkyries.com).

## RECREATION & FITNESS

**CASTLE HILL FITNESS FREE CLASSES** Cardio Kickboxing, Tuesdays, 7am & Saturdays, 11:30am; Circuit Training, Thursdays, noon; Cardiocycling, Saturdays, 9:30am; and Beginner Yoga, Sundays, 11:30am. No membership required. Join their free weekly training ride on varying terrain, typically about 30 or 40 miles with a varied menu of workouts held each Sunday at various locations in Austin. Rides are safe, on roads with a wide shoulder. Experienced cyclists share their knowledge and love of the sport. All levels are welcome. Sundays, 8:45am. For locations and dates, call 478-4567. [www.castlehillfitness.com](http://www.castlehillfitness.com).

**REI LECTURES & CLINICS Hear It From the Coach** Brett Spencer will discuss current hot topics relative to runners, cyclists, and triathletes. There will be a Q&A session following the presentation. Come ready to cycle because you are also welcome to join the REI Cycling Team after the presentation for an easy-paced ride, followed by a lunch at Zen. Sat., Jan. 15, 10:15am. REI Warehouse, 927-7305. Free. **Bicycle Maintenance 101** Maintaining your road or mountain bike can be a daunting task when you don't know what to do beyond changing a flat or putting some oil on your chain. This clinic will demystify the challenge of keeping your bicycle in good working order. Tue., Jan. 18, 7pm. REI Bike Shop. \$30 (members), \$40 (nonmembers). **Your Health in 2005** Is one of your New Year's resolutions to better your health? Lorenz Hamburger of Motion Chiropractic will tell you how. Thu., Jan. 20, 7pm. REI Warehouse. **Climb Like a Girl** In the spirit of women and adventure, REI will host a women-only climbing day every Tuesday. It's free if you have your own shoes. The first two Tuesdays of every month are for women 18 and older; the second two Tuesdays are for those 18 and younger. Tue., Jan. 18, 6pm. All events free unless noted. REI, 9901 Capital of TX Hwy. N. Free. 343-5550 or 467-7421. [www.rei.com/stores/austin/index.html](http://www.rei.com/stores/austin/index.html).

**T'AI CHI FOR BEGINNERS** Relieve stress and tension, and increase youthful vitality. Call for details. Sat., Jan. 15, 2:15pm. Austin Martial Arts Academy @ the Hills Fitness Center, 4615 Bee Caves Rd., 327-2900 x4. [www.austinmartialarts.com](http://www.austinmartialarts.com).

## Monday 17

**MARTIN LUTHER KING JR. DAY CITYWIDE MARCH & CULTURAL FESTIVAL** Everyone's gathering at the MLK statue on the UT campus at 8am before heading to the steps of the Capitol where Congressman Lloyd Doggett, State Comptroller Carole Keeton Strayhorn, State Rep. Dawnna Dukes, and others will speak at 9am. The march will end at the campus of Huston-Tillotson College with short speeches from Sen. Gonzalo Barrientos, County Commissioner Ron Davis, Mayor Will Wynn, and others, followed by a festival with gospel choirs, food vendors, arts & crafts, and live bands. (See Club Listings). 8am-3pm. Free.

**TEXAS LGBT POWER SUMMIT: BUILDING POWER FOR THE LGBT MOVEMENT** (See Saturday)

**SPECIAL SCREENINGS** (See Film Listings)  
**James Brown Live at the Boston Garden 1968** @ Alamo Drafthouse Downtown, 9:45pm

**MUSIC** (See Music Listings)  
**Moot Davis & the Cool Deal** Continental Club

## Tuesday 18

**THE PERSUADERS** Robert Jensen, professor of media law, ethics, and politics at UT, presents this 90-minute documentary that examines the effects of marketing and advertising strategies on their targets. 7pm. St. Andrew's Presbyterian Church, 14311 Wells Port Dr., 251-0698. Free.

**AUSTIN SPOKES COUNCIL MEETING** Open to the public. Come meet local activists and help organize the revolution. 8pm. Austin Daze, 1300 E. Fourth, 587-8358. [www.austinspokes.org](http://www.austinspokes.org).

**GRS CAREER FAIR** 10am-2pm. Red Lion Hotel, 6121 N. I-35, 323-5466. [www.gsjobfairs.com](http://www.gsjobfairs.com).

**PAST LIVES, DREAMS AND SOUL TRAVEL WORKSHOP** Austin Eckankar Center, 111 W. Anderson Ste. E-349A, 453-0331. Free. [www.eckankar-texas.org](http://www.eckankar-texas.org).

**BIKES ACROSS BORDERS OPEN BIKE SHOP** Rhizome Collective Warehouse, 300 Allen, 769-9691. Free.

**ART OPENINGS** (See Visual Arts)  
**Manuel's**

**SPECIAL SCREENINGS** (See Film Listings)  
**Crazy Legs Conti: Zen and the Art of Competitive Eating** @ Alamo Drafthouse Downtown, 9:45pm  
**Hyenas** @ Alamo Drafthouse Downtown, 7pm

**MUSIC** (See Music Listings)  
**George Harrison Tribute** Cactus Cafe

## Wednesday 19

**GREATER AUSTIN CHAMBER ANNUAL MEETING** 11:30am. Hilton Hotel Downtown, 500 E. Fourth, 322-5613. Single: \$60 (\$40, members); Table: \$600 (\$400, members). [www.austinchamber.org](http://www.austinchamber.org).

**MEDITATION FOR WORLD PEACE & HEALING** Through Feb. 9. Eastside Natural Health Center, 1203 E. Seventh, 385-8994. Free.

**METROPOLITAN BREAKFAST CLUB: THE WIN-WIN OF APIE'S PROGRAMS** with speaker Kathrin Brewer, Austin Partners in Education. 7-8:30pm. UT Club, sixth floor, Darrell Royal Memorial Stadium, 2108 E. Robert Dedman, 479-9460. \$15-25. [www.mbcaustin.org](http://www.mbcaustin.org).

**SPECIAL SCREENINGS** (See Film Listings)  
**Assault on Precinct 13** @ Alamo Drafthouse Downtown, 9:45pm  
**Crazy Legs Conti: Zen and the Art of Competitive Eating** @ Alamo Drafthouse Downtown, 7pm  
**The Battle of Algiers** @ Paramount, 7:30pm

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**WILD BASIN WILDERNESS** has a plethora of available walks, hikes, and more. Check their Web site for details. [www.wildbasin.org](http://www.wildbasin.org).

**HILL COUNTRY RIDE FOR AIDS** launches its 2005 rider recruitment campaign this month. Central Texas HIV/AIDS groups say money raised from the event will be more critical than ever before. Now in its sixth year, the two-day, 100-plus mile Hill Country Ride for AIDS takes place April 30-May 1. Rider recruitment is underway now, and people of all skill levels are encouraged to apply. *Thu., Jan. 20, 7:30pm. Ruta Maya, 3601 S. Congress at Penn Field.* [www.hillcountryride.org](http://www.hillcountryride.org).

**THE RUNTEX 30K** is race No. 6 in the 2004-2005 RunTex Distance Challenge. The race will start and end at Bob Shelton stadium on the Hays High School campus. All proceeds from the race will benefit the class of 2005 Project Graduation. *Sun., Jan. 16, 8am. Hays High School, Buda.* [www.runtex.com/30k](http://www.runtex.com/30k).

With the final round of **World Cup Qualifying** less than a month away, it's looking like the U.S. may have to field an amateur squad for their first match in Trinidad. On Monday, the players' union rejected the U.S. Soccer Federation's offer to send their **labor dispute** to arbitration and instead proposed mediation in an effort to get the regulars on the field. At press time, both sides are standing firm. Idiots.

European soccer is coming back to life after the winter break. Here's where things stand in the top leagues: **England** - the only country to play over the Christmas break - had four games in 10 days. Chelsea widened its lead with four straight wins; this could be the year their big-money transfers pay off. **Italy** got back underway on Epiphany Day, Jan. 6. It's looking like a two-team race at the top, between northern rivals Juventus Torino and AC Milan. **Spain** came back Jan. 8, to see Barcelona lose just their second game of the season, 0-3 to midtable Villareal; Real Madrid and Valencia both won to close the gap on the leaders a bit. **France**'s back underway as we go to press, with defending champ Lyon still undefeated on the year. **Germany Holland** and other northern European leagues stay in hibernation for another few weeks.

Turnabout, fair play: Spanish international striker **Fernando Morientes** moved from **Real Madrid** to **Liverpool** on Wednesday. Real, of course, had pinched English striker **Michael Owen** from Liverpool just before this season started, which had contributed to Morientes' unhappiness in Madrid after eight years there. So he'll be anxious to prove his worth in England. - *Nick Barbaro*

## Soccer WATCH

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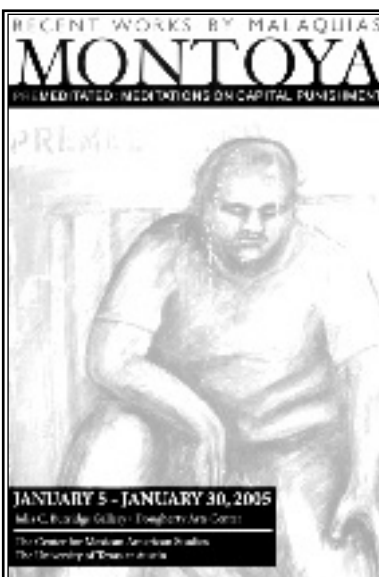
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The Center for Mexican American Studies of the College of Liberal Arts at The University of Texas at Austin in collaboration with La Pena and Resistencia Bookstore casa de Red Salmon Arts cordially invite you to **RECENT WORKS BY MALAQUIAS MONTOYA**. This exhibition features silkscreen images and paintings, and related text panels dealing with the death penalty and penal institutions inspired by the escalation of deaths at the hands of the State of Texas in recent years.

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# arts listings



Shannon Grounds and Lynn Mikeska in Cyndi Williams' *Where Are They Now?*



Sarah Yamada in Hans Frank's *Candyland*



## FronteraFest 2005

This annual five-week collection of short theatre pieces at Hyde Park Theatre started back in '93 and has returned year after year to redefine the word "eclectic." Luckily for Austin, it sometimes manages to define "brilliant," too, although who knows what forms or qualities any of these nights of four to five performances of 25 minutes (or less) each will bring? Monologues? Plays in progress? Comedy improv? Cabaret singers? Avant-garde dance? Multimedia? A guy with a plastic comb and a piece of wax paper doing for the Nirvana songbook what Jimi Hendrix did for "The Star-Spangled Banner"? Co-produced by HPT and Austin Script Works, it's our own homegrown Gong Show, albeit sans song, and (especially during "Best of the Week" Saturdays) it's a sure bet for off-kilter entertainment. And that's just the Short Fringe. The Long Fringe (plays of 90 minutes or less, filling nights at the Blue Theater), Bring Your Own Venue, and other FFest spinoffs will be manifest in the coming weeks, and we'll have your schedules right here.

### SHORT FRINGE WEEK ONE:

**Thu., Jan. 13** "Xenophobia" by Kirk German; "Who Allowed This to Happen?" by David Ansel, Ethan Azarian, Tucker Livingston, and Brian Shapiro; "Letters From the Wall," by Aaron Eckman and Claude File; "Morale," by David Toscano; "Cuentos con Consuelo IV" by Consuelo Samarripa.

**Fri., Jan. 14** "Dossier of Pearls," by Cris Edwards; "Syncopation/Dissonance," by Leslie Hollingsworth; "Baka Gaijin," by Loaded Gun Theory; "Objects in the Rear View Mirror May Be Closer Than They Appear to Be," by Ryan, Robert, Tina, and Steve; "The Fourth Man," by Lillian Kaufman.

**Sat., Jan. 15** Best of the Week, followed by an opening reception catered by Asti Trattoria.

### SHORT FRINGE WEEK TWO:

**Tue., Jan. 18**: "My Dream Date With Laurie Anderson" by Hank Schwemmer; "Playdate" by Julia Davenport, Otis Cleveland, Moses, Cooper, & Max; "SpitLeft, Plit Right" by David Thigpen and Brock Gloor; "Impetuous Argo" by Patton Quinn; The Austin Poetry Slam's "Prayer," performed by Matthew John Conley, Sonya Feher, Mike Henry, and Tara Sheth.

**Wed., Jan. 19** "Chicken and Ice Cream" by Jason Tremblay; "Halway to Custer" by Martha Lynn Coon; "The Manual" by Philip Crabtree; "Brute, Brute Heart" by Katherine Craft; "Gatecrash" by Espie Randolph III and Douglas Jr.

**Thu., Jan. 20**: "My Own Little Empire" by Sharon Sparlin; "The Newest Thing" by Eric Geyer; "Two Conversations" by Debra Frey; "The Plurals: Pineapple Fever!" by Braden Walker, Joel Osborne, Lauren Kearcher, Adam Hilton; "Eve the Former: 2" by David Taylor.

**Fri., Jan. 21** "The Veterinarian" by Simon Renwick; "Mary Lou Turbine: Space Cowgirl" by John P. Funk; "Yellowman" by Dael Orlandersmith and the Austin Theatre Club; "Three Pointing Back at You" by Matthew Garcia; "C'lamour" by Linda Leseman.

**Sat., Jan. 22** Best of the Week.

Performances begin at 8pm each night at Hyde Park Theatre, 511 W. 43rd, 479-PLAY. \$10, Tue.-Fri.; \$12, Sat. For more details about the shows and their creators (and for those harried, last-minute updates), check out the HPT Web site.

### THE LONG FRINGE BEGINS:

**Candyland** is a drama from Goatsong productions, about a young stripper, caught between her lover and the eccentric club owner who's befriended her in the Big Easy. Written by Hans Frank, directed by Ken Webster. Ahem: Nudity, strong language. *Tue., Jan. 18, 9:15pm; Sat., Jan. 22, 6:30pm; Thu., Jan. 27, 7pm; Sun., Jan. 30, noon. \$10.*

**Dance Carousel** features 40 one-minute dances by 10 members of Austin Independent Choreographers. This is the best introduction to modern dance you'll find anywhere, and a representation of Austin's finest: Ellen Bartel, Cristina Jesurun, Nancy Moran, Caroline Sutton-

Clark, Sharon Marroquine, Peggy Lamb, Karen Carlson, Amy Cone, Mendie Clark, and Ray Swartz. *Wed., Jan. 19, 7pm; Sat., Jan. 22, 2:15pm; Sun., Jan. 23, 4:30pm; Fri., Jan. 28, 9:15pm. \$8.*

**Danny and the Deep Blue Sea** is about "two lost and damaged souls looking for love, hope, and redemption." ("Take a number, souls," we say.) Scripted by John Patrick Stanley (the writer behind the movie *Moonstruck*, performed by Weldon Phillips and Martinique Duchene for TPF Productions. *Fri., Jan. 21, 7pm; Sat., Jan. 22, noon; Tue., Jan. 25, 9:15pm; Sat., Jan. 29, 6:45pm. \$10.*

**Mao on Line One** A certain Little Red Book viruses itself into the jargon-heavy world of the "uber office from uber hell," but nothing can disconnect the romance a-brewing between comrade workers Daniel and Lorraine in this new play by Kimberly Megna, presented by the Championship Theatre Group. *Wed., Jan. 19, 9pm; Thu., Jan. 20, 9:15pm; Sun., Jan. 23, 8:45pm; Sun., Jan. 30, 4pm. \$10.*

**Paul Bullock: A One-Man Show** features the titular Bullock himself presenting "original poetry performed by several different characters, with subject matter running the gamut from war stories to comedy." *Thu., Jan. 20, 7pm; Sat., Jan. 22, 4:15pm; Mon., Jan. 24, 9:15pm; Sun., Jan. 30, 6pm. \$5.*

**The Unbearable Marketing of Being** is a new comedy (by Joshua Lellis, for Cameo Productions and the Austiner Ensemble) that intertwines the Stone Age inventor of the wheel, two medieval English wheelbarrow manufacturers, and two disgruntled, present-day marketing pros in Austin. Also: Brecht, Beckett, and Kundera. *Tue., Jan. 18, 7pm; Sat., Jan. 22, 8:15pm; Sun., Jan. 23, 2:15pm; Wed., Jan. 26, 9:15pm. \$8.*

**Where Are They Now?** is a fantasy based on a true crime, written by Cyndi Williams for Aunt LuLu Plays and Shrewd Productions, in which two New Zealand schoolgirls commit a murder that eventually cleaves their thick friendship in twain. We're imagining it's a more document-based take on Peter Jackson's *Heavenly Creatures* Directed by Williams and Julia M. Smith, with music by Catherine Berry. *Fri., Jan. 21, 9:15pm; Sun., Jan. 23, noon; Wed., Jan. 26, 7pm; Sat., Jan. 29, 4:30pm. \$10.*

All Long Fringe shows are at the Blue Theater, 916 Springdale, 479-PLAY. [www.hydeparktheatre.com](http://www.hydeparktheatre.com).

## Theatre

BY WAYNE ALAN BRENNER

### OPENING

**ZING! DING! DING! RING! RING! RING!** is A. John Boulanger's new comedy, the latest from the irrepressible Troupe Texas, about a writer searching for his story and finding more than he bargained for. *Jan. 12-16, 24-25, 27-28, & 30, 7pm. Sidekicks/Xtreme, 110 E. Riverside, 804-2707, 653-0712. \$10 (discounts available). [www.sidekicksaustin.com](http://www.sidekicksaustin.com).*

**ST. ENID AND THE BLACK HAND** is the world premiere of Molly Rice's eerie play-with-music, loosely based on W.W. Jacobs' "The Monkey's Paw," in which a young woman, banished to an upstairs room, attends her powerful birthright while the fates deal her downstairs family a very black hand indeed. "Never a safe minute!" Directed by Michelle K. Fowler, with choreography by Ellen Bartel, lighting by Jason Amato, and musical direction by Chris Black. Recommended. *Jan. 14-Feb. 5. Thu.-Sun., 8pm. ASL-interpreted show: Fri., Jan. 21. The Vortex, 2307 Manor Rd., 478-5282. \$5-20. [www.vortexrep.org](http://www.vortexrep.org).*

**SQUARE ONE** is Steve Tesich's futuristic love story, brimming with dystopian angst and paranoid maneuvering, in which Dianne meets Adam and marriage leads to a strained junction of trust and suspicion amid the pitfalls of a totalitarian state. Directed by Lorie Marsh for Storie Productions. *Jan. 14-Feb. 5. Thu.-Sat., 8pm. Extra shows: Sun., Jan. 23 & 30, 2pm. Austin Playhouse, 3601 S. Congress, Bldg. C, 443-8229. \$10-20 (discounts available for students, seniors, ACoT).*

**ENCHANTED APRIL** is Matthew Barber's Tony-nominated romantic comedy about "four Englishwomen who escape from the dreariness of their lives in post-WWI London to an Italian castle, finding romance and friendship and rediscovering life's enchantments." Directed by Don Toner for Austin Playhouse, featuring the talents of Mary Agen Cox, David Stahl, and others. *Jan. 14-Feb. 14. Thu.-Sat., 8pm; Sun., 5pm. Special Valentine's performance: Mon., Feb. 14, 8pm. Austin Playhouse, 3601 S. Congress, Bldg. C, 476-0084. \$22-35 (discounts for students, seniors, ACoT).*

**PERICLES, PRINCE OF TYRE** has nothing to do with British steel-belted radials, fool. Rather, it's a seldom-staged Shakespeare drama about an exiled prince searching for a home and struggling to triumph over corruption as he travels through a series of kingdoms evoking the mysteries of an ancient Middle East. Directed by Norman Blumensaat for Different Stages, featuring Robert Rudie as the narrator. *Jan. 14-Feb. 5. Thu.-Sat., 8pm; Sun., 2pm. Arts on Real, 2826 Real (behind Flatbed Press), 472-2787. \$14-16 (pay what you can, Thursdays). [www.naughtyaustin.com](http://www.naughtyaustin.com).*

**DOIN' TIME: THROUGH THE VISITING GLASS** is a one-woman play about the effects of incarceration on families of prisoners, performed and written by Ashley Lucas. Based on research that included working with prisoners or the recently released and correspondence with more than 350 prisoners all over the country. This event's presented in conjunction with the Malaquias Montoya art exhibit "Premeditated: Meditations on Capital Punishment." *Sat., Jan. 15, 7pm. Step by Step Dance Studio, 529 W. Oltorf, 416-8885. Free.*

**TREASURE ISLAND** is presented by Scottish Rite Children's Theatre, for kids of all ages. (See "The Young Ones" in our Community Listings section, p.70.) *Jan. 15-Feb. 12. Scottish Rite Theatre, 207 W. 18th, 472-7247. \$5-8. [www.scottishritechildrenstheatre.org](http://www.scottishritechildrenstheatre.org).*

**BLOWN SIDEWAYS THROUGH LIFE** The talented force of nature known as Barbara Chisholm (who's also a frequent and longtime *Chronicle* writer) brings vivid life to Claudia Shear's comedy about a woman working her way through 100 minimum-wage jobs while dreaming of becoming an actress on Broadway. Shear was the scripter of Zach's hit *Dirty Blonde* Chisholm wowed the audience in *The Pavilion* and *House Arrest* Dave Steakley helms this show as well ... what other incentive do you want? *Jan. 15-March 6. Thu.-Sat., 8pm; Sun., 2:30pm. Zachary Scott Theatre, 1510 Toomey, 476-0541 x1. \$26-35.*

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Sonny's Last Shot

State Theater, through Feb. 5  
Running Time: 2 hrs, 10 min



Sonny is a good man who wants to do good things for others. Problem is, he's a politician. Some would tell you that "good politician" is an oxymoron, but not when it comes to Sonny. Though he's a Republican, he's got more than a few Democratic leanings. He sees politics as being corrupted by a drive for money and power, and he wants to change that, so he introduces a campaign finance reform bill on the floor of the Texas House of Representatives. Of course, the entrenched old guard opposes it with a vengeance, wanting nothing to interfere with their brand of good ol' boy back-room backslapping.

You might be wondering what the "last shot" of the title refers to. Well, there's more to this play, penned by Lawrence Wright, than just politics. Sex, for instance, and Sonny's shot has something to do with that, as well as with his attempt to become the Speaker of the House. Wright's script was originally a screenplay, and the production has the episodic feeling often found in screenplays. Many of the scenes are little more than vignettes, but each follows logically upon the others, even when some seem to come out of nowhere, and all add up to a surprisingly moving story about morality, integrity, and, strangely enough, love and forgiveness.

Best of all, Wright's work is funny - quite funny. We're talking Texas politics here, and you'd have to try really hard not to make that funny. The language is often colorful (for instance, I've never before heard anyone, much less a woman, called a "catfish fucker"), and there are more than a few sequences that generate big laughs, one of them being a seductive dance sequence as Sonny fantasizes so he can shoot - well, never mind. Another involves a bill that will ban homosexuals in all walks of life from ever having any contact with children. Sonny joins a quorum in order to stonewall the bill, which ultimately leads to him becoming a hero on the floor but a villain at home.

The set, designed by Valerie Light and director Marco Perella, is a bright and cartoonish representation of the floor of the Texas House, replete with neon signs representing various familiar Austin locales. While Perella has much to be thankful for, he is most fortunate in his casting. G.W. Bailey (of M\*A\*S\*H fame) is fascinating to watch as L.D. Sparks, a lobbyist with, of all things, a conscience; Richard Dillard as Carl Kimball, a sexist, homophobic, gum-chewing Republican from Mineola, is consistently amusing; and Dennis Letts as Big Bob Bigbee, the speaker of the House, is outstanding, completely, hilariously Texan, and utterly believable. With performances as accomplished as these, it would have been nice to have the play move a bit more quickly. Because the scenes are episodic, the show doesn't always transition smoothly and quickly from one bit to the next, but all in all, it's a satisfying evening of getting your jollies at the expense of a group of people who deserve every bit of ridicule - and praise - that comes their way.

- Barry Pineo



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SUBMISSION INFORMATION:

The Austin Chronicle is published every Thursday. Info is due the Monday of the week prior to the issue date. The deadline for the Jan. 27 issue is Monday, Jan. 17. Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork. Include SASE for return of materials.

Send submissions to the attention of the appropriate writer (see roster below). Mail to the Chronicle, PO Box 49066, Austin 78765, fax 458-6910, or e-mail:

Wayne Alan Brenner, theatre, comedy. [brenner@austinchronicle.com](mailto:brenner@austinchronicle.com).  
Marc Savlov, film classes, instruction, events. [film@austinchronicle.com](mailto:film@austinchronicle.com).  
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Questions? Contact Wayne Alan Brenner, listings editor. [brenner@austinchronicle.com](mailto:brenner@austinchronicle.com).



▲ Andrea Skola stars as Little Enid in the premiere of Molly Rice's surreal and powerful *St. Enid and the Black Hand*, opening at the Vortex this weekend.

## ONGOING

**FRONTERAFEST 2004** See box, p.76.

**SONNY'S LAST SHOT** is Lawrence Wright's raucous, ribald, and thoroughly bipartisan skewering of Texas politics, and it's back triumphantly, as they say) for another go at stirring up your joy of theatre and disgust of government. It's a comedy, of course, which is just as well: With the state of things in our country today, if we weren't laughing, we'd be bawling our eyes out, no? Directed by Marco Perella. *Through Feb. 5. Thu.-Sat., 8pm; Sun., 5pm. The State Theater, 719 Congress, 472-7134. www.sonnyslastshot.com.*

## AUDITIONS

**MANZI: THE ADVENTURES OF YOUNG CESAR CHAVEZ** is Jose Cruz Gonzalez's children's musical about the youth of Cesar Chavez, to be produced by Teatro Humanidad under the direction of David Yeakle. The show'll be mounted in Austin in February, then tour nationally in the Spring. They're looking for male and female actors (open age-range, but adult) with singing ability. They also need a musician who can perform traditional Mexican music. Compensation available. Prepare a song, and be ready for cold script readings and movement exercises. Call for appt. *Sat., Feb. 15 & 22, 11am-2pm. Dougherty Arts Center, 1110 Barton Springs Rd., 389-0892. www.teatrohumanidad.com.*

**MACBETH** The Celtic Cultural Center of Texas and Renaissance Austin Theatre Company are looking for actors for this Shakespeare tragedy, to be directed by Lorella Loftus in March and April. The Macbeth role's been cast, and there are no female roles available, but they're looking for adult males for the rest of the Scottish gang. Prepare a couple of two-minute Shakespeare monologues, bring headshot and résumé. *Mon., Jan. 17, 6:30-9:30pm. Dougherty Arts Center, 1110 Barton Springs Rd., 431-6290.*

## THEATRE CALL BOARD

**PUPPETRY 101** Lessons from a full-time working puppeteer/ventriloquist will have you performing for a live audience as a graduation exercise. *Class starts Feb. 9. 415-8178. austinventlessons@yahoo.com.*

## Comedy

BY WAYNE ALAN BRENNER

### IN THE CLUBS

**CAP CITY COMEDY CLUB** 8120 Research, 467-2333. [www.capcitycomedy.com](http://www.capcitycomedy.com).

**Todd Glass** This guy's been all over the country and the TV, from *Last Comic Standing* to *Conan O'Brien* and beyond, and here he is back in Austin to bring his big big funny to the Cap City stage, scant years before he turns 40. With Jim McCue. *Through Jan. 15. Thu., 8pm; Fri.-Sat., 8 & 10:30pm. \$9-12.*

**Tim Young** Youth isn't wasted on this Young, no sirree, because he may be relatively wet behind the ears, but he'll make you laugh until you're wet behind the BVDs. *Jan. 18-22. Tue.-Thu., 8pm; Fri.-Sat., 8 & 10:30pm. \$9-12.*

**ESTHER'S POOL** 525 E. Sixth, 320-0553. [www.estersfollies.com](http://www.estersfollies.com).

**Esther's Follies** Talk about your political lambasting! President George W. Bush sings and kicks up his heels in Esther's musical "Side Step Song," then debates with John Kerry. VP Dick Cheney and John Edwards turn car salesmen to "sell" their new Democrat/Republican models for 2004. The fast-paced "News Medley" brings Olympic news, Lance's triumphant parade, reality TV travesty, and convention madness in New York and Boston. There's Teresa Kerry's answer to the press, Martha Stewart's trial, and Ricky Williams' retiring. The newest musical parody stars blondes Paris Hilton, Anna Nicole Smith, Britney Spears, and mob lady Victoria Gotti in the biggest blonde-joke song ever. And in the world of men, Esther's classic football sketch is back for the season. *Thursdays, 8pm; Fridays-Saturdays, 8 & 10pm. \$18 (student discounts available Thursdays & Fridays). Additional \$5 for special reserved seats.*

**THE HIDEOUT THEATER** 617 Congress, 443-3688. [www.heroescomedy.com](http://www.heroescomedy.com).

**Micetro** is where your Heroes of Comedy shine with the improv shenanigans for the audience's (and their own) pleasure. Who will be the Micetro ... and who will be the Goat? You'll have fun deciding. *Saturdays, 10:30pm.*

**VELVEETA ROOM** 521 E. Sixth, 469-9116. [www.thevelvetaroom.com](http://www.thevelvetaroom.com).

**Notorious Open Mic** What makes it notorious? Are you kidding? Have you ever been to an (ostensible) comedy open mic night? *Thu., Jan. 13, 10pm.*

**Rob Mungle** Well, that's bungle in the jungle, but Rob Mungle's all right with us. Smarter than Tull, funnier than Aerosmith, this brave comic headlines and is backed up by John Rabon and Chris Keimling. *Fri.-Sat., Jan. 14-15, 9:30 & 11:30pm. \$5.*

## Dance

BY ROBI POLGAR

**DEBORAH HAY: THE MATCH** Dance Umbrella presents Hay's intriguing silent work with an international cast. After the dance premiered in New York, the dancers each turned the quartet into solo adaptations, two of which will be performed each night, following the full-blown version. If that's not enough, a pair of open rehearsals offer audiences a chance to do some experimenting of their own, which Hay calls "Playing Audience." Performances: *Thu.-Sun., Jan. 13-16, 8pm. The Off Center, 2211-A Hidalgo, 450-0456. \$18 (\$15 in advance). www.danceumbrella.com.*

**CHICAGO CONCERT DANCE INC: AFTERMATH** Venetia Stifler choreographs this physical exploration of the images presented in Ned Rorem's song cycle "Aftermath," set to the poems of Emily Dickinson. The music is performed live by SU faculty members: Bruce Cain, baritone; Kiyoshi Tamagawa, piano; Eri Lee Lam, violin; and Hai Zheng, cello. Also on the bill, other dances choreographed by Stifler, performed to the music of Schubert, Strauss, and Pasatieri. *Sat., Jan. 15, 7pm. Alma Thomas Theater, 1001 E. University Ave., Georgetown, 512/863-1379. Free.*

**BRIAN BROOKS MOVING COMPANY: PIÑATA** A choreographed explosion of sight and sound inspired by live puppetry, animation, and freeze-frame photography, this dance is designed to look like what you might imagine when listening to music with your eyes closed. *Sat., Jan. 15, 8pm. Helm Fine Arts Center, 2900 Bunny Run (St. Stephen's School), 327-1213 x679. \$10.*

**CHRYSALIS: A LITTLE PIECE OF PEACE** Chrysalis is the St. Stephen's student dance troupe, which is joined by 50 dancers from the afterschool dance program, and many others from the school community, for a new work that takes viewers on a journey through scenes exploring the justifications offered for war and the joys of peace. Local professionals Deirdre Strand, Acia Gray, Jason Janus, and Stewart Yaros join the students. *Helm Fine Arts Center, 2900 Bunny Run (St. Stephen's School), 327-1213 x237. Free.*

**BASQUET CASE** Alicia Edwards choreographed this multimedia dance performance inspired by Picasso's *Guernica*. Nancy Lazarczyk opens with her solo piece, "Circle." *Thu.-Fri., Jan. 13-14, 8pm. Mercury Hall, 615 Cardinal, 236-1229. \$5.*

### 1,001 NIGHTS

**GREEN MUSE CAFE** Join Eshta! for spirited belly dancing with live music. All ages, no cover. Every second Friday, 8-10pm. *Green Muse Cafe, 503 E. Oltorf, 912-7789.*

**ALBORZ PERSIAN CUISINE** Also hosting a regular dance night of the *rak sharki* variety, Alborz invites patrons to sup on fine Persian delicacies and stare at talented dancers. *Saturdays, 8pm. Alborz Persian Cuisine, 3300 W. Anderson, 420-2222. Free.*



**PYRAMIDS MEDITERRANEAN RESTAURANT** More weekend shimmying in the northern/central part of town. *Fridays & Saturdays, 8pm. Pyramids, 6019 N. I-35, 302-9600.*

### TWO LEFT FEET

**AUSTIN BALLROOM DANCERS** Latin, swing, and other dance music in a nonsmoking, alcohol-free venue. No partner required, and all ages welcome. *Saturdays, 8pm. Austin Recreation Center, 1301 Shoal Creek. \$6 (\$4, members, students). www.austinballroomdancers.org.*

**SECOND FRIDAY ENGLISH COUNTRY DANCE** At this fragrance-free event, dances are called by expert teachers Dave Maceman and Cynthia Stenger, with live music by the English Country Band. No experience required. Bring a snack for intermission. *Fri., Jan. 14, 8-11pm (instruction at 8pm). Howson Hall, First Unitarian Universalist Church, 4700 Grover (enter near kitchen). 453-2026. \$6 (free for first-timers). barbrevbarb@aol.com.*

**AUSTIN BARN DANCERS: CONTRA DANCE** Traditional social dances to live music every week. You don't need a partner, and every dance will be taught before you stride out on your own. *Wednesdays, 7:30pm. Hancock Recreation Center, 811 E. 41st, 453-4225. \$3. www.ci.austin.tx.us/parks/hancock.htm.*

**AUSTIN INTERNATIONAL FOLK DANCERS** Beginners welcome; no partner needed. Frequent live music. *Saturdays, 7:30pm. Hancock Recreation Center, 811 E. 41st, 453-7765. \$3. www.yastreb.com/tifd/afid.html.*

**AUSTIN SCOTTISH COUNTRY DANCERS** Come alone or with a partner; beginners always welcome (kilts optional). *Thursdays, 7-9pm. Quicksilver Dance Studio, 8711 Burnet. First session free. www.austinscd.org.*

**MODERN JAZZ DANCE CLASS** A stylized choreographic blend and technique class targeted toward the intermediate/advanced dancer. *8:30pm. Tapestry Dance Company, 507-B Pressler, 458-6336. \$10. www.tapestry.org.*

**AUSTIN SWING SYNDICATE WEEKLY DANCE** This is one (Lindy) hoppin' regular event, as a couple hundred swingers hit the dance floor for DJ-spun sounds of past blasts. *Thursdays, 8pm-12mid. Texas Federation of Women's Clubs Ballroom, 2312 San Gabriel, 476-5845. \$4 (\$2, members). www.austinswingsyndicate.org.*

**MORE ON THE FLOOR** Think there's more going on here than meets the feet? Phone the danceline to see what can set your body in motion: presentations, workshops, master classes, and more. *416-5700 x3262 or check out the Movin' Easy calendar online. www.movieasy.com.*

▼ The Brian Brooks Moving Company (seen here in the midst of *Dance-O-Matic*) present their newest work, *Piñata*, at St. Stephen's School this Saturday.



▲ This is John Lampkin, whose new composition, *Migrations* is among the offerings from the Austin Chamber Ensemble on Saturday.

## Classical Music

BY ROBI POLGAR

**BRAZILIAN GUITAR QUARTET** The dream team of South American strummers'll stun ya into standing O's. No kidding: The world-class quartet has awed and delighted audiences across the globe. Luiz Mantovani, Edson Lopes, Tadeu Do Amaral, and Everton Gloeden mix Brazilian and Old World classical composers for a fresh, fascinating sound. *Sat., Jan. 15, 8pm. Bates Recital Hall, 27 E. Campus Dr., 477-6060. \$32. www.utpac.org.*

**AUSTIN CHAMBER ENSEMBLE: FLIGHT OF FANCY** New York composer John Lampkin charmed Austin audiences in 2001 with his quirky, award-winning work *Insects* and in 2002 with *Love and Lunacy: Moon Songs* Now he's back again with a new musical foray into the natural world, exploring *Migrations* of species as diverse as broadwing hawks and red crabs. Lampkin's musical whimsy – in addition to a full program of works by other composers, performed by the Austin Chamber Ensemble Wind Quintet amid the pensive splendor of Elisabet Ney's sculpture – promises an evening of artistic variety and fun. *Sat., Jan. 15, 7:30pm. Elisabet Ney Museum, 304 E. 44th, 345-3399. \$20 (\$18, seniors, students; \$5, ages 12 and younger). www.austinchamberensemble.com.*

**TRUMPETER TIMOTHY SHAFER AND ORGANIST ALLEN SHAFER** The duo offers a program of solo works for both trumpet and organs, including *Suite in D Major* by Handel, *Messa in Quinto Tuono* by an anonymous 18th-century composer from Pistoia, Italy, two chorale preludes by Johann Ludwig Krebs, a suite of Estonian folk songs and dances by Edgar Arro, and the *Concerto in E-flat Major* by the 18th-century Polish composer Jan Neruda. *Sun., Jan. 16, 7:30pm. Saint Austin Catholic Church, 2026 Guadalupe, 477-9471. \$15 (\$10, university student; \$7, high school or younger).*

**AUSTIN LYRIC OPERA: ELEKTRA** Strauss' large-scale opera is a rather short affair (one act long), full of familial vengeance and intense drama. "An amazing emotional roller coaster," says ALO's Maestro Richard Buckley, who conducts. Sung in German with English supertitles. *Fri., Jan. 14, 7:30pm; Sun., Jan. 16, 3pm. Bass Concert Hall, UT Campus, 23rd & East Campus Drive, 472-5992. \$15-109. www.austinelyricopera.org.*

## Elektra

Bass Concert Hall, through Jan. 16

Running time: 1 hr, 40 min

Two grown sisters talking about their mother – not an uncommon scene, but in this instance the siblings' conversation is spattered with so much talk of wounds and slaughter and steaming blood that you might think they were trapped in an abattoir or on a battlefield. And in a sense, they are. For these are the daughters of Agamemnon, the great warrior who has been savagely murdered by his rival Aegisthus and the woman he loves, Klytämnestra, their own mother. This vicious act has set these sisters at war with the parent who bore them and with her lover, and one of them, Elektra, will not rest until she sees the pair pay for their crime with their lives.

From this ancient Greek drama of bloody murder and retribution, Richard Strauss composed one of the 20th century's first great operas, and Richard Buckley has chosen it as one of the first great challenges for Austin Lyric Opera in his tenure as artistic director. By operatic standards, *Elektra* is relatively brief (roughly an hour and a half), but compacted into its single act is enough roiling emotion – rage, regret, ridicule, despair, elation, sorrow, fear, and loathing – to fill a cycle of operas. Expressing this range of passions, at the level of intensity penned by Strauss, is indeed a challenge for both singers and orchestra. That sense of being at war, in a place of butchery, is not something we should know by reading the supertitles; we should feel it in our bones from what we hear.

Here, the sounds are drenched with feeling. Early on, Elektra is left alone at the base of the stairs leading up to the great doors of the Mycenaean palace, a hunched and tattered figure, an outcast in her own home, mocked by the maidservants, and her cry of desolation, as voiced by Susan Marie Pierson, is that of a soul in the wilderness, lost and inconsolable. Elektra's sister Chrysothemis is eager to let go of this tragedy, all this death, so she can live, and Brenda Harris fills her yearning for fulfillment as a woman with an ache that floods our hearts. But Elektra will not, cannot turn loose of her desire for vengeance; it's as if a kind of rigor mortis has set in her spirit, leaving it clenched around the need to execute her stepfather and mother.

Emily Golden's Klytämnestra makes for an alternately imposing and haunted figure. She descends the stairs before the palace, proudly trailing her long red and pink train like a bloody bedsheet. But as she's taunted by Elektra with the promise of ending her guilt-ridden nightmares, Golden's queen becomes as one possessed, a wide-eyed soul in



torment, grasping desperately for relief. In her terror, we grasp the brutality of her actions and of this dark society, where blood will out.

As staged by Ken Cazan and especially as illuminated by designer David Nancarrow, this is a twilight world. Light has become a stranger here, and it only draws farther away as the promise of blood justice nears fulfillment. That comes with the arrival of Orestes, Elektra's brother, who was falsely reported dead and who has returned in disguise to serve as executioner. When he greets his sister with the phrase "I must wait here," the words come from Tom Fox's Orestes so slowly and deliberately, in a voice so low and grim, as to be from a messenger of Death himself. But while he may be the agent of revenge, here it is ever Pierson's Elektra who is the true spirit of it. When she calls down a curse upon her sister for abandoning their mission of retribution, it has the force of nature in it, a commanding, chilling call that would be heard by gods – and heeded.

Even so, if there's a real fury in this production, it's in the orchestra pit. Richard Buckley conducts the proceedings with a vengeance, his arms sweeping out and in like the wings of a demon, his baton slicing the air. All the passions that are in Strauss' score surge through his body and, by the sound of it, flash out to his orchestra, electrifying it. His high regard for Strauss' composition can be heard throughout, in the expansive colors of the music and in their constant shifting, one minute brooding and ominous, the next impossibly tender, then perhaps both at once. Buckley succeeds in conveying the complexity, the richness, the darkness, the cruelty, and the humanity of this work and, for at least one *Elektra* neophyte, opened his eyes and ears to its wonders.

– Robert Faires

## Litera

BY RIC WILLIAMS

### READINGS, SIGNINGS, AND PERFORMANCES

**BOB HUFFAKER** The veteran journalist who covered – live – the Kennedy assassination presents his *When the News Went Live: Dallas 1963*. With special appearances by Wes Wise, Bill Mercer, and George Phenix. Is Control Rat X in the room? *Wed., Jan. 19, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.*

**WRITING ON THE AIR** June Doe hosts Hill County novelist Robert Allgeier with his first adventure book, *The Reality Skew*. Allgeier discusses his fascination with how really small particles are only real part of the time. *Sat., Jan. 15, 4-4:30pm. KOOP 91.7FM.*

**JOE O'CONNELL** reads from his novel in stories *Evacuation Plan*, based on experiences with patients at Hospice Austin's Christopher House. Reception to follow. *Sat., Jan. 15, 5:30pm. IDEA Art Gallery, 701 Tillery, 472-3349. www.idea-art.org.*

**JULIA INGRAM** reads from *The Lost Sisterhood: The Return of Mary Magdalene, the Mother Mary, and Other Holy Women*, the sequel to her bestseller *The Messenger*. *Fri., Jan. 14, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.*

**TEXAS NAFAS ON TV** Bryce Milligan of Wings Press and Roberto Bonazzi of Latitudes Press, who as publishers, critics, and editors have so generously supported the work of countless writers, finally take center stage in a rare reading of their own poetry at La Revolution in San Antonio. *Saturdays, 11am & 10pm, Channel 16.*

### WRITING/BOOK GROUPS

**THE WOMEN'S BOOK GROUP** discusses John Irving's *A Prayer for Owen Meany* later adapted for the screen as *Simon Birch* Get ready for John Irving's visit to Austin in February as part of the KLRU Distinguished Speaker Series. *Tue., Jan. 18, 7pm. Barnes & Noble South, 5601 Brodie, 892-3493.*

**AUSTIN AREA INTERRELIGIOUS MINISTRIES BOOK GROUP** discusses Gurdjieff's *Meetings with Remarkable Men* Logical metaphysics. *Mon., Jan. 17, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.*

**THE WINDSOR PARK WRITERS' CIRCLE** For experienced and aspiring writers. The first and third Saturdays of the month in the Alice B. Jenkins Room of the Windsor Park branch library. *Sat., Jan. 15, 2-4pm. Windsor Village Library, 5833 Westminster.*

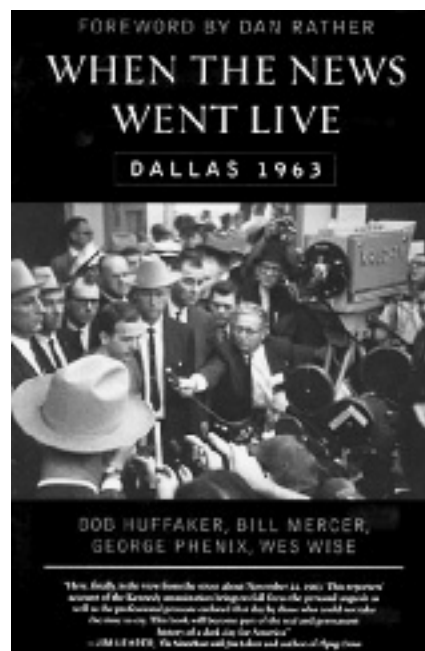
**WRITERS' LEAGUE OF TEXAS** presents Till Death Do We Write and Publish. This discussion focuses on married couples who also happen to write or illustrate books for children and young adults. *Thu., Jan. 20, 7pm. Barnes & Noble, 701 Capital of TX Hwy. S., 328-3652. Free and open to the public.*

### SEMINARS AND WORKSHOPS

**BÁRBARA RENAUD GONZÁLEZ** and Rich Martinez lead a discussion of the book they're editing, *Orale! Fear of a Brown Nation: A Manifesto for Defending Yourself and Changing the World*. Donations accepted. *Sat., Jan. 15, 1-3pm. ALLGO Office, 701 Tillery Ste. A-1, 472-2001. www.allgo.org.*

**POETRY WORKSHOP** hosted by Barbara Youngblood Carr. Bring 10 copies of a work in progress for friendly critiquing and be prepared to create a short new piece with a themed subject dur-

▼ Journalist Bob Huffaker's in town to present his book predicated on the assassination of JFK.



ing the workshop, if time permits. *Thu., Jan. 20, 7:30pm. Barnes & Noble Arboretum, 10000 Research #158, 418-8985 (Barnes & Noble). 343-7940 (Carr).*

## CALL FOR ENTRIES

**THE BALCONES POETRY PRIZE** This award of \$1,000 recognizes an outstanding book of poetry published during a given year. Books of poetry in English of 42 pages or more may be submitted by author or publisher; send three copies; books must bear a publication date between Jan. 1, 2004, and Dec. 31, 2004. Reading fee: \$20, checks payable to *Austin Community College*. Address: *John Herndon, Balcones Center for Creative Writing, Austin Community College, 1212 Rio Grande, Austin, 78701* Deadline: *Jan. 31, 2005. 223-3376. www.austincc.edu/crw/balcones\_prize.htm.*

## OPEN MICS

**THE AUSTIN POETRY SLAM** Mike Henry captains the crew that has all the best of stand-up, performance art, theatre, rock & roll, and phone sex rolled into one electrifying evening. *Wednesdays, 8pm. Ego's, 510 S. Congress, 474-7091. www.austinslam.com.*

**HIDEOUT MIC** *Mondays, 7-10pm. The Hideout Coffeehouse, 617 Congress, 476-0473. \$2 or canned food for Poets' Pantry. www.thehideout.org.*

**POETRY @ LA TAZZA FRESCA** features Dora Robinson, David Bates, Rhett Ponder, Andy Johnson, and Chris Brown. Tip jar for the features. Open mic follows. Hosted by johnniZanni and Kathleen Romana. *Fri., Jan. 14, 7-9pm. La Tazza Fresca, 519 W. 37th, 453-0403.*

**POETRY KARAOKE** The Poetry Karaoke Orchestra backs your poetry on the porch, all kicked off by your host, Ivanho. Bring canned foods for the Poets' Pantry. *Tuesdays, 8-10pm. Ruta Maya, 3601 S. Congress Ste. D-200, 707-9637. www.rutamaya.net.*

**RUTA MAYA OPEN MIC POETRY** is the longest-running weekly open mic in Austin. *Tuesdays, 6-8pm. Round robin, 6-7pm; sign-up list, 7-8pm. Ruta Maya, 3601 S. Congress Ste. D-200, 707-9637. www.freespeechart.com.*

**NEO-SOUL LOUNGE** is hosted by Love Robinson. Doors open at 7:30pm with the hottest sounds of Neo-Soul. *Wednesdays, 9pm. Sahara Nightclub, 900 E. Braker #170, 228-1940.*

**STARS POETRY** The next featured reader is Gareth ap Taliesin. Hosted by George Leake. *Sat., Jan. 15, 7pm. Stars Coffee, 6539 N. Lamar, 377-3334.*

**AUSTIN PEACE OPEN MIC** welcomes musicians, poets, activists, and listeners to share a peace of their art. With hosts Lisa Rogers, Tom Darilek, and Steve Brooks. *Sun., Jan. 16, 6-9pm. Ventana del Soul, 1834 E. Oltorf, 327-2284 x8. www.ventanadelsoul.org.*

**SPEAKING THE SPOKEN: THE ART OF VERSE** is a new monthly series hosted by the Xenogia Spoken Word Collective. Hosted by Zell Miller III, DaShade Moonbeam, and Enrique Cabera, three fabulous poets. *Mon., Jan. 17, 6:30-9:45pm. The Vortex, 2307 Manor Rd., 423-9614 or 478-5282. \$3 (\$1 for readers). vortex@vortexrep.org.*

**WORLD BEAT CAFE** Poetry round table hosted now by Kathleen Romana, in an African restaurant where Eden is always waiting in your heart. *Wednesdays, 7-9pm. WorldBeat Cafe, 600 W. MLK, 236-0197.*

## MISCELLANEOUS

**MORE POETRY!** *relentless the way we near the wanting paralyzed only by what we give to want as if want has anything except the fullness of what disappears when whatever the red dog leashes as the master pulls the chain & time begins when what we see in ever rolling a ghost of faces half-turned as all things recede. Namaste. Vaya con dios.*

## POEM OF THE ISSUE

Shy mouth not the value of it (lips)

be happy zoom like this

curious willow I saw

O self cheer a valley

O joy's selfish traveling

– Hoa Nguyen, from *Your Ancient See Through*



## Paintings by Christopher Fitzgerald

Diaz Gallery, through Jan. 31

In an old house off South First, tucked into the inside of Plantescape Nurseries, is a small space known as Diaz Gallery. The space was formed as a labor of love by Adam Diaz, a friendly soul who seeks to represent those artists who are passionate and involved with their work. Two rooms in the interior of the establishment are fully devoted to art; additional works spill out into adjoining areas to complement arrangements of plants and locally produced crafts. Currently on display are the paintings of Christopher Fitzgerald. Swirled abstractions of thickly poured and scraped paint are displayed alongside representational landscape pieces, in which the paint is so thickly applied as to take on a fully three-dimensional character. Also showing in the space are white-on-white cast paper works and contemporary sculptures in fine woods by Andrew Ebbesen Davis and photography by Blake Yantis. Closing reception: Friday, Jan. 28, 7-10pm.



– Jacqueline May

## Visual Arts

BY JACQUELINE MAY

### OPENING

**BUTRIDGE GALLERY** “Premeditated: Meditations on Capital Punishment” is an exhibit of Malaquias Montoya’s silkscreens, paintings, and text. Reception: *Fri., Jan. 14, 6-8pm. Exhibit: Through Jan. 30. 1110 Barton Springs Rd., 397-1468.*

**OSWALD GALLERY** Documentary photographer Hiroshi Watanabe will have his new series of dramatic black-and-white portraits of Japanese Kabuki players on display in his Austin debut. Reception: *Sat., Jan. 29, 6-9pm. Exhibit: Jan. 14-March 10. 714 Congress #200, 494-9440.*

**GALLERY LOMBARDI** Look out! Here comes a herd of paintings of Ravenswood Farm, by up-and-coming artist Melinda Buie, who focuses on cows as subject matter. Reception with the Umlauf’s young professional member group: *Sat., Jan. 15, 8pm. Exhibit: Jan. 15-22. 910 W. Third, 481-1088. www.gallerylombardi.com.*

**TR RODRIGUEZ GALLERY** presents “Meditative Landscapes,” featuring expressive abstract mixed media works by Alina Byoun. Reception: *Sat., Jan. 15, 6-10pm. Exhibit: Through Jan. 30. 2700 W. Anderson #310, 465-9600. www.troddgallery.com.*

### CLOSING

**CREATIVE RESEARCH LABORATORY** At this university-oriented venue, “Return to the Mothership” has alumni artists returning from all over the galaxy, including Albert Bosquez (in memoriam), Andy Coolquitt, Christine Catsifas, Jonathan Faber, Martha Gannon, David Schafer, Jason Singleton, Kal Spelletich, Kyle Reidel, Jill Thrasher, and others. *Through Jan. 15. 2832 E. MLK, 322-2099.*

**ARTHOUSE** presents “Lounge!” This show features a temporary, multipurpose lounge designed by NY-based artist Matthew Geller. *Through Jan. 16. 700 Congress, 453-5312. www.arthouseatexas.org.*

### ONGOING

**DECOLA & EUSEBI GALLERY** is a working studio and gallery of stained & leaded glass and mosaics artwork. *701 Tillery Ste. A-11, 389-2266. www.decola-eusebi.com.*

**AMOA** “Andy Goldsworthy: Mountain and Coast, Autumn Into Winter,” a series from a pivotal period in the artist’s career, will be shown alongside “Web Drawings: Austin, Texas,” a group of new photos created in Austin this past September. The artist uses primal elements from the landscape to capture the essence of nature. *Through Feb. 20. 823 Congress, 495-9224.*

**ART ON 5TH** Their “New Year’s Group Show” features Texas artists Carole Orr, Cathy Suffel, and John Hopkins. *Through Jan. 31. 1501 W. Fifth, 481-1111. www.arton5th.com.*

**ARTAMICI FINE ART GALLERY** is featuring work by artists from Argentina, Mexico, Chile, and Peru: paintings by Augustina Rodriguez, Oscar Riquelme, and Pablo Taboada; drawings by Gilberto Ramirez; and metal sculpture by Augusto Brocca. *78 San Marcos, 457-0171.*

**AUSTIN ART GLASS** This glassblowing studio and gallery offers functional and decorative glass art, as well as glassblowing classes and free demonstrations. *1608 S. Congress, 916-4527. www.austinartglass.com.*

**BETH MCELHANEY GALLERY** New works of original handmade beaded jewelry by Beth McElhaney, created from freshwater pearls, contemporary glass, semi-precious stones, vintage glass, and sterling beads. *1705 Guadalupe, 477-5355.*

**BLUE MOON GLASSWORKS** Featuring unique handmade glass art and jewelry made by the staff

and friends of the studio. *5241 N. Lamar, 380-0770. www.austinbluemoon.com.*

**BUTRIDGE GALLERY** “Premeditated: Meditations on Capital Punishment” features prints, paintings, and text by Malaquias Montoya dealing with the death penalty and penal institutions. Reception & lecture: *Fri., Jan. 14, 6-8pm. Exhibit: Through Jan. 30. 1110 Barton Springs Rd., 397-1468.*

**CALZADILLA STUDIO GALLERY** is now open for viewing by appointment, featuring the colorful works of, yes, Rick Calzadilla. *801 W. 17th, 567-3361.*

**CORONADO STUDIOS** The Serie Project, a nonprofit Latino arts organization hosted by Coronado Studios, produces, promotes, and exhibits serigraph prints created by diverse artists. *6601 Felix Ave., 385-3591. www.serieproject.org.*

**D BERMAN GALLERY** begins its sixth year with a trio of Austin artists who share the use of abstract imagery and vivid coloration: Brad Ellis, Joseph Janson, and Janet Kastner. Gallery Talk: *Sat., Feb. 5, 1pm. Exhibit: Through Feb. 12. 1701 Guadalupe, 477-8877. www.dbermangallery.com.*

**DESIGNERS’ FINE ART SHOWCASE** “New Year’s Group Show” features new work by German watercolorist Claudia Hennig, and landscapes by Russian artist Simon Dinkevich and Louisiana native Robert Cook. *Through Jan. 31. 1501 W. Fifth, 481-1111.*

**DIAZ GALLERY** presents “Autumn Expressions,” sculptures by A. Ebbesen Davis and paintings by Christopher Fitzgerald. Closing reception: *Fri., Jan. 28, 7-10pm. Exhibit: Through Jan. 31. 3507 S. First, 444-0013. www.diazgallery.com.*

**DIBONA STUDIO** Here’s a studio/gallery devoted exclusively to the work of Joyce DiBona, including her newest oil paintings and a recently completed sculptural tattoo series. *404 W. Milton, 851-2646.*

**F8 GALLERY** “The Group Show” features Bruce Tinch, Joyce Combs, Joel Salcido, Richard Griffin, Ray Donley, and many more. Exhibit: *Through Jan. 29. 1137 W. Sixth, 480-0242. www.f8fineart.com.*

**FIRE ISLAND HOT GLASS STUDIO** Specializing in functional and decorative works in glass for home and garden. Glassblowing demos: *Saturdays, 9am-noon. 3401 E. Fourth, 389-1100. www.fireislandglass.com.*

**FRAŒOIS PHOTOGRAPHY GALLERY** presents the photographic work of Kim FraŒois. *309-B Bowie, 320-0072.*

**FRESH UP CLUB** is hosting “Sisters,” a group show of women artists from around the country, including Nina Rizzo, Kristin Lucas, Francesca Russo, Dana Dart-McLean, Rebekah Miles, and Naomi Montgomery. Some featured artists: NY artists Sophy Naess and Carmelle Safdie will be in attendance. *Through Feb. 15, Wednesdays, 6-8pm & by appt. 916 E. Springdale, in the Blue Theater.*

**G2 GALLERY** is presenting a new show of photography: underwear, fashion, vintage, and erotic photography. *606/ Mary St., 431-7443. www.beautyrampage.com/G2show/about.html.*

**GALLERY 106** showcases seven works from “Portable Worlds,” the newest series by acclaimed Cuban photographer Eduardo MuŒoz Ordoqui, and some never-before-seen works from the series “Low Tide.” *Through February. 2832 E. MLK, 472-1219. www.medaidd.org/art.*

**HARRY RANSOM CENTER** has two shows up: “Shooting Stars: The Golden Age of Hollywood Portraiture, 1925-1950,” and “Fashioning Celebrity: Photographs of George Platt Lynes,” both through *March 27. 300 W. 21st, 471-8944. www.lib.utexas.edu/Libs/HRC/HRHRC.*

**KATHY WOMACK GALLERY** features original works by native Texan Kathy Womack. *411 Brazos #100. www.kwomack.com.*

**LBJ LIBRARY AND MUSEUM** “Signs of the Times: Life in the Swingin’ Sixties” is a history exhibit capturing the excitement of the Sixties in American popular culture. *2313 Red River, 721-0216.*

**MEXIC-ARTE MUSEUM** presents “Siete Mundos: Cerámica Veracruzana,” an exhibit of ceramic work by fifteen artists from the State of Veracruz, Mexico. Reception: *Friday, Jan. 21, 7pm. Gallery Talk featuring curator Graciela Kartofel: Sat., Jan. 22, 2pm. Through Feb. 20. 419 Congress, 480-9373.*

**MITCHIE’S FINE BLACK ART** has an eclectic selection of African and African-American artwork and craft items on display. *6406 N. I-35 #2800, 323-6901. www.mitchie.com.*

**MUSEUM OF NATURAL AND ARTIFICIAL EPHEMERATA** is astounding us yet again, with further displays of odd artifacts, including – but not limited to – cat X-rays, a double-bodied duckling, removed tonsils, a Victorian pygmy kangaroo, and several sets of wisdom teeth. Welcome to the “Skin and Bones” show. *Tours by appt. 3405-A Cedar, 533-9906. www.mnae.org.*





Hiroshi Watanabe's photographs of Japanese Kabuki Players grace the elegant walls of the Oswald Gallery on Congress.

**NORTH HILLS GALLERY** "Capturing the Light," photography by Diane Linder and Sandra Reiff. *Through Jan. 30. 7050 Village Center Dr., 345-1743.*

**PHOTOGECKO STUDIOS** presents an array of film/digital artist John Campbell's black-and-white photographs. Monthly First Thursday events debut new images along with live music. *1413 S. First, 797-9375. www.photogecko.com.*

**ROADHOUSE RELICS** This is a vintage-neon gallery and studio located in the heart of Austin's art district. Artist Todd Sanders creates vintage-style neon signs, eye-popping carnival banners, and other tributes to U.S. popular culture. *1720 S. First, 442-6366. www.roadhouserelics.com.*

**ROSEMINN GALLERY** This gallery's "Winter Show" is featuring paintings, charcoals, and prints by Elgin artists Bill Montgomery, David Brock, and Margie Crisp, and intricately stitched and beaded fiber pieces by Arlene Wagenhalter. *116 Depot, Elgin, 285-3478. www.roseminn.com.*

**WALLY WORKMAN** Will Klemm's annual show of numinous pastel landscapes is here. *Through Jan. 31. 1202-B W. Sixth, 472-7428.*

**WOMEN & THEIR WORK** is presenting "Open House," a solo show by Michelle Mayer. The artist transforms the gallery into a suburban home, using video installation, photography, and painting. Exhibit: *Through Feb. 12. 1710 Lavaca, 477-1064. www.womenandtheirwork.org.*

## SPACES

**Manuel's** presents photographer Les Warren's "Impressions of Mexico," in which the nomadic pro-

fessional has captured vibrant portions of Real de Catorce and Tepoztlán. Reception: *Wed. Feb. 23, 5-7pm*; Exhibit: *Jan. 18-Feb. 28. 310 Congress, 472-7555. www.cityartlink.com.*

**Creative Arts Society** The organization's first show of the new year will be at Chase Bank. *700 Lavaca. Through March 6.*

## CREATIVE OPPORTUNITIES

**ARTEROTICA 2005** is the third annual Octopus Club-sponsored exhibit and auction of - what else? - erotic art. Donate your own provocative works (in any medium) and you'll get a free admission ticket. All proceeds benefit Austin's AIDS Emergency Fund. Call for details. Deadline: *Sat., Feb. 5. 799-7467. www.octopusclub.org.*

**WOMEN & THEIR WORK** is soliciting proposals for individual and curated group exhibitions for its 2005/6 Gallery Artist series. Works in all media will be accepted. Eligibility: Female artists residing in Texas who have not had a solo exhibition in the Women & Their Work gallery within the past five years are eligible. Work done under supervision cannot be accepted. Enrolled Fine Arts students cannot exhibit. Recent or newly created work in all media will be considered. Artist must be able to exhibit their work by August 2005. The work exhibited must not have been previously exhibited in Austin. Criteria: Selections are based on a strong, consistent aesthetic vision. Selections will be made by Women & Their Work Statewide Artists Advisory Council. Slides of accepted work will be retained by Women & Their Work. Postmark deadline for all entry materials: *Feb. 1. 1710 Lavaca, 477-1064. www.womenandtheirwork.org/callfor.htm.*

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the young braggadocio Jin (Kaneshiro) and the wiser, gruffer Leo (Lau), discussing how to ferret out the Flying Dagger insurgents. Knowing that the now-deceased leader of the Flying Daggers had a blind daughter, they think they've caught a break when a blind dancer named Mei (a transcendent Zhang Ziyi) shows up at the local brothel. That about covers the film's first 20 minutes – to give anything

else away would be to spoil the film's myriad twisty pleasures. The puzzle-piece plot is just one in a series of delights here; there's also Xiaoding Zhao's lush photography, the adrenal-shot fight scenes (especially one conducted in a dense forest of bamboo), and the wonderfully impish push-pull of Zhang and Kaneshiro's chemistry. Their star-cross'd attraction, as conceived by Zhang with co-writers Feng Li and Bin Wang, draws masterfully from two B-movie conceits: the rock 'em, sock 'em spirit of a swashbuckler and the weepy histrionics of a three-hanky melodrama. Most movies couldn't sustain that kind of tonal shift, but then, *House of Flying Daggers* ain't most movies. So light on its feet in the beginning, Zhang's film undergoes an almost imperceptible change. You can see it on Kaneshiro's face first, as his once graceless and cocky Jin becomes a man in a split-second of bloodshed. His face hardens, and so does Zhang's picture, seamlessly transitioning from a giddy pop piece into something deeper, fiercer, and practically wailing of Sirkian melodrama. It's emblemized by a doomsday declaration, "If we meet again one of us will die" – which sounds like a spoiler, but trust me, there are too many double-crossings and duplicitous dealings for anything to be taken at face value. I don't know if the many plot swerves withstand a second viewing, but I suspect the meat of the matter – the swooning visuals, the expert choreography, the teasing love story – does. It is those elements, at least, that continue to obsessively replay in my head, long after the lights went up in the theatre.

– Kimberley Jones

★★★★ Alamo Drafthouse Lake Creek, AMC Barton Creek Square, Dobie, Westgate, Gateway, Alamo Drafthouse Village

## House of Flying Daggers

D: Zhang Yimou; with Zhang Ziyi, Takeshi Kaneshiro, Andy Lau, Dandan Song. (PG-13, 119 min.)

I'm embarrassed to admit I've only recently come to appreciate the gorgeous operatics of Chinese filmmaker Zhang Yimou – *Hero* was the first of his films I'd ever seen – but I've been cramming him and his 20-year oeuvre (*Ju-Dou*, *Raise the Red Lantern*) ever since. Though, to bastardize a UT Athletics slogan, I may have neglected to come early, I fully intend to stay late and be very loud. Zhang's second martial arts epic in two years, *House of Flying Daggers*, doesn't have the grave import, the awesome stoicism of *Hero*, but I think that makes for a more entertaining picture. Hell, even the title sounds like more fun. It refers to a rebel outfit during the Tang Dynasty of the ninth century, one dedicated to the overthrow of the government. The film begins with two police deputies,

imperfectly change. You can see it on Kaneshiro's face first, as his once graceless and cocky Jin becomes a man in a split-second of bloodshed. His face hardens, and so does Zhang's picture, seamlessly transitioning from a giddy pop piece into something deeper, fiercer, and practically wailing of Sirkian melodrama. It's emblemized by a doomsday declaration, "If we meet again one of us will die" – which sounds like a spoiler, but trust me, there are too many double-crossings and duplicitous dealings for anything to be taken at face value. I don't know if the many plot swerves withstand a second viewing, but I suspect the meat of the matter – the swooning visuals, the expert choreography, the teasing love story – does. It is those elements, at least, that continue to obsessively replay in my head, long after the lights went up in the theatre.

– Kimberley Jones

★★★★ Alamo Drafthouse Lake Creek, AMC Barton Creek Square, Dobie, Westgate, Gateway, Alamo Drafthouse Village

## New Reviews

### ASSAULT ON PRECINCT 13

D: Jean-François Richet; with Ethan Hawke, Laurence Fishburne, Maria Bello, Drea de Matteo, John Leguizamo, Ja Rule, Brian Dennehy, Gabriel Byrne. (R, 109 min.)

Not reviewed at press time. Carpenter's 1976 original was so good that it's hard to see why anyone would want to remake it. Then again, since the story of *Assault on Precinct 13* is inspired by Howard Hawks' *Rio Bravo*, the idea of a remake is intrinsic to the movie. Well, if not intrinsic, at least traditional. (Opens Wednesday.) – Marjorie Baumgarten

### ★ BUKOWSKI: BORN INTO THIS

D: John Dullaghan. (NR, 130 min.)

Los Angelean to his surprisingly soft center, poet and novelist Bukowski became the patron saint of skid row poetry in the Sixties, a bona fide celebrity in the Seventies, and an icon of truth and beauty masquerading as one of Mickey Spillane's tough-guy ne'er-do-wells in the Eighties. Like Kerouac, Burroughs, and the Beats (a group he was at one point lumped into without ever having been a part of), Charles Bukowski no longer

requires a first name. Barbet Schroeder's 1987 film *Barfly*, written by Bukowski, performed by Mickey Rourke, and then soundly loathed by the poet, is just the populist tip of a massive, dark iceberg that calved off dozens of books – novels, collections, chapbooks, micropress magazines, ephemera – before Bukowski's death in 1994. Everybody goes through a Bukowski phase, but the poet was, as the title of John Dullaghan's evocative, exhaustive documentary says, born into it. He could no more escape palookaville than he could stop writing, and his basking emergence from one led directly to the other. What is your definition of love? asks an interviewer (not Dullaghan, who's cobbled together a remarkable collection of previously filmed material). "Kind of like when you see a fog in the morning, when you wake up before the sun comes out," replies the poet. "It's just a little while, and then it burns away." Bukowski never burned away, working from a wellspring of both love and hate (one of his best collections is titled *Love Is a Dog From Hell*), curdled emotions arising from life with his strict German father, who beat his son with a razor strop three times a week from the age of 6 to the age of 11. ("Do you know how many beatings that is?" says Bukowski with

a rueful look, and then adds that the experience was, in the end, for the best: "It taught me how to type. In other words, you have all the pretense beaten out of you.") He spent the war and post-war years drinking and drifting and scrapping and screwing and somehow manufactured a cohesive and oddly all-American worldview from it, beaching his thick, pockmarked frame time and time again on the treacherous archipelago of damaged love. Dullaghan uncovers the human being behind the myth, thanks again to old footage, which shows Bukowski tearing up at his wedding to Linda Lee Bukowski, revisiting the old family house of horrors, and finally finding fame with the immeasurable help of Black Sparrow Press publisher John Martin, who saw in Bukowski a true American voice that not only cried in the wilderness but was the wilderness itself. Celebrity fans are on hand – Sean Penn, Bono, Tom Waits, Harry Dean Stanton (himself a walking, talking Bukowski poem) – but the bulk, the heft, and the girth of *Bukowski: Born Into This* arrives in the form of the author himself, giving beery readings to Berkeley audiences clearly enjoying a contact high or sitting, ill-kempt but quiet, pensive, Heineken in one yellowy paw, in his apartment. He loathed Walt Disney's

## Openings

*Assault on Precinct 13* (R)

*Bukowski: Born Into This* (NR)

*Coach Carter* (PG-13)

*Elektra* (PG-13)

*Hotel Rwanda* (PG-13)

*House of Flying Daggers* (PG-13)

*In Good Company* (PG-13)

*Racing Stripes* (PG)

*The Woodsman* (R)

## Ratings

★★★★ As perfect as a movie can be

★★★★ Slightly flawed, but excellent nonetheless

★★★ Has its good points, and its bad points

★★ Mediocre, but with one or two bright spots

★ Poor, without any saving graces

La bomba

America, and when *New York Quarterly* editor William Packard observes, "He was devoted to the de-dignification of all of us – someone had to kick the Mickey Mouse out of our heads," you may wish the poet had done a more thorough job of it, but you're still overwhelmingly thankful for the naked kiss of his pen.

– Marc Savlov

★★★★ Dobie

### COACH CARTER

D: Thomas Carter; with Samuel L. Jackson, Robert Richardson, Rob Brown, Debbi Morgan, Ashanti, Rick Gonzalez, Antwon Tanner, Nana Gbewonyo. (PG-13, 130 min.)

This B-ball drama deserves high marks for its unimpeachable intentions – "Part of growing up is making your own decisions and living with the consequences," the script reminds us – and there are worse things for MTV Films to do with its deep pockets than dramatize the story of Ken Carter (Jackson), the inner-city basketball coach who locked out his entire undefeated varsity team because the low grades of some of its members made college recruitment unlikely. Come to this movie for the prominent hip-hop soundtrack and glossy sports action; leave with a message about teamwork, decency, and self-respect scorched into your brain. Too bad *Coach Carter* isn't a better movie. Director Carter (no relation to his subject, I presume – although it's worth mentioning that Carter is

Austin-born and Southwest Texas State-educated, of the interesting youth dramedy *Save the Last Dance*, has a beast of a story on his hands – too many build-ups and turning points, too many dead-weight subplots – and he responds with the kind of formulaic narrative shorthand that gives the sports genre a bad name: big speeches, beat-the-clock finales, slow-motion entrances, eyeglasses removed dramatically, training montages, scowling authority figures (principal Denise Dowse), and a huddle of nonspeaking players whose purpose is to respond thoughtfully to Jackson's guidance while glistening with prop sweat. Jackson sells it, of course, but none of the actors has a bit of breathing room. Not pop diva Ashanti in her much-vaunted debut as the pregnant girlfriend of a promising player (Brown). Not Gonzalez as the wild-card gangbanger who quits and rejoins the team more often than Jackson removes his eyeglasses dramatically. Not Richard (*Light It Up*) as Carter's son, who feels estranged from his father – a frequent occurrence among sports-movie families – and transfers schools to join his team. Tanner (*The Wood*) does make an impression as the team's requisite goofball; his vitality and presence suggest that he's inhabiting a character more multidimensional than the script imagines. And the script is really the heart of the problem. Writers Mark Schwahn and John Gatins have a teen-movie pedigree (light-weight fare like *Summer Catch* and *The Perfect Score*), and they've kludged the film's true-life material into a conventional three-act shape instead of reimagining it as cinematic.

– Marrit Ingman

★★ Gateway, Highland, CM Barton Creek, Westgate, Round Rock, Tinseltown North, Lakeline, Metropolitan

## ELEKTRA

D: Rob Bowman; with Jennifer Garner, Goran Visnjic, Kirsten Prout, Will Yun Lee, Cary-Hirokyu Tagawa, Terence Stamp. (PG-13, 97 min.)

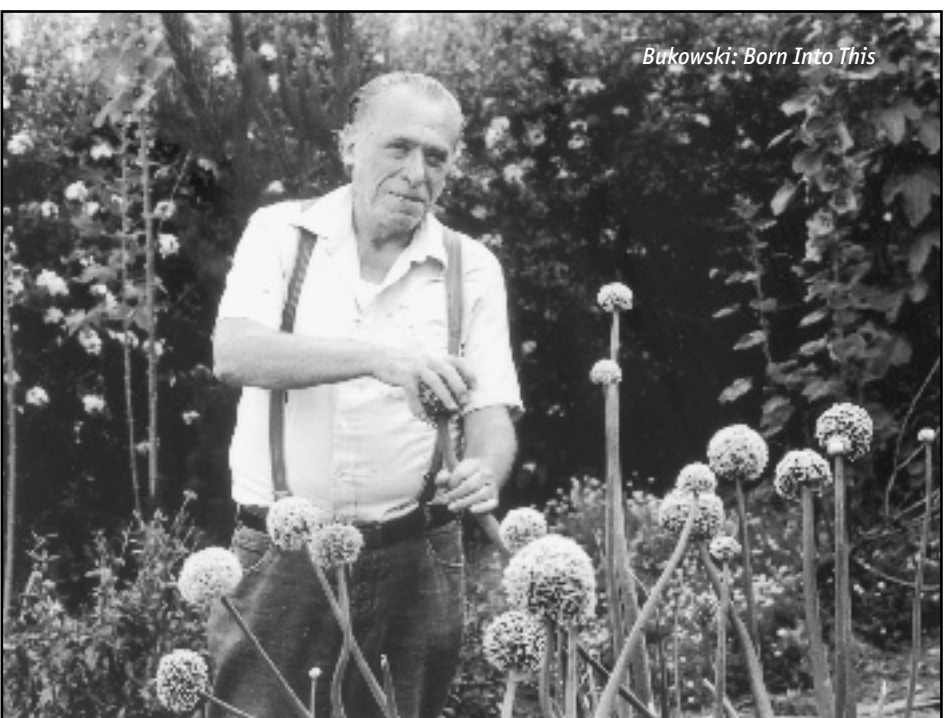
Not reviewed at press time. Jennifer Garner, the star of TV's *Alias*, reprises her role as the Marvel Comics heroine Elektra, who she also played in last year's *Daredevil*. Expect Garner to look buff and fit as the strong and sexy superhero.

– Marjorie Baumgarten

## HOTEL RWANDA

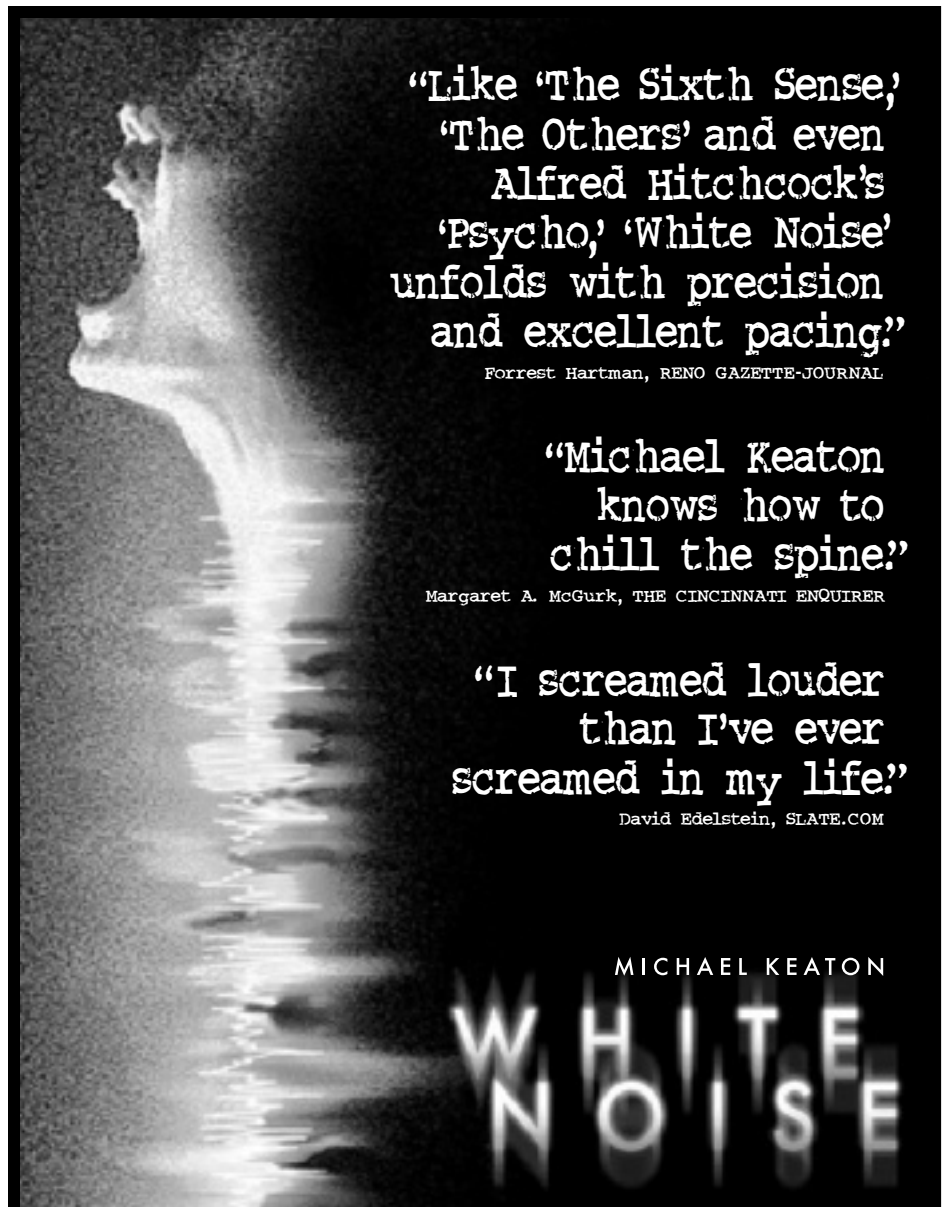
D: Terry George; with Don Cheadle, Sophie Okonedo, Nick Nolte, Joaquin Phoenix, Desmond Dube, Tony Kgoroge, Cara Seymour. (PG-13, 121 min.)

One of the most amazing things about *Hotel Rwanda* a film with no shortage of revelations, is that it's actually playing in theatres, as opposed to the pay cable channels that too often play host to real-life historical dramas like this. This scrappy, powerful, and shocking film benefits tremendously from the big screen, and while it's not a perfect film – for the first half hour or so it looks and feels suspiciously like a network movie of the week thanks to some odd directorial and cinematographic choices – it is most assuredly an important one, with echoes of current events (in Sudan) that cannot be ignored. Best of all, though, is Don Cheadle, who carries the film on his slim shoulders with ease and turns in the finest performance of his career. (No mean feat, that, when you consider his work with Stephen Soderbergh and P.T. Anderson.) Cheadle plays Paul Rusesabagina, the manager of the Belgian-owned four-star Hotel Des Milles Collines in Kigali, Rwanda. It's 1994, the eve of destruction for Rwanda: In a matter of days, the country will be ripped apart by ethnic tensions, with the majority Hutu waging all-out war on the minority Tutsi after the country's Hutu president is assassinated. Rusesabagina, who until then had enjoyed a prosperous life as the go-to man for Cuban cigars and fine single-malt scotches – the manager's manager: calm, cool, and unflappably devoted to the comfort of his guests – is forced to shelter more than 1,000 terrified Tutsi in the swank confines of the Milles Collines as the country literally slips over the edge and into the abyss of racial madness. Paul, a Hutu, is desperate to protect his wife, Tatiana (Okonedo), a Tutsi, and their three children, and he employs all the cunning he can muster to guarantee their safety, calling in favors he has amassed during his years of service to the wealthy and elite (not to mention the military) and bribing away the danger with Glenfiddich and Heinekens. The vast majority of Westerners are only remotely familiar with the story of Rwanda's self-destruction – in 1994 coverage was sparse, with *The New*



Bukowski: Born Into This

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**RACING STRIPES**

D: *Frederik Du Chau*; with *Bruce Greenwood, Hayden Panettiere, Wendie Malick, M. Emmet Walsh, Gary Bullock, Caspar Pooyck*; with the voices of *Frankie Muniz, Whoopi Goldberg, Dustin Hoffman, Mandy Moore, Joshua Jackson, Michael Clarke Duncan, David Spade, Steve Harvey, Joe Pantoliano, Jeff Foxworthy, Fred Dalton Thompson, Snoop Dogg*. (PG, 94 min.)

Stripes is the name of a zebra who thinks he's a horse. But just as Stripes is not really a horse of a different color, this animated kids picture is not a movie of a different stripe. Mixing live action (human and animal) with animated animal mouths that make it appear as though the animals are talking, *Stripes'* sense of wonder was old hat even back when *Mr. Ed* was in fashion. The movie's messages are appropriate for the little tykes (be true to yourself, follow your dreams, etc.), and so too are its voluminous poop jokes. Adults will find *Stripes* tolerable at best, and the youngsters will probably show little more enthusiasm. The film begins as the baby Stripes becomes separated from his mother during a torrential downpour that besets a circus caravan. Like a babe in the bulrushes, Stripes is taken in by the kindly Nolan Walsh (Greenwood), a farmer and former horse trainer who gave up the profession when his wife died in a riding accident. His adolescent daughter Channing (Panettiere) names the zebra Stripes, and after raising him for several years wants to race him in the Kentucky Open despite her father's objections. Stripes is surrounded by a whole petting zoo of animals offering advice: a goat, Shetland pony, pelican, rooster, and bloodhound (voiced in turn by Goldberg, Hoffman, Pantoliano, Foxworthy, and Snoop Dogg - who, it should be noted, only has three lines of dialogue and seems added as a gratuitous afterthought). Harvey and Spade give voice to two fully animated flies, whose frequent soft landings in dung piles and such provide most of the film's scatological humor. The human actors fare better: All deliver better performances than the script requires, including Malick as the racetrack-owning villain (she gets her comeuppance in the end when the pelican poops on her from above) and Walsh as the grizzled track rat who believes in Stripes. As the voice of the grown-up Stripes, however, Muniz lacks the tone of cuddly cuteness that would have made Stripes a more enduringly endearing character. Simply put, no matter what this zebra thinks of himself, *Stripes* is no thoroughbred.

— *Marjorie Baumgarten*

AMC Barton Creek Square, Round Rock, Highland, Westgate, Tinseltown North, Gateway, Lakeline, Tinseltown South

**THE WOODSMAN**

D: *Nicole Kassell*; with *Kevin Bacon, Kyra Sedgwick, Mos Def, Benjamin Bratt, David Alan Grier, Eve*. (R, 87 min.)

Writer-director Nicole Kassell's debut film is a lean drama anchored by subject matter which, although difficult, remains distantly disquieting yet never challenging. Bacon delivers a carefully measured performance as a child molester who has just been released from prison after serving 12 years for his felonious conduct with a young girl. Based on a play by Steven Fechter, *The Woodsman* charts the path of Walter's arduous reintegration into society. His sister rejects him and refuses to see Walter, although his brother-in-law (Bratt) occasionally stops by Walter's spare apartment to show some familial concern. In addition to his parole officer, there is

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WED, JAN 19	CRAZY LEGS CONTI LIVE IN PERSON! 7:00 (THE ORIGINAL) ASSAULT ON PRECINCT 13 9:45 WEIRD WED (FREE) UP YOUR TEDDY BEAR! MIDNIGHT
THU, JAN 20	(THE ORIGINAL) ASSAULT ON PRECINCT 13 7:00 CRAZY LEGS CONTI LIVE IN PERSON! 9:45 SPIKE & MIKE'S SICK & TWISTED 2005 MIDNIGHT

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also the watchful eye of a local detective (Mos Def, in a strong performance), who shows up at Walter's door from time to time. A proficient carpenter, Walter lands a job at a local lumberyard, where he meets the fearless forklift driver Vickie (Sedgwick). She's a take-no-guff kind of gal, comfortable working around the male employees, and soon takes a shine to taciturn Walter. The primary problem with *The Woodsman*, in fact, is Walter's quietness. Bacon plays Walter as bottled-up loner, and as such it's impossible to know what's going on in his head. We watch him as he silently sits on the bus going to work and wonder what he's thinking as he observes the other passengers, or when he looks out his apartment window at the playground below. In another scene he sits on a park bench with a young girl and we wonder if Walter will succumb to his demons, but we never actually witness his interior struggles. It may be a survival instinct that keeps these demons so buried from view, however it creates an uninteresting screen character who has no inner life. At many points, the action in *The Woodsman* seems strained or implausible (Vickie's unequivocal acceptance of Walter is the standout here), but we're willing to go along with the implausibilities because of the expectation of learning something about the compulsions of a child molester. We simply do not learn enough about Walter: not his backstory before jail, the presumed struggle with his urges post-jail, nor the impact of his relationship with the adult Vickie on his sexual desire for young girls. *The Woodsman* is a psychological drama that has no psychology. You can tell that everyone's whole heart is in this project, you just wish that a little more of the heart was conveyed on the screen. — *Marjorie Baumgarten*  
★★★ Dobie, AMC Barton Creek Square

## First Runs

\*Full-length reviews available online at [austinchronicle.com](http://austinchronicle.com). Dates at end of reviews indicate original publication date.

### ANDREW LLOYD WEBBER'S THE PHANTOM OF THE OPERA

D: Joel Schumacher; with Gerard Butler, Emmy Rossum, Patrick Wilson, Miranda Richardson, Minnie Driver, Simon Callow, Ciarán Hinds. (PG-13, 143 min.)

Webber's plodding stage musical comes to the big screen, its relentlessly bombastic score intact with a vengeance. Given the polarizing effect of Webber's work, it is unlikely that the film adaptation will affect any existing opinions about the artistic merits of *The Phantom of the Opera*. It must be said, however, that the screen version is an improvement over the stage production, largely because the grandiose emotions of the latter are now on a more human scale, thanks to the power of the close-up. As far as production values go, it looks like a hundred million bucks: Cinematographer John Mathieson (along with Schumacher, a so-so director with a good eye) gives the movie a bold, painterly look that is often ethereal in its beauty. But then again, there's that infernal music to bring you down to earth and below. Even Rossum's excellent performance can't salvage the film from Webber's influence. (12/24/04) — *Steve Davis*

★★ Arbor, Tinseltown North, CM Barton Creek, Metropolitan

### THE AVIATOR

D: Martin Scorsese; with Leonardo DiCaprio, Cate Blanchett, John C. Reilly, Kate Beckinsale. (PG-13, 166 min.)

Scorsese's exhilarating rocket of a biopic focuses not on the decline of Howard Hughes (although the twitches and tics that finally brought him fully into the grip of lunacy escalate throughout), but on the man's rise and eventual plateau, his loves won, lost, and discarded, and the indomitable blue-steel drive that made Hughes Aircraft the flawed juggernaut that it was. The film has the glossy look and dynamic feel of



## Hyenas

**Hyenas (1992)** D: Djibril Diop Mambéty; with Mambéty, Ami Diakhate, Mansour Diouf. (NR, 113 min.) **Austin Film Society: Taking Over the Cameras – Post-Colonial, Sub-Saharan African Cinema.** Mambéty transfers Friedrich Dürrenmatt's tragi-comic plays *The Visit* from Switzerland to Senegal. An economically depressed village hopes that a new rich resident, who in her youth was a town beauty, will share her wealth. But first she wishes to correct an injustice that long ago branded her the town pariah. @Alamo Drafthouse Downtown, Tuesday, 7pm; AFS members free, \$4 general admission (online reservations at [www.austinfilm.org](http://www.austinfilm.org)).

one of Hughes' hyper-aerodynamic aviation prototypes. When Scorsese opens up and fires on all cylinders, *The Aviator* captures the seat-of-your-pants thrills of a true pioneer. DiCaprio is clearly at the top of his game as Hughes. John Logan's script makes much of Hughes' mother's-milk fixation, but the pop psychology takes a back seat to Hughes' far more palatable will to power. This isn't Scorsese's best work, but it's a clear return to form after the last decade's occasionally self-indulgent stumbles. *The Aviator* is bravura, classic Hollywood filmmaking. (12/24/04) — *Marc Savlov*  
★★★★ Metropolitan, Tinseltown North, Highland, Alamo Drafthouse Lake Creek, AMC Barton Creek Square, Gateway, Westgate

### BEYOND THE SEA

D: Kevin Spacey; with Spacey, Kate Bosworth, John Goodman, Bob Hoskins, Brenda Blethyn, Greta Scacchi, Caroline Aaron, Peter Cincotti. (PG-13, 121 min.)

This movie based on the meteoric life of pop singer Bobby Darin is a Kevin Spacey rush: Not only does Spacey star in, direct, and write this show-biz biopic, he also does all his own singing (an impeccable Darin impersonation) and dancing (game but kind of stiff). This near-total Spaceyness is both the movie's strength and weakness. At first, when Spacey as Darin is singing and swinging, *Beyond the Sea* is vibrant and razor-sharp. However, the mimicry phenomenon soon becomes worn and repetitive. That's because the film's narrative flashback structure is unnecessarily convoluted and unwisely selective.

Furthermore, the movie's strategy of having the childhood Darin appear in the flesh and talk to the adult Darin as he hits narrative road bumps in the telling of his life story in the film within the film is awkward and annoying. *Beyond the Sea* is much more "Splish" than "Splash." (12/31/04) — *Marjorie Baumgarten*  
★★ AMC Barton Creek Square

### BLADE: TRINITY

D: David S. Goyer; with Wesley Snipes, Kris Kristofferson, Jessica Biel, Ryan Reynolds, Parker Posey. (R, 113 min.)

There are many reasons to dislike this third and hopefully final entry in the Marvel Comics-adapted series about Wesley Snipes' high tech vampire slayer, but of all the missteps made and absurdities offered, the most glaring is the casting of what appears to be a steroidal Eurotrash pimp as no less than Dracula (Dominic Purcell). With his chiseled jaw, wide-set eyes, and prominent brow, Purcell is hopelessly miscast, exuding none of the iconic fear and loathing the prime exsanguinator should. (12/10/04) — *Marc Savlov*  
★ AMC Barton Creek Square, Tinseltown North, Metropolitan

### CLOSER

D: Mike Nichols; with Julia Roberts, Jude Law, Natalie Portman, Clive Owen. (R, 100 min.)

War is hell, but it's nothing compared to what we do to others and ourselves in the name of love. That's the premise of *Closer*, a relentlessly nasty film adapted from Patrick Marber's play that manages to win you over despite the fact that all four of its characters are clearly marked "damaged goods." Thanks to the immensely talented cast, Marber's excruciatingly accurate poison pen, and Nichols' assured directorial hand, however, the film sucks you in and sends you reeling. Recriminations and duplicities, both minor and major, pepper the script like saltpeter buckshot, and there you have it: Relationships for the Damned 101. Love's fractured fairy tale writ small and petty and almost too real to bear without flinching. *Closer* is an unlove story as honest and naked as Cupid in the devil's dock, the whole truth, and nothing but. (12/03/04) — *Marc Savlov*  
★★★★ Arbor, Tinseltown South

### DARKNESS

D: Jaime Balagueró; with Anna Paquin, Lena Olin, Iain Glen, Giancarlo Giannini, Fele Martínez, Stephan Enquist, Fermín Reixach, Craig Stevenson. (PG-13, 95 min.)

Eurotrash for the new millennium, *Darkness* is a god-awful mess. By all reports, it's been sitting on Miramax's shelf for the better part of two years, and the version the Weinstein brothers have so graciously chosen to release has been editorially hung, drawn, and quartered to the point that the story makes no sense whatsoever. To make matters worse, the recutting (necessary to bring the film down to a PG-13 level from its previous hard R) seems to have been performed by a blind mario-nette-operator on crack. *Darkness*, denuded of the red stuff and, for much of its abbreviated running time, quite literally as dark as the inside of a grave at twilight, lacks even the most basic shocks inherent to the genre: It's recycled bits from Lucio Fulci's *The Beyond*, *The Sixth Sense*, Dario Argento's *Inferno*, and whatever else director/screenwriter Balagueró could fit in. (12/31/04) — *Marc Savlov*  
✶ Highland, Tinseltown South

### FAT ALBERT

D: Joel Zwick; with Kenan Thompson, Dania Ramirez, Omari Grandberry, Marques Houston. (PG, 93 min.)

If Bill Cosby really wants to challenge the rough edges of young black hip-hop culture, he's going to have to come up with more appealing films than the toothless and uninspired *Fat Albert*, whose direction by Zwick is also disgracefully shoddy. The most sur-

prising thing about *Fat Albert* is that Cosby's animated TV show has been transposed into a mostly live-action film. It begins when Fat Albert's gang (a motley group of playmates modeled on characters established in Cosby's stand-up act) travel from their animated junkyard haunts through a TV set and into the North Philadelphia living room of Doris (Kyla Pratt), a lonely adolescent girl whom Albert (Thompson) wants to help. Thompson's performance is the one decent aspect of the movie. In his fat suit and primary-colored wardrobe, it is almost possible to believe in Albert as a cartoon come to life. However, nothing about the rest of the movie has a shred of believability, style, or heart. (12/24/04) — *Marjorie Baumgarten*  
✶ Tinseltown North, Round Rock, Highland, AMC Barton Creek Square, Tinseltown South, Gateway

### FINDING NEVERLAND

D: Marc Forster; with Johnny Depp, Kate Winslet, Julie Christie, Freddie Highmore. (PG, 106 min.)

Based on actual events, the film focuses on the special relationship between British playwright J.M. Barrie and the Llewelyn Davies family, imagining how they inspired Barrie to create the stage work for which he is best known today, *Peter Pan*. Like his most famous character, the Barrie presented here refuses to fully join the world of adults; he would much rather play cowboys and Indians with the four fatherless Llewelyn Davies boys than deal with his loveless marriage or mull over his latest theatrical flop. While the melodramatic elements of *Finding Neverland* are interesting but predictable (be forewarned: This really isn't a film for kids, but rather one for the kids in adults), its artistic merit and entertainment value derive from how the film links its narrative to Barrie's imagining of a world in which sprinkled fairy dust empowers children to fly and live out an adventure beyond their wildest dreams. (12/10/04) — *Steve Davis*  
★★★★ Tinseltown South, CM Barton Creek, Arbor

### FLIGHT OF THE PHOENIX

D: John Moore; with Dennis Quaid, Giovanni Ribisi, Miranda Otto, Hugh Laurie, Tyrese Gibson, Jared Padalecki, Tony Curran, Jacob Vargas. (PG-13, 114 min.)

While this remake of Robert Aldrich's 1965 adventure film of the same name lacks both the hoary tang of the original and late-career Jimmy Stewart, it still manages to stick surprisingly close to its predecessor in both tone and tenor. Quaid plays the pilot of an aging cargo plane sent to pick up a small group of oil-rig workers in Outer Mongolia. On their way back to civilization, they encounter a monstrously large CGI sandstorm, which results in a disastrous ditching in the Gobi Desert and strands them 300 miles off course. No one mutters the requisite, "That's so crazy it just might work!" line, but nearly every other cliché in the *Boy's Big Book o' Adventure* is mined for all its worth. Moore's film feels like a grueling episode of a reality TV show — *Survivor* in the Gobi, maybe, or *Worst Case Scenario* goes Mongol. (12/17/04) — *Marc Savlov*  
★★ Metropolitan, Tinseltown North

### THE INCREDIBLES

D: Brad Bird; with the voices of Craig T. Nelson, Holly Hunter, Samuel L. Jackson, Jason Lee, Spencer Fox, Sarah Vowell, Elizabeth Peña. (PG, 115 min.)

An order-of-magnitude leap forward in animated storytelling, this serio-comic take on the superhero genre overflows with slapstick and more gentle strains of humor. This is Pixar all grown up, but still, at times, wonderfully silly. As comedies go, *The Incredibles* is like mainlining a snappy, heady mix of comic-book shenanigans and modern parenting, and the end result is a film that will likely impress parents even more than it does their offspring. *The Incredibles* is more than just another masterpiece of computer-generated animation (although Pixar's skill with the form is unassailable); it's an animated film that flows and feels — despite the bizarre comic-book proportionalities of its characters — just like a live-action one. Too often in modern animation the story takes a back seat to either the comedy or the imagery, but here, via Bird's more-than-capable directorial and screen-writing skills, it runs to the front of the frame and stays there throughout. (11/05/04) — *Marc Savlov*  
★★★★ Tinseltown North, Tinseltown South, Highland, Lakeline, AMC Barton Creek Square

### KINSEY

D: Bill Condon; with Liam Neeson, Laura Linney, Peter Sarsgaard, Chris O'Donnell, Timothy Hutton, John Lithgow, Oliver Platt, Tim Curry, Dylan Baker. (R, 118 min.)

Bill Condon's biopic about Alfred Kinsey, the controversial sex researcher whose 1949 book, *Sexual Behavior in the Human Male*, significantly raised the nation's blood pressure, is vaguely "churchy"

(as Kinsey's wife describes him) – not in a religious sense, but in a decorous, starched-collar sort of way. Kinsey, as envisioned by Neeson and writer/director Condon, is kept at a remove, and the film tends to enshrine the scientist and his life's work at the expense of a more rigorous – and therefore more profound – scrutiny. A case could be made that Kinsey's dedication to his research bordered on mania – at one point, he pricks his own foreskin just to see how it feels – and that is exactly the kind of knotty, nonglossy detail the film could use more of. Alas, *Kinsey* is too tasteful by half, and while it may have its gentle charms, it never thrills. (11/26/04) – Kimberley Jones

★★★ CM Barton Creek

**★ LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS**

D: Brad Silberling; with Jim Carrey, Meryl Streep, Jude Law, Emily Browning, Liam Aiken, Kara Hoffman, Shelby Hoffman, Timothy Spall, Billy Connolly, Cedric the Entertainer, Luis Guzmán, Jennifer Coolidge, Jane

*Adams, Craig Ferguson, Jamie Harris.* (PG, 113 min.)

Along with screenwriter Robert Gordon (who wisely preserves whole chunks of Daniel Handler's sly, prune-faced text), director Silberling mostly succeeds in recreating the novels' distinct tone of dark, darker, darkest. There's no sunnying up the grim premise of the *Snicket* series: It begins with a fire that destroys the home and parents of the three exceptional Baudelaire children, who are quickly willed over to the sinister Count Olaf (Carrey). Carrey is a bit of a conundrum: He's the best and worst thing about *Lemony Snicket*. His physical-comedy prowess produces moments of shocking hilarity, but this manic flailing for a laugh – a laugh that, more often than not, Carrey will nail – also means that Olaf has lost much of his menace. He still does extremely bad deeds, but we all know that's Jim Carrey under the prosthetic nose. The biggest huzzahs must go to the production and art design. There, in the visuals, is the real menace, while Count Olaf, defanged, pops in for blessed bits of comic relief. (12/17/04) – Kimberley Jones

★★★★ Tinseltown South, Alamo Drafthouse Village, Highland, Tinseltown North, Round Rock, Gateway, Westgate, Lakeline, AMC Barton Creek Square

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# James Brown Live at the Boston Garden 1968

## James Brown Live at the Boston Garden 1968

**(2004)** (NR, 80 min.) **Music Mondays.** Celebrate MLK Day with this famous James Brown concert that was broadcast on WGBH in Boston, Mass., on April 5, less than 24 hours after the assassination of Dr. Martin Luther King Jr. As violence was breaking out across America, Boston Mayor Kevin White was considering canceling all public events, including the James Brown concert. But the "hardest working man in show business" kept the date, dedicated the show to King, and electrified the audience. WGBH broadcast the show live at the mayor's urging, to encourage people to stay home and watch TV instead of roam the streets and riot. @Alamo Drafthouse Downtown, Monday, 9:45pm; \$1.



### ★ THE LIFE AQUATIC WITH STEVE ZISSOU

*D: Wes Anderson; with Bill Murray, Owen Wilson, Cate Blanchett, Anjelica Huston, Willem Dafoe, Jeff Goldblum, Michael Gambon, Noah Taylor, Bud Cort.* (R, 118 min.)  
 Even Anderson's most ardent fans might scratch their heads at his latest picture, wondering just how to process this fantastical tale of the Jacques Cousteau-like oceanographer Steve Zissou (Murray). But I think Anderson and his co-writer Noah Baumbach have left little signposts for the audience about the sublime silliness of the thing. What we're dealing with is Anderson's purest comedy to date. *The Life Aquatic* can't tightrope comedy and tragedy, hilarity and pathos like *The Royal Tenenbaums* and *Rushmore* do – but I'm not sure that's even Anderson's aim. His primary concern appears to be the funneling of his biggest budget to date into eye-popping imagery, and sacrificing the story to whatever new gadget or cheeky sight gag he has on hand. The film itself is, quite charmingly, something of a pop-eyed boy's fantasy of adventure on the high seas. Out of this gosh-wow cast, Murray is, as ever, the standout, fully committing to Zissou's little Speedo trunks and alarming egomania. (12/24/04) – Kimberley Jones  
 ★★★ Metropolitan, Tinseltown North, Alamo Drafthouse Lake Creek, Dobie, Arbor, CM Barton Creek, Westgate

### MEET THE FOCKERS

*D: Jay Roach; with Robert De Niro, Ben Stiller, Dustin Hoffman, Barbra Streisand, Blythe Danner, Teri Polo, Owen Wilson.* (PG-13, 114 min.)  
 You can Fockerize *Meet the Parents* all you want, but this new movie is nothing more than a lame sequel to the comic hit of 2000. *Meet the Fockers* is rife with potty humor and dozens of permutations on the obvious wordplay jokes derived from the name Focker. Everyone performs reliably, and the film has several amusing moments, but the script by Jim Herzfeld and John Hamburg is unimaginative and predictable. It's great to see Streisand on the screen again after so long an absence, and it's doubly great to see her return in blowsy comic mode rather than dramatic diva demeanor. However, the abundance of talent gathered for *Meet the Fockers* is sadly shortchanged by the complacent script and directorial laissez-faire. It's more like the audience has been snookered rather than Fockered. (12/24/04) – Marjorie Baumgarten  
 ★★ Alamo Drafthouse Village, AMC Barton Creek Square, Round Rock, Highland, Lakeline, Gateway, Metropolitan, Westgate, Tinseltown North

### NATIONAL TREASURE

*D: Jon Turteltaub; with Nicolas Cage, Diane Kruger, Justin Bartha, Sean Bean, Jon Voight, Harvey Keitel, Christopher Plummer.* (PG, 131 min.)  
 Absurdism taken to a new extreme, this Disney/Michael Bay co-production is loaded with that producer's innate love of car chases and errant gunpowder, while maintaining a very Disneyfied (and virtually non-existent) body count and a gravely silly respect for off-kilter Americana. In the end, it's the odd casting and unimaginative, workmanlike direction that make the painfully overlong *National Treasure* the exercise in mediocrity it is. Toss in a slice of a conspiracy-minded bestseller and one of the most bombastic scores of the year and you've got a recipe for cinematic malaise that leaves your head aching from all the improbabilities, explicit and otherwise, that clutter the exposition-heavy storyline at every hairpin turn. For all its emphatic national-history glee (Cage routinely dispenses nuggets of historical wisdom like he's spitting pumpkin seeds), *National Treasure* is an underdone pastiche of *Raiders of the Lost Ark* and a really tedious high school history class. (11/19/04) – Marc Savlov  
 ★ Metropolitan, Gateway, Round Rock, Lakeline, CM Barton Creek, Tinseltown North

### ★ OCEAN'S TWELVE

*D: Steven Soderbergh; with George Clooney, Brad Pitt, Matt Damon, Catherine Zeta-Jones, Julia Roberts, Bernie Mac, Don Cheadle, Andy Garcia, Casey Affleck, Scott Caan, Carl Reiner, Elliott Gould.* (PG-13, 120 min.)  
 Let's be honest: With a cast like this, it doesn't matter too much what the characters are doing onscreen, or if it makes about as much sense as a monochrome rainbow. Soderbergh knows this, and it's to his credit that *Ocean's Twelve's* convoluted plotting makes as much sense as it does. Even more than in the original, Soderbergh here revels in the funky, retro-cool of both early Sixties' machismo mythologizing (as perfected by Frank, Dino, Sammy, and Peter) and Seventies-era societal and cinematic laissez-faire (no one's getting bent out of shape that they're forever on the wrong side of the law or that they may be dead in two week's time). Soderbergh's film is at least as much a movie lover's wet dream as anything Quentin Tarantino's done lately. It may be fluff, but it's some of the best fluff you're ever going to get. (12/10/04) – Marc Savlov  
 ★★★★★ Gateway, Westgate, Alamo Drafthouse Village, Round Rock, Highland, Metropolitan, AMC Barton Creek Square, Alamo Drafthouse Lake Creek, Tinseltown North

### THE POLAR EXPRESS

*D: Robert Zemeckis; with Tom Hanks, Michael Jeter, Peter Scolar, Nona Gaye, Eddie Deezen.* (G, 100 min.)  
 Chris Van Allsburg's magical tale of the Christmas Eve re-education of a Santa-doubting adolescent teetering on the brink of disbelief gets a multimillion-dollar makeover via CGI and a revolutionary new filming process that allows Hanks to "act" five different roles. There's Christmas magic in Zemeckis' film, but there's also a bizarre, palpable sense of unease lurking just below the surface. Nearly all of that is due to the animation style, which faithfully replicates Van Allsburg's painterly compositions, but doesn't translate all that successfully to the screen. If the human characters give you the willies, they're nothing compared to Santa's elfin minions (believe me, the word fits), who, with their big ears and pug faces, look like micronaut Bowery Boys on a snowblowing bender. William Broyles' script is faithful to the spirit of the original 30-page text while adding various hair-raising events at every turn, but Zemeckis and DreamWorks' legions of animators have sorely goofed with this new

animation style. (11/12/04) – Marc Savlov  
 ★★ IMAX Theatre, Tinseltown South

### ★ RAY

*D: Taylor Hackford; with Jamie Foxx, Kerry Washington, Regina King, Clifton Powell, Harry J. Lennix, Bokeem Woodbine, Aunjanue Ellis.* (PG-13, 152 min.)  
 The music of Ray Charles is a national treasure, as is the artist's legacy. The same can't be said for *Ray*, the movie of his life, although the transcendent performance of Jamie Foxx as Ray Charles kicks this otherwise ordinary biopic into the realm of the extraordinary. The movie follows a pedestrian biopic path, recounting the early struggles of the artist, his dual addictions to heroin and women, and his ultimate redemption and embrace as a beloved American icon. Despite the movie's 2½-hour running time, *Ray* concludes well before Charles' death this past summer, making it seem like the movie's almost fairy-tale episode of Charles kicking heroin is the real end of this story: It's the kind of rise, fall, and redemption pattern that has become familiar to any casual watcher of television's *Behind the Music*-type shows. Nevertheless, no matter the movie's pitfalls, *Ray*, we can't stop loving you. (10/29/04) – Marjorie Baumgarten  
 ★★★ Tinseltown South

### ★ RED LIGHTS

*D: Cédric Kahn; with Jean-Pierre Darroussin, Carole Bouquet, Vincent Deniard.* (NR, 105 min., subtitled)  
 Leave it to the French to fashion an anguished psychological thriller that, in its last moments, also turns out to be a tender love story. Based on a novel by crime writer Georges Simenon, *Red Lights* is an atmospheric study of a married French couple on a long drive to retrieve their children from summer camp. Everything seems fine, but it soon becomes clear that there are some hidden resentments festering. The mood and the visuals are slightly surreal, and for the first half of the movie it's hard to tell where this road is leading or whether anything of consequence will ever occur. Kahn creates a mood that calls to mind the thrillers of Hitchcock and Chabrol, the French roadways of Godard's *Weekend* and Denis' *Friday Night*, the surreality of Lynch's *Lost Highway* and Sluizer's *The Vanishing* (his first version, not the remake). (01/07/05) – Marjorie Baumgarten  
 ★★ Arbor

### SAW

*D: James Wan; with Cary Elwes, Leigh Whannell, Danny Glover, Ken Keung, Dina Meyer, Monica Potter.* (R, 100 min.)  
 Wan's directorial debut arrives with so much hype surrounding it that nothing in this horror film could ever be as shocking as the realization of just how undeserved that buzz actually is. Not only is this serial-killer tale far from original (for starters, it borrows bits from David Fincher's *Seven* and any number of Danny Glover's trademark cop films), but it also contains some of the most abysmal acting – courtesy of the Dread Pirate Roberts himself, Cary Elwes – this side of a Herschell Gordon Lewis gag fest. The film, decidedly ambitious though it may well be, is hardly the opening salvo on a new, harder, more ghastly stream of horror filmmaking. *Saw* has its moments, and most of them are brutal in the extreme, but ultimately it's one tremendous misfire that will either leave you laughing or, possibly, gagging. (10/29/04) – Marc Savlov  
 ★ Millennium

### SHARK TALE

*D: Vicky Jensen, Bibo Bergeron, Rob Letterman; with the voices of Will Smith, Robert De Niro, Renée Zellweger, Jack Black, Angelina Jolie, Martin Scorsese.* (PG, 90 min.)  
 There's a surprising lack of surprises in DreamWorks' answer to Disney/Pixar's runaway smash *Finding Nemo*. It's not that *Shark Tale* is a bad film – kids will bask in the underwater eye-candy colors – it's just that there's so little that feels fresh to adult eyes that it may as well have come out back in the ancient days of *Toy Story*. *Shark Tale's* problems stem from a dearth of fresh jokes and a corresponding surfeit of obvious ones. Much of the film's genuine humor, what there is of it, comes from the secondary characters, including Zippy Marley and Doug E. Doug as Rastafarian fish Ernie and Bernie, a running gag on Michael Schultz's bicentennial classic *Car Wash* (now a whale wash), and some of the most bizarre product placement ever to (dis-)grace the screen, à la Kelpy Kreme and, yeesh, Old Navy. (10/08/04) – Marc Savlov  
 ★★ Millennium

### ★ SIDEWAYS

*D: Alexander Payne; with Paul Giamatti, Thomas Haden Church, Virginia Madsen, Sandra Oh.* (R, 123 min.)  
 Who knows what might happen when men become uncorked? *Sideways* is a smart and delightful romantic comedy, yet in the course of creating his new charmer Alexander Payne has sheared off some of the rambunctious edges that made his previous films, *About Schmidt*, *Election*, and *Citizen Ruth*, such marvelous studies in social parody. Adapting from Rex Pickett's novel with his writing partner, Jim Taylor, Payne has created a sophisticated date movie about male midlife malcontents and the women who love them. And there is nothing wrong with *Sideways* that the inclusion of a few unimagined unpredictabilities wouldn't have improved. *Sideways* pleases but it does not surprise. The note-perfect ensemble cast is the key to *Sideways'* abiding charm, and it makes us recognize that Payne's work with actors may be his greatest talent. Payne has fun mocking the rituals of wine-snobbery and the many pitfalls of men behaving badly. (11/05/04) – Marjorie Baumgarten  
 ★★★★★ Arbor, AMC Barton Creek Square, Alamo Drafthouse Lake Creek

### SPANGLISH

*D: James L. Brooks; with Adam Sandler, Téa Leoni, Paz Vega, Cloris Leachman, Shelbie Bruce.* (PG-13, 131 min.)  
 For an astute comic appreciation of the culture clashes among the Los Angeles minions, almost any movie would be better than this misguided effort from the usually dependable James L. Brooks. This time out, the acclaimed writer-director of *As Good as It Gets*, *Broadcast News*, and *Terms of Endearment* loses his way and can't see the forest of L.A. through the individual trees of his characters – each of whom stops making sense early in the game. Additionally, the film's cryptic characters, mundane visual look, and minimal drama make the two-hour-plus running length of *Spanglish* seem positively brutal. It's unclear what Brooks is trying to say about our melting-pot culture, if anything. So much attention is put into scapegoating the lady of the house (Leoni) that it's hard to believe that Brooks is the same man who coaxed award-winning performances from a host of TV and film actresses. (12/17/04) – Marjorie Baumgarten  
 ★ CM Barton Creek, Tinseltown South, Tinseltown North, Gateway, Lakeline

### THE SPONGEBOB SQUAREPANTS MOVIE

*D: Stephen Hillenburg; with the voices of Tom Kenny, Rodger Bumpass, Bill Fagerbakke, Alec Baldwin.* (PG, 88 min.)  
 Once again the title pretty much says it all. There's nothing you wouldn't expect (with the possible exception of live-action Hasselhoff) and everything you would: pernicious meddling by next-door nemesis Squidward (Bumpass); musical hijinks at Goofy Goober's Ice Cream Party Boat; and little bits of wry wit (and a decent soundtrack, with Wilco, Ween, the Flaming Lips, and much more). Is it good? Is it bad? Does it matter either way? Parents, prepare to be steamrolled by the SpongeBob merchandising juggernaut. Movies like this defy comment. They just soak up box-office clams as powerfully as our "absorbent and yellow and porous" hero. It's all relatively painless, and you may well appreciate the occasional yuks, but the experience will evaporate entirely on the ride home. Terribly young viewers will probably balk at some of the content, yet school-aged kids will probably eat up this *SpongeBob* like a Goofy Goober Triple Gooberberry Sunrise. (11/19/04) – Marrit Ingman  
 ★★ CM Barton Creek, Westgate, Tinseltown South



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**A VERY LONG ENGAGEMENT**

D: Jean-Pierre Jeunet; with Audrey Tautou, Gaspard Ulliel, Jean-Pierre Becker. (R, 134 min., subtitled)  
 Jeunet labored for years to bring this adaptation of Sébastien Japrisot's World War I novel to the screen, but only after the international success of his last film *Amélie* were the necessary doors flung open to him. Pity that: I wonder what kind of film *A Very Long Engagement* might have been had Jeunet tackled it on the heels of his deliciously macabre Nineties collaborations with Marc Caro. Instead, Jeunet has misguidedly carried over some of *Amélie*'s sensibilities (its glibness, its manic pace) to *A Very Long Engagement*. He's also brought over that film's star, Audrey Tautou, she of the irresistibly impish grin. The scenes of warfare are realistically awful and blood-caked, but the power of these scenes is besmirched by Jeunet's tendency toward ... cuteness, frankly. The elements are all here for something spectacular – and in brilliant bursts, Jeunet really gets it – but in the end, all that potential is sunk by a terminally confused tone and milquetoast pairing of lovers. (12/24/04) – Kimberley Jones

★★★ AMC Barton Creek Square, Arbor

**WHITE NOISE**

D: Geoffrey Sax; with Michael Keaton, Deborah Kara Unger, Ian McNeice, Chandra West. (PG-13, 101 min.)  
 There's not much more to this poorly scripted thriller than exactly one well-done shock moment and Michael Keaton's eyebrows (but, to be fair, Keaton's brows have carried three Tim Burton films nearly on their own, so don't let this dissuade you from seeing the film). It's much ado about nothing, actually, or very little: that being the oft-debunked psychic friends rigmare known in the spook hunting biz as EVP, or Electronic Voice Phenomenon, the pseudo-science of recording the voices or images of the dead on electronic equipment. Despite frequent and inexplicable plot errors, the film has a certain creepy flair, thanks in large part to cinematographer Chris Seager, who's clearly been studying the urban anti-flair found in the recent wave of technology-oriented Asian horror films. (01/07/05) – Marc Savlov

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**BOATHOUSE GRILL** Slim Richey  
**BOOMERZ** Dayz Later  
**'BOUT TIME** DJ Kim Hicks  
**BROKEN SPOKE** Gary P. Nunn  
**BROWN BAR** DJ Gray, Steven Ripley (9:00)  
**CACTUS CAFE** James McMurtry  
**CANARY HUT PUB** Karaoke  
**THE CANARY ROOST** Karaoke  
**CAROUSEL LOUNGE** Cheryl Murdock, Swamp Sauce  
**CEDAR STREET** John Pointer (6:00), Sauce (9:30)  
**COMMON INTEREST** Karaoke (7:00)  
**CONTINENTAL CLUB** The Blues Specialists (6:30), Honky, Grady (10:00)  
**COPA BAR & GRILL** Rockit 3 w/ DJ Manny, DJ Bigface, Brownout  
**COTTON CLUB** Jason Allen  
**DAN MCKLUSKY'S** Bobby Doyle (7:00)  
**DONN'S DEPOT** Donn & the Station Masters  
**THE DRISKILL** Kirk Hale, Suzi Stern, George Oldziej (6:00)  
**EDDIE V'S EDGEWATER GRILL** Kris Kimura Quartet  
**EGO'S** The Lemurs, Dale Watson  
**ELEMENT** DJ 2DQ (10:00)  
**ELEPHANT ROOM** Trés (6:00), Elias Haslanger Quintet (9:30)  
**EMO'S** Irish Brothers, Hotrod Hillbillies, Flametrick Subs  
**EVANGELINE CAFE** Charles Thibodeaux & the Bayou Drifters (10:00)  
**FADÓ** The Onion  
**FLAMINGO CANTINA** Bella Parker, La La Land, Squares Are Best, Black Angels  
**FLIPNOTICS COFFEESPACE** The Hudson's, Adam Carroll (9:00)  
**GIDDY UP'S** Sam Bentley Band  
**GINNY'S LITTLE LONGHORN SALOON** Dane Sterling (9:00)  
**GINO'S ITALIAN GRILL** Pleasure Cats

**HANOVER'S** Back Porch Mary  
**HEADHUNTERS** Black Novas, Roller, Oklahomos  
**HOLE IN THE WALL** New Moons, Jon Sanchez Summer Wardrobe, Vacation Gold (10:00)  
**HOT SHOTS** Eric Tessmer  
**JOHNNY FINS** DJ Your Way (7:00)  
**JOVITA'S** Melancholy Ramblers, Patricia Vonne  
**LA PALAPA** Karaoke w/ Big Jim  
**LIVE OAK COFFEEHOUSE** Westcave Preserve Benefit: Christine Kane CD Release (7:30)  
**LUCKY LOUNGE** Mike Rosenthal  
**LUCY'S ON THE SQUARE** No Chops in Judo, Spillar  
**MARIA'S TACO XPRESS** Leeann Atherton (6:30)  
**MOMOS** Molasses Creek, Dawn Over Zero, Pushmonkey (8:00)  
**MOON RIVER** Insta-Gators  
**MOZART'S COFFEE ROASTERS** Byrd & Street w/ Jessie England (8:30)  
**MULLIGAN'S** Dayz Later (9:00)  
**NUTTY BROWN CAFE** Eve Monsees  
**THE OFFICE LOUNGE** Capital Suspects  
**OSLO** DJ Kuv  
**THE PALLADIUM** Vibe  
**PARDNERS** DJ Dancin' Don (7:00)  
**PLUSH** BLAKK w/ DJ J.A.M.O.N. (10:00)  
**POODIE'S HILLTOP BAR & GRILL** Gray "Greybone" Gregson  
**RACK DADDY'S** Karaoke w/ Robert Wagner (10:00)  
**RAGGEDY ANNE'S** Karaoke  
**REAGAN HIGH SCHOOL PERFORMING ARTS CENTER** River City Pops (8:00)  
**RED FEZ** KJV, DJ Mike Swing (8:30)  
**REDRUM** Courage Under Chaos, Skate Around Chippy, Good in the Sack, Fire Kills, Dynamite Boy  
**REED'S JAZZ & SUPPER CLUB** All U Need (8:30)  
**RILEY'S TAVERN** Omar & the Howlers  
**ROADHOUSE** Syd & Company

## Sat 15

**219 WEST** DJ Trace  
**311 CLUB** Doc Pointer, Joe Valentine & Lynn  
**ALICE'S RESTAURANT** Purly Gates, Mandy Mercier  
**ALLIGATOR GRILL** Doug Supernaw  
**ANTONE'S** The Dead Kenny G's, Jacob Fred Jazz Odyssey  
**APPLE BAR** Jazztronica & Cosmopolitan Grooves w/ DJ Starsign (10:00)  
**B.D. RILEY'S PUB** Doak Short  
**BATES RECITAL HALL** Brazilian Guitar Quartet  
**BEERLAND** SteerS, Animals of the Bible, Tuxedo Killers, Skullening, Video Screams

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THE ZUTONS  
THE REDWALLS

DOORS 7  
SHOW 8

FRI JAN 28



## Luna

DOORS 8 • SHOW 9

THU FEB 3

## STEVE EARLE & THE DUKES ALLISON MOORER

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TUE FEB 8 DOORS 8 • SHOW 9

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SAT FEB 19

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with special guest  
**ANDREW BIRD**

**SATURDAY  
 FEBRUARY 5**



**LEWIS BLACK**

WITH JOHN BOWMAN

**SUNDAY FEBRUARY 20**



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 FEBRUARY 23**

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 WITH WAN SANTO GANDO • MOVEIN

**SAT JAN 22ND** DOORS 8PM TICKETS AT THE DOOR  
**BILLY JOE SHAVER**

**WED JAN 26TH** DOORS 8PM TICKETS ON SALE NOW  
**SEVEN MARY THREE**  
 WITH A+ MACHINES  
 THE ILLUSTRATED BAND • DIGBY

**THU JAN 27TH** DOORS 8PM TICKETS ON SALE NOW  
**THE HEADHUNTERS**

**FRI JAN 28TH** DOORS 8PM TICKETS AT THE DOOR  
**LARRY**

**SAT JAN 29TH** DOORS 8PM TICKETS AT THE DOOR  
**PODUNK**  
 WITH GRADY

**THU FEB 3RD** DOORS 8PM TICKETS AT THE DOOR  
**TAMMANY HALL MACHINE**  
 THE ALICE ROSE • THE ONLY'S • AARON FRESCAS

**COMING SOON!**

**SAT 2/12** PUSHMONKEY - CD RELEASE  
**SUN 2/20** GUY FORSYTH  
 SETH WALKER & THE DIFFERENTIALS  
**THU 2/24** BAIN SILVER  
 FRESHLEEDER • NOTIONSIDE • BLAKE TYNES  
**FRI 2/26** MARCIA BALL  
**SUN 3/8** STEVE VAI  
 WITH ERIC SANDRIDGE (ALL AGES, VEG FRIENDLY)

**THU JAN 13TH** DOORS 8PM TICKETS AT THE DOOR  
**HALLOW**  
 WITH BLAKE & FALLON  
 JORDAN ISA BUSEN  
 JED  
 SPECIAL LATE SET WITH DAMESVIOLET!

**FRI JAN 14TH** DOORS 8PM TICKETS AT THE DOOR  
**WINTER ROCK FEST!**  
**CANVAS**  
 WITH REAL HEROES • 54 SECONDS  
 JOHNNY COUDIE • DRAGONFLY JONES  
 1ST 100 PEOPLE THROUGH THE DOOR WILL RECEIVE A FREE CD SAMPLER FEATURING TRACKS FROM ALL 5 ROCK FEST ARTISTS!

**SAT JAN 15TH** DOORS 8PM TICKETS AT THE DOOR  
**JACOB FRED JAZZ ODYSSEY**  
 WITH THE DEAD KENNY G'S  
 FEATURING SHERIK MIKE DILLON and BRIAN HAAS

**MON JAN 17TH** DOORS 8PM TICKETS AT THE DOOR  
**BLUE MONDAY**  
 ROSCOE • RILEY • DEREK • MIKE • FROSTY  
 FEATURING MARK GOODWIN & MEG  
 BILL MADDOX OF ALIEN LOVE CHILD  
 SMOKER FREE HAPPY HOUR WITH  
 ROB ROY PARNELL

**WED JAN 19TH** DOORS 8PM TICKETS AT THE DOOR  
**CAMPER VAN BEEHOVEN**  
 WITH THE HACKENSAW BOYS

**THU JAN 20TH** DOORS 8PM FREE SHOW!  
**AUSTIN HIP HOP REVOLUTION**  
 EMCEES MIRAGE • GLOBAL ELEMENT • HAPS • ZEAL 32  
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<b>THURSDAY</b>	Topaz WITH GUESTS	[10:00]
<b>FRIDAY</b>	New Cycle LIVE BRAZILIAN MUSIC DJ Mel & David Miranda HIPHOP, 80'S & FUNKSOLBREAKS	[6:00] [10:00]
<b>SATURDAY</b>	(The Juice) Live DJs A TASTY BLEND OF FUNK, ROOTS, & SOUL	[10:00]
<b>Tambaleo</b>		
<b>SUNDAY</b>	All Night Happy Hour	[7:00]
<b>MONDAY</b>	Monday Night Football \$2 DOMESTIC BOTTLES	[7:00]
<b>TUESDAY</b>	Laura Scarborough OHN, LILA'S MEDICINE & SPECIAL GUESTS	[10:00]
<b>WEDNESDAY</b>	(Krunkaoke) HipHop Karaoke HOSTED BY DJ MEL & DAVID MIRANDA	[10:00]

INTELLIGENT AUSTIN LOUNGING

302 BOWIE [ 472-3213 ]

**club listings <<< FROM SATURDAY**

- BOATHOUSE GRILL** D.B. Harris
- BOOMERZ** Blue Midnight
- 'BOUT TIME** DJ Kim Hicks (9:00)
- BROKEN SPOKE** Bruce Robison
- BROWN BAR** David Miranda (10:00)
- CACTUS CAFE** Rajamani Ensemble
- CANARY HUT PUB** Karaoke
- THE CANARY ROOST** Karaoke
- CAROUSEL LOUNGE** Adeline, Knife in the Water
- CEDAR STREET** Duck Soup
- CHURCH OF THE FRIENDLY GHOST** Book of Shadows, Rotten Piece, Venison Whirled, Aurora Plastics Company, Brownout!, Lori Varga, Moray Eels (7:00)
- COMMON INTEREST** Karaoke (9:00)
- CONTINENTAL CLUB** Redd Volkaert (3:00), Dale Watson & His Lone Stars, the Weary Boys (10:00)
- COTTON CLUB** Cotton Pickers
- D&L'S TEXAS MUSIC CAFE** Steven Pile
- DAN MCKLUSKY'S** Mac Bynum (7:30)
- DONN'S DEPOT** Albert & Gage
- THE DRISKILL** Pat Griffin, Suzi Stern, George Oldziej (6:00)
- EDDIE V'S EDGEWATER GRILL** Kris Kimura Quartet

- EGO'S** Michael Shane Borden, Wayne "the Train" Hancock (8:30)
- ELEMENT** DJ 2DQ (10:00)
- ELEPHANT ROOM** Gnappy (9:30)
- ELYSIUM** Haven: Goth Night w/ DJ Gothfather, DJ Void
- EMO'S** Inside: Gun Totin' Meat Eaters, Full Stride, Amplified Heat, Dixie Witch; Outside: DJ Drez, Abstract Rude & Tribe Unique, Casual
- FACTORYPEOPLE** DJ Coy (2:00)
- FADÓ** The Onion
- FIREHOUSE LOUNGE** DJ Buckley
- FLAMINGO CANTINA** A Featherweight Burden, Aster, For Those Who Know, Pompeii, Meridian
- FLIPNOTICS COFFEESPACE** Matt Hubbard, Michael Fracasso (9:00)
- GALAXY CAFE** Paul White Quartet (7:00)
- GIDDY UP'S** Patti McLean (9:00)
- GINNY'S LITTLE LONGHORN SALOON** Roger Wallace (9:00)
- GINO'S ITALIAN GRILL** Agave Tribe
- GRAFFITI'S BAR & GRILL** Karaoke w/ Echosystemz (9:00)
- GRUENE HALL** Jeff Plankenhorn (1:00), Bleu Edmondson (9:00)
- HANOVER'S** Elton John Tribute

- HEADHUNTERS** Punk Rock BBQ: Hole Punch, Issues, Hit by a Car, Halo Rings Her Head (4:00), Uptown Creepers, Condemned Unit, the Hates, Belligerent 86 (10:00)
- HOLE IN THE WALL** Transgressors, 200 Proof, the Sundresses, the Innocent (9:30)
- HOLE IN THE WALL ROUND ROCK** Dazzling Weasel Faces (7:00)
- JOHNNY FINS** DJ Your Way (7:00)
- JOVITA'S** Shelley King Band
- LA PALAPA** Karaoke w/ Big Jim
- LA ZONA ROSA** Reubens Accomplice, Elefant, Jimmy Eat World (9:00)
- LUCKY LOUNGE** Sounds Under Radio (8:00)
- LUCY'S ON THE SQUARE** Ludo, This Side Up
- MOON RIVER** The Swinging Johnsons
- NAT'S PUB** Triggerfish
- THE OFFICE LOUNGE** Karaoke w/ Mr. K
- OSLO** DJ Chicken George (10:00)
- THE PARISH** Okkervil River
- PLUSH** DJ Phytteen
- POODIE'S HILLTOP BAR & GRILL** Craig Dillingham
- POODLE DOG LOUNGE** Chili Cold Blood
- THE PUB** Karaoke w/ Billy D.
- REAGAN HIGH SCHOOL PERFORMING ARTS CENTER** River City Pops (4:40, 8:00)



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Friday, January 21  
8:00 pm - 11:00 pm  
BELLY DANCING  
Hooka pipe rentals \* Arabic Appetizers

**thurs** The Nuthin' New All Stars 10:00-2:00

**fri** Hedda Layne (band) 8:30-10:30  
DJ In/Verse 10:30-2:00

**sat** KJV (band) 8:30-10:30  
DJ Kurv 10:30-2:00

**sun** DJ Kurupt hip-hop to r&b

**mon** DJ In/Verse motown and funk

**tues** DJ Manny TWIST UP mixing past, present and future party mixes

**wed** DJ Shane and DJ Linda rotate weeks

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Wednesday, Jan. 26

FEATURING LIVE MUSIC BY:

**ROBYN LUDWICK** 6-7:30pm  
**JASON BAYLES** 8-10pm

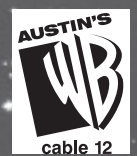
MEXICAN APPETIZER BUFFET HAPPY HOUR  
SPECIALS ON FROZEN MARGARITAS AND BEER



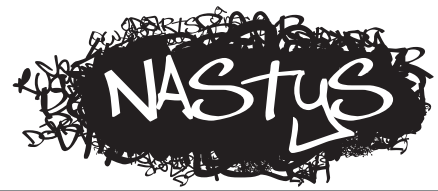
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SATURDAY, JANUARY 15

**BIG NASTY ULTRASONIC**

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Hip-Hop with DJ Mel & Jah Mighty  
**Tuesdays**  
\$2 Pints & Free Pool  
**Wednesdays**  
\$6 Domestic Pitchers 8-11  
**Thursdays**  
\$1.75 Anheuser-Busch Bottles (Bud Lt., Bud Ice, Busch)  
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Full Liquor Bar & Beer Garden

Happy Hour M-F • 6-8

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Thursdays 8:30-10:30 pm

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HAPPY HOUR DAILY 11AM-7PM

THU 1/13 **KARAOKE** 8PM

FRI 1/14 **AMERITRASH** 9:30PM

**BACKPORCH MARY** 11PM

SAT 1/15 **THE ELTON JOHN**

TRIBUTE BAND

**TUMBLEWEED** 10PM

SUN 1/16 **FOOTBALL! FOOTBALL!**

MON 1/17 **OPEN MIC**  
w/ COREY MICHAEL 7:30PM

**COMING JAN. 21 VALLEJO**

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Music & Culture Mix at Congress & 3rd



Th. 01/13 The Brew

Fr. 01/14 ROCKIT Project with

Dj's Tigre Liu, Manny & Bigface

performance by Super Sonic Soul Squad

Su. 01/16 Tsumani Benefit sponsored by

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**SATURDAY THE 15TH:  
AMERICAN GRAVEYARD,  
HOUSEHOLD NAMES, AND  
85 DECIBELS**

**FRIDAY THE 14TH:  
LONESTAR PORNSTAR,  
NOONER, ANYTHING BUT  
PRETTIER, & BENT EYE BOLT**

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WITH LAUREN DILLON**

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\$2 DOMESTICS & WELLS**

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- Artist Seminars ★ Unique Vendors

Opening Party January 13th at Emo's Nightclub

[WWW.TATTOOREVIVAL.COM](http://WWW.TATTOOREVIVAL.COM)

club listings ◀◀ FROM SATURDAY

- RED FEZ** The Flying Club, DJ Kurv (8:30)
- REDRUM** Vows in Ashes, Numeric Plague, Jacknife, Melanoma, Hatchnetwork
- REED'S JAZZ & SUPPER CLUB** The SG Project (6:00), Lucky Strikes (8:00)
- RILEY'S TAVERN** Gringo All-Stars, Fender & the Skirtchasers
- ROADHOUSE** The Buzz
- ROOM 710** Floozy, Passed Out Flyers, Los Platos, \$5 Rock, the Drunks, Crank County Daredevils
- RUTA MAYA** Oscillate
- SAENGERHALLE** Hayes Carl, Joe Ely
- SAKÉ ON SIXTH** DJ Grommit, DJ Chi Chi
- SAMPAIO'S** Bem Brazil (7:30)
- SAXON PUB** Jim Scarborough CD Release, Dimestore Poets, Stephen Bruton (8:00)
- SHENANIGANS** Soul Masquerade
- SIDEKICKS/XTREME** DJ Bryan Conrad, Nick Matthews
- SKY LOUNGE** DJ Abe, Paz Joaquin
- SOUND ON SOUND** Kegcharge, B.S.A., Signal Lost, Severed Heads of State (7:00)
- STARDUST CLUB** Roy Heinrich & the Pickups (9:00)
- STUBB'S** The Lord Henry, Shane Bartell
- TEXAS BAR & GRILL** Code Blue
- TX FEDERATION OF WOMEN'S CLUBS** Giant City Sextet w/ Erik Hokkanen (9:30)
- THE WATER TANK** Karaoke w/ R.J.
- TREE HOUSE ITALIAN GRILL** Herschel Moody
- TROPHY'S** 8 Ball Down (10:00)
- TUT'S BAR & GRILL** AJ & the Variety Band (8:30)
- VUE** DJ AM
- WATERLOO ICE HOUSE** Mike Austin
- WATERLOO ICE HOUSE SOUTH** Songwriter Conspiracy Showcase w/ Marilyn Rucker, Jeff Tverras, Jan Seides, Steve Brooks
- Y RESTAURANT & BAR** River City Jazz Group

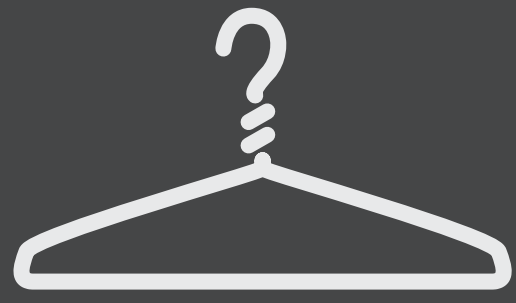
## Sun 16

- 219 WEST** DJ Trace
- ALICE'S RESTAURANT** Claudia Voyles & Lee Edwards (noon), Michael Smith (7:00)
- ARTZ RIB HOUSE** Central Texas Bluegrass Assoc. Jam (2:00)
- AUSTIN JAVA CAFE & BAR** Jazz Brunch (11:00 am)
- B.B. ROVERS** Jollyville City Limits Open Mic w/ Bourland, Austin Songwriters Group Open Mic w/ John Gilliam (7:00)
- B.D. RILEY'S PUB** Irish Tune Session (8:00)
- BIG DAVE'S** Karaoke w/ Stormy (8:00)
- BOOMERZ** Raquel
- 'BOUT TIME** Karaoke w/ Steve
- CANARY HUT PUB** Karaoke
- THE CANARY ROOST** Karaoke
- CEDAR STREET** Les & the Funk Mob (9:30)
- COMMON INTEREST** Karaoke (9:00)
- CONTINENTAL CLUB** Heybale! w/ Redd Volkaert & Earl Poole Ball (10:00)
- COTTON CLUB** Can't Hardly Playboyz (5:00)
- THE DRINK SHU** (9:00)
- EDDIE V'S EDGEWATER GRILL** Mac Bynum (7:00)
- EGO'S** Tsunami/Red Cross Benefit w/ 'Lix, Erin Condo, Bill Davis' Always Drunk on Sundays (7:00)
- ELEPHANT ROOM** Jeff Hellmer Trio (9:30)
- ELYSIUM** Regression: Retro Eighties w/ DJ Sliver Cyber Slut, DJ Spider Lily
- EMO'S** Black Earth, the Winks, the Ends, Applicators, Throwrag
- FACTORYPEOPLE** DJ Benez (2:00)
- FADÓ** Prize Mic
- FIREHOUSE LOUNGE** Headtrip w/ DJ Ali Elwakhi & DJ Josh Sweet

- FLAMINGO CANTINA** MLK Day Celebration w/ DJ Baby G, DW2, Ragga
- FLIPNOTICS COFFEESPACE** Sunday Shakedown w/ DJ Tomas, Funk Shui (5:00)
- FRIENDS** Blues Jam w/ Walter Higgs & the Shuffle Pigs
- GINNY'S LITTLE LONGHORN SALOON** Dale Watson (4:00)
- GINO'S ITALIAN GRILL** Ted Hall's Blues Jam (7:30)
- GRUENE HALL** John Evans (1:00), Pat Green (4:00)
- HEADHUNTERS** DJ Wendy Wwad, the Dickins
- HOLE IN THE WALL** Floozy, Ann Marie's Cloud 8, the Van (9:00)
- JO'S HOT COFFEE** Sinner's Brunch: Tina Rose & the Jo's House Band (12:30)
- JOHNNY FINNS** DJ Your Way (7:00)
- JOVITA'S** Esteban "Steve" Jordan
- LUCKY LOUNGE** Tsunami Relief Benefit: Jason White, Matt White, Ginger Leigh, Johnny Goudie, Angel Ferrer, Quitze Martinez, Joseph King (8:00)
- LUCY'S ON THE SQUARE** Uh-Huh Jackson, Kallisti Gold
- MARIA'S TACO XPRESS** Gospel Project, Imperial Golden Crown Harmonizers (11:00 am)
- MOON RIVER** Karaoke
- MOTHER EGAN'S IRISH PUB** Honkytonk Brunch w/ the Pedernales Playboys (noon), Karaoke w/ Edie (9:00)
- NUEVO LEON RESTAURANT** Mariachi Relampago (1:00)
- THE OFFICE LOUNGE** Karaoke w/ Mrs. K
- PARAMOUNT THEATRE** Branford Marsalis Quartet
- POODLE DOG LOUNGE** Sunny Sweeney (9:00)
- RACK DADDY'S** Karaoke w/ Robert Wagner (10:00)
- REAGAN HIGH SCHOOL PERFORMING ARTS CENTER** River City Pops (4:30)
- RED EYED FLY** Don't Feed the Pigs
- RED FEZ** DJ Kurupt (9:00)
- ROADHOUSE** Open Mic w/ Josh
- ROOM 710** DJ Butcher Bear
- RUTA MAYA** Texas Swing Demons (8:00)
- SAKÉ ON SIXTH** S.I.N. w/ Tribe & Rook

**THE GOSPEL PROJECT**  
FOLLOWED BY  
**THE GOLDEN CROWN HARMONIZERS**  
SUNDAY, JAN. 16, 10:45AM  
**MARIA'S TACO EXPRESS**  
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KARAOKE • POOL • DARTS  
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M-F: FULL BAR HAPPY HOUR 'TIL 8PM  
M-F: HAPPY HOUR BUFFET  
MON: HAPPY HOUR ALL DAY FOR BAR AND RESTAURANT EMPLOYEES  
TUE & SUN: TEXAS HOLD EM POKER 8PM-1AM  
WED: KARAOKE CONTEST \$\$ PRIZES HAPPY HOUR 'TIL 10  
WED-SAT: BLACK JACK 8PM-1AM  
**BOOK YOUR PARTIES NOW**  
8440 Burnet Rd. 453-6796  
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**DRAUGHT HOUSE PUB & BREWERY**

VOTED BEST PUB 2003

M	2.75 Guinness & Murphy's Pints	*fresh* this week
T	2.75 ALL PINTS	
W	Free Pizza	
TH	2.25 House Beers	
F	2.75 Independence Ale	
S	Free Bratwurst	
S	1.75 Domestic Pints	

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# Triple Crown

San Marcos, TX (512) 396-2286  
www.triplecrownlive.com

- Th 13 Paul Logan 6pm  
Word Association 10pm
- Fr 14 RC Banks 6pm  
Opposite Day, Woodbelly 10pm
- Sa 15 Grupo Fantasma 10pm
- Su 16 Open Mic w/ Pat Pankratz & Holly Aiken
- Mo 17 Erickson 6pm  
Smarty Pants Trivia Contest 8pm
- Tu 18 Mark Jungers 6pm  
Scott Biram 9pm
- We 19 McKay Brothers 6pm  
Attic Ted, Tuna Helpers, Charlie 9pm
- Th 20 Eric Hisaw 6pm  
The Attention Spaniards,  
Knife in the Water, The Worley Birds 9pm
- Fr 21 Zydeco Blanco 6pm  
Subject: Defect, Bud, Ultra-Hyde 9pm
- Sa 22 Fluffers Union, Molly & the Hatchets,  
Flato Van Vleck 10pm



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OPENING HOURS 11AM-2AM EVERY DAY.  
Weekdays from 4pm until 7pm try our Happy Hour drink prices + 25 cent buffalo wings.  
Free Wireless Internet now available.  
Mother Egan's is an over 21 club.

VOTED BEST IRISH PUB, BEST BAR MENU & BEST PUB GRUB BY AUSTIN CITYSEARCH.COM 2004

th 1/13 MOTHER EGAN'S HAPPY HOUR 4PM-7PM MONDAY- FRIDAY  
**MOTHER EGAN'S BLUES JAM**  
THURSDAY EVENINGS AT MOTHER EGAN'S 7:30-10:30PM • ALL LEVELS WELCOME  
THIS WEEK'S HOST **JIMI LEE**  
A BLUES SOCIETY OF AUSTIN EVENT

fr 1/14 HAPPY HOUR 4PM-7PM

su 1/16 MOTHER EGAN'S HONKY TONK BRUNCH WITH  
**THE PEDERNALES PLAYBOYS**  
12-3PM NO COVER  
9PM-1AM KARAOKE W/ EDIE  
MOTHER EGAN'S ALL NEW TRIVIA QUIZ

tu 1/18 COMPETE FOR A PLACE IN THE FINALS AND 4 ROUNDTRIP TICKETS TO IRELAND EVERYONE WELCOME.  
MEASURING AUSTIN'S IQ ONE PINT AT A TIME!!! NO COVER. STARTS AT 7:30PM

we 1/19 **TEXAS HOLD'EM TOURNAMENT** 7:30PM  
THIS TOURNAMENT IS FOR ENTERTAINMENT PURPOSES ONLY. NO PRIZES CAN BE AWARDED UNTIL CONFIRMATION OF LEGALITY IS CONFIRMED.  
NO COVER, NO ENTRY FEE, NO REASON NOT TO PLAY  
MOTHER EGAN'S TENTED, HEATED DECK IS AVAILABLE FOR PARTIES. ASK ABOUT OUR SATURDAY NIGHT PARTY PACKAGE.  
FOR MORE INFO CONTACT US AT 512-478-7747.  
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# TEXAS MUSIC CAFE

presents  
**Tsunami**  
**Benefit Concert & Silent Auction**

sat 22nd - 2pm

michael fracasso  
ernie ernst  
kacy crowley  
suzanna choffel  
ginger leigh  
trish murphy  
darin murphy  
the real heroes  
54 seconds



sun 23rd 2pm

dale watson  
redd volkaert  
carolyn wonderland  
james mcmurtry  
2 hoots & a holler  
hummingbirds  
matt the electrician

all proceeds from ticket sales, silent auction + 10% of restaurant sales will go to aid victims of the tsunami  
advance tickets available at D&L's and Love (1000 S 1st)  
**\$15 per day**  
**\$25 two day pass**

1321 S Congress Ave, Austin Texas 78704  
445 4441 www.txmusiccafe.com



Live Music Early ... Late Night Loungin'

**Lucky Lounge**

NO COVER • FREE SHOWS

THURSDAY, JANUARY 13  
HAPPY HOUR W/  
**IAN MCLAGAN'S**

"FOUR GUYS WALK INTO A BAR"  
FEATURING **SCRAPPY JUD NEWCOMB, DON HARVEY AND MARK ANDES 6PM**

LATER AT 9:30PM  
**ANAGEN**

FRIDAY, JANUARY 14 • 8PM

**MIKE ROSENTHAL**

SATURDAY, JANUARY 15 • 8PM

**SOUNDS UNDER RADIO TAYLOR DAVIS**

SUNDAY, JANUARY 16 • 8PM

**TSUNAMI RELIEF BENEFIT SHOW**  
FEATURING: JASON WHITE, MATT WHITE, GINGER LEIGH, JOHNNY GOUDIE, ANGEL FERRER, QUITZE MARTINEZ, JOSEPH KING AND MANY OTHERS

MONDAY, JANUARY 17 • 9PM

**54 SECONDS**

TUESDAY, JANUARY 18 • 11PM

**BOOMBOX**  
FEATURING CARLOS SOSA, JOHN POINTER & MANY OTHERS

WEDNESDAY, JANUARY 19 • 9PM

**PRIMM**

THURSDAY, JANUARY 20 • 6PM

HAPPY HOUR "FOUR GUYS WALK INTO A BAR..." FEATURING  
**IAN MCLAGAN AND THE BUMP BAND** WITH SCRAPPY JUD NEWCOMB, DON HARVEY & MARK ANDES 6PM  
LATER AT 9:30PM  
**DRAGONFLY JONES**

209 A West 5th Street  
Call us to book your private party!  
**www.theluckylounge.com**  
**479-7700**

# Saxon Pub

1320 South Lamar 448-2552  
www.thesaxonpub.com  
Voted best South Austin listening room!  
Ask about our nightly drink specials.  
— The Saxon now has NTN trivia game!

Thurs., Jan. 13

**Carolyn Wonderland** Special Early Show  
8:00pm

**George Devore**  
**James Hand** 11:00pm  
Happy Hr. 6:00-7:30pm No Cover!

Fri., Jan. 14

Performing their hits, "The Way" & "Out of My Head"

**Fastball**  
Feeding 5000 11:00pm Two Guy Trio 9:30pm  
Anagen 8:00pm Hpy. Hr. The Regulars 6:00pm

Sat., Jan. 15

**Stephen Bruton** 11:00pm  
Jim Scarborough CD release 8:00pm Dime Store Poets 9:30pm

Sun., Jan. 16

**The Resentments**  
with: Stephen Bruton, Scrappy Jud Newcomb, Bruce Hughes, Jon Dee Graham & John Chipman 7:00pm  
**Walter Trager** 10:30pm  
**Bruce Smith with Daniel McKeever** 12:00am

Mon., Jan. 17

**The Small Stars**  
with: Guy Fantasy, Miles (from Fastball), Landis Armstrong, Jeff Johnston, John Bush 8:30pm  
Matt the Electrician 7:00pm  
Blake & Fallon 11:00pm

Tues., Jan. 18

**Amy Atchley** 8:00pm **Brent Adair** 10:00pm  
Happy Hour with:  
**Caliche Dust** 12:00am **Denim** 6:00pm

Wed., Jan. 19

**Brian Hankins** 8:00pm  
**Rock Bottom Choir** 11:00pm  
**Love County** 12:30am

Coming to the Saxon:

1/21 **Ian Moore**  
**Ruthie Foster**

1/22 **Guy Forsyth** / Tyrone Vaughan

1/25 **George Devore** & the Roam (reunion)



Friday - January 14  
downstairs at SKY with Jason Tolfa

Saturday - January 15  
downstairs at SKY with Jason Tolfa

upstairs at VUE - Misbehavin with Coy West  
No Cover before 11pm - \$3 Bar Drinks all Night

Private Tables and Reservations  
available call  
512-477-3151

**RETRO**  
THURSDAYS  
No Cover - \$3 Bar Drinks

Upcoming Special Events Upstairs at VUE (Alley Entrance)

- Friday 1/21 **Gabriel and Dresden\***
  - Friday 2/4 **DJ ICEY\*** "For the Love of the Beat" CD Release Tour
  - Friday 2/11 **D:FUSE** and Johnny Invisible
  - Friday 2/18 **Jerry Bonham\*** opening dj for Paul Van Dyk
- Doors Open at 9pm / 21+ only  
\*advance tickets available at [www.grooveslackers.com](http://www.grooveslackers.com)

Wednesday - February 2  
**Party Monster Tour**  
with DJ Keoki and Scott Stubbs  
VIP Movie Screening with Keoki begins at 7pm  
Doors open at 9pm  
Tickets and VIP on Sale Now at [www.grooveslackers.com](http://www.grooveslackers.com)

**This Friday - January 14** upstairs in VUE (SKY entrance)

**DJ Hardware** with resident dj Johnny Invisible and special guest Jacob Clark  
Moanshine Music, Pure Music Label Group  
[www.djhardware.com](http://www.djhardware.com)



In the Cirrus room join Paco, Mike Banks and Tim H.  
Doors open at 9pm/No Cover before 11pm/\$7 after

SKY - 416 Congress Avenue  
visit us online for guest list, info and upcoming events at [www.skyaustin.com](http://www.skyaustin.com)

◆ Citysearch's Best Martini, Best Dance Club, & Best Date Spot ◆  
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# speakeasy

Austin's "Original Swanky Joint"

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**47-PARTY**  
Come check out our new heated, covered rooftop for year-round partying!

- THURSDAY, JAN. 13 **GIRL'S NIGHT OUT WITH JAMES SPEER** (9:30PM)  
FREE COVER FOR THE LADIES
- FRIDAY, JAN. 14 **DYSFUNKSHUN JUNKSHUN** (9:30PM)
- SATURDAY, JAN. 15 **ROTEL & THE HOT TOMATOES** (10PM)
- MONDAY, JAN. 17 **FREE SHOW - R.E.S.** (9:30PM)  
FEATURING JAMES SPEERS
- TUESDAY, JAN. 18 **JAZZ NIGHT - KKQ QUINTET** (9:30PM)
- WEDNESDAY, JAN. 19 **LOW CARB LATIN JAZZ NIGHT**  
**THE BREW** (9:30PM) Salsa Lessons (10:30PM)

**HAPPY HOUR MONDAY THRU FRIDAY 4-7PM**  
COMPLIMENTARY BUFFET • \$3 COSMOPOLITANS, HOUSE WINE, MARGARITAS & BELLINIS

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**47-PARTY!**



**\$10 martinis**  
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@ 5PM

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2 for **TUESDAYS!!**  
2 FOR 1  
**DINNERS**  
ALL DAY  
**TUESDAY**



**LIVE** music with  
**CADAQUES**  
every **wednesday** night





# RED RIVER DISTRICT

## RED RIVER LIVE MUSIC

7 days a week

HEAD HUNTERS  
Bull McCabe's  
Room 710

RED EYED FLY  
BEERLAND  
ELYSIUM  
SIDEBAR

8th St  
Red River Street  
7th St

FREE WFL 50-CENT POOL.  
HAPPY HOUR TL 8PM MONDAY-FRIDAY.

### the side bar

(EVERYBODY NEEDS A LITTLE ON THE SIDE)

602 EAST 7TH ST.  
322.0697

## HEADHUNTERS

www.headhuntersclub.com

THU 1/13 > ERIC TESSMER BAND · PLUMP · ZACK PERRY BAND  
FRI 1/14 > OKLAHOMOS · ROLLER · BLACK NOYAS · 4205 BAND · HAPPY HOUR  
SAT 1/15 > BELLIGERENT 86 · the HATES · CONDEMNED UNIT · UPTOWN CREEPERS · PRBBQ!  
HALO RINGS HER HEAD · HIT by a CAR · ISSUES · HOLE PUNCH SUN 1/16 > the DICKINS · DJ  
WENDY WWAD MON 1/17 > In PRAISE of FOLLY · HELD UNDERWATER · MEVYN TUE 1/18 >  
KARAOKE UNDERGROUND WED 1/19 > TINY LIVESTOCK · ADRIAN · ARIN HAMRE BAND  
free movies! - Thu "Amry of Diesel" · Fri "The Jerk" · Sat "Rock & Roll H5" · Sun "Scanners"  
**"PUNK ROCK BBQ" 5-9pm Sat. 12/4 • FREE FOOD - SIMS BENEFIT**

## Bull McCabe's Irish Pub

714 Red River  
478-4022

## RED EYED FLY

live music  
715 RED RIVER AUSTIN, TEXAS  
RECEIVED ROOM

ALWAYS \$2 LONESTAR & PBR TALLBOYS

Thursday JANUARY 13 **SUBCORE, LUDO UPSIDE, MEND**

Friday JANUARY 14 **SOUTHPAW STOMP**  
BY ANY MEANS NECESSARY, INDIGUST  
DISFIGURED, BLESSED AGONY

Saturday JANUARY 15 **ACTIVATOR, HOGNOSE**  
**DEVOLA, DROPSONIC**

Sunday JANUARY 16 **DON'T FEED THE PIGS**  
**JEREMY PARKER BAND**

Monday JANUARY 17 **MICHAEL INGALLS**  
**STEVIE TOMBSTONE**

Tuesday JANUARY 18 **INDOFIN**  
**GRAVITY TEST**

Wednesday JANUARY 19 **LOVEDRUG**  
**ACTION, ACTION**  
**ETHAN DURELLE**

Thursday JANUARY 20 **THE CUTAWAY**  
**SLOW MOTION PICTURE**  
**THE MERMAID PURSE**  
**MAGNET SCHOOL**

Friday JANUARY 21 **JERRY'S B-DAY BASH**  
**GUN TOTNY MEATEATERS**  
**THE OKLAHOMOS**  
**ROLLER**  
**MORE FIRE**

UPCOMING SHOWS  
127 BROKEN TEETH, MAX CADK, BACKLIT REVOLVER  
128 BITTER TONGUES, TRIUMPH OF ONOMES, HELD UNDERWATER  
THE CONTENDER, CONSIDER THE SOURCE, RICH  
129 BIG BALLS, DRIFTER  
232 BORN TO LOSE, MATCHET TAYLOR, HEAD FANK  
233 POWDERBURN, SOUTHPAW STOMP TEASAG  
235 THE JOHN SPARROW, THE BLACK ANGELS  
RELLAPARKER, THE LORD HENRY

for private parties and info call: 512-474-1084

Open Mon-Fri 5pm-2am  
Sat-Sun 7pm-2am

Happy Hour everyday till 9pm

Booking Wed 5:30-7pm  
Sat 6-7pm

Room 710

THU 1.13 **TOOF**  
**JOHNNY GOBBS**  
**ADA**  
**THE KEG VULTURES**  
7pm: Flato Van Vleck

FRI 1.14 **ECHO SET**  
**THE SARAH GLYNN BAND**  
**THE MYSTERIOUS THEY**  
**KARATE COWGIRL**  
8pm: Tia Carrera

SAT 1.15 **CRANK CO. DAREDEVILS**  
**THE DRUNKS**  
**\$5 ROCK**  
**LOS PLATOS**  
8pm: The Passed Out Flyers / Floozy

SUN 1.16 **CLOSED**  
**WE NEED ME TIME**

MON 1.17 **MARASCHINO**  
**SO FAR GONE**  
Show Starts @ 9pm

TUE 1.18 **HANDSOME MOLLY**  
**SHOOTIN' PAINS**  
**BLACK IRISH**

WED 1.19 **THE RIDDLA MIXTAPE**  
**RELEASE PARTY**  
7pm: The Bearded Glam Diggers

UPCOMING SHOWS  
1.20 The Black Novas, The Lifes, 1.21 Hellos Creed, Dbbe Witch, The Sword, 1.22 Broken Teeth, 1.23 Suplex CD Release Show

## ELYSIUM

705 RED RIVER ST.

THU SPECIAL EVENT! JAN 13  
**RE:CONSTRUCT**  
New Industrial, IDM & EBM  
featuring DJ Prophet, with special  
guests DJs Void & Alptraum

FRI LIVE! JAN 14  
**Lucid Dementia**  
**Shadow Reichenstein**

SAT HAVEN JAN 15  
gothic, industrial, synthpop, eurodance  
DJs VOID & THE GOTHPATHER

SUN retro 80's JAN 16  
**REGRESSION**  
DJs PUMPKIN SPICE & SPIDER LILY

TUE lesbian night JAN 18  
**SAPPHO'S ISLE**  
DJ AMERYKAH

WED LIVE! JAN 19  
**CYLOB**  
**Spuz Kopter**  
**DXM**

UPCOMING EVENTS  
Thu Jan 20 \*LIVE! Shinola,  
Peter Elliot & the Sellouts, Mend, Plinko  
Fri Jan 21 \*LIVE! Stromkern, Iris, CTRL  
21+ only, doors @ 9:30 PM unless specified  
more detailed information available at:  
www.elysiumonline.net (512) 478-2979

## BEERLAND TEXAS

live music arcade

home of the Red River FROZEN MARGARITA!

THU 1.13 **Manikin, Faster Disaster,**  
**very special guests**  
**Invincible Czars 7-9**

FRI 1.14 **Transgressors, Sundresses,**  
**Clutters, I Admit Nothing**  
**Mr. Lewis & the Funeral Five,**  
**Ghostwriter 7-9**

SAT 1.15 **Video Screams, Skullening,**  
**tuxedo Killers, steers,**  
**Animals of the Bible**

SUN 1.16 **Church of the Friendly Ghost Night**  
**e.c.f.a.**

MON 1.17 **Karaoke! no cover 9pm**  
**Al G. solo 7-9**

TUE 1.18 **Daymare, tha**  
**Charlie & Spot 7-9**

WED 1.19 **Karaoke Apocalypse:**  
**DeadMoltleySexMaidens**  
screening *Battle Royale* @7pm

THU 1.20 **Flametrick Subs,**  
**Satan's Cheerleaders**  
**Invincible Czars 7-9**

FRI 1.21 **The Magnificent Six,**  
**no cover**  
**Mr. Lewis & the Funeral Five,**  
**Ghostwriter 7-9**

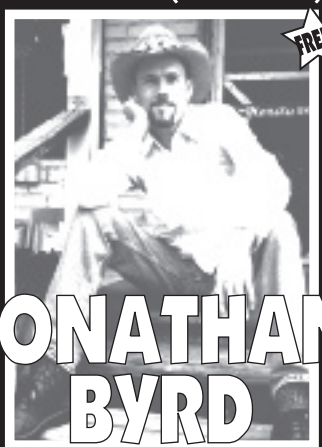
SAT 1.22 **Peelander Z, Svengalls,**  
**Apeshits, Animals of the Bible**

711 1/2 Red River 479-ROCK  
beerlandtexas.com

# THREADGILL'S MUSIC SERIES

**WORLD Headquarters**  
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THURS. Jan. 13 (show @ 7:30)



**JONATHAN BYRD**

SUN. Jan. 16 (11 am til 1 pm)

**BELLS OF JOY**

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TUES. Jan. 18 (7:30 - 10 pm)



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12 GREAT YEARS LIVE MUSIC

THURS 1/13 SZA/PUNK/POP — 8:30 DOORS, SHOW 9  
**33 WEST (DC)**  
FULL SERVICE, MOTIONSIDE DREAMSICKLE, UPTOWN CREEPERS

FRI 1/14 ROCK/POP — DOORS 8:00, SHOW 9  
**THE BLACK ANGELS**  
SQUARES ARE BEST LA LA LAND, BELLAPARKER & MORE

SAT 1/15 ROCK — DOORS 8:30, SHOW 9  
**MERIDIAN POMPEII**  
FOR THOSE WHO KNOW ASTER, FEATHERWEIGHT BURDEN

SUN 1/16 MLK BIRTHDAY — DOORS 7:30, SHOW 8  
**HIPHOP, ROOTS, RAGGA DWZ, DJ BABY G**

TUES 1/18 NON-SMOKING SHOW 8-10 — DOORS 8:00, SHOW 9  
**TRANSPARENCY AND MORE**

WEDS 1/19 ROCK — DOORS 8:30, SHOW 9  
**ROOKIE OF THE YEAR**  
WINED UP RADIO MONDAY IN LONDON & MORE

01/20 - lomita  
01/21 - blaze it up! dancehall reggae  
01/22 - live reggae all night  
01/25 - moving matter  
01/26 - the conversation, beta valentine, almost falling, islow  
01/27 - oddzoc, aphid, peter nevland  
01/28 - balistica, midgetmen, mopa, element, the van

WWW.FLAMINGOCANTINA.COM

club listings << FROM SUNDAY

**SAXON PUB** Bruce Smith & Daniel McKeever, the Resentments, Walter Tragert (7:00)

**SHENANIGANS** Karaoke w/ Billy D

**TAMBALEO** Rubinchik's Yiddische Ensemble (8:00)

**TAZ COUNTRY** Karaoke w/ Big Al

**TEXAS BAR & GRILL** Tony Fant

**THE WATER TANK** Open Mic w/ Andy Lemaster

**TRIPLE CROWN** Open Mic w/ Pat Pankratz & Holly Aiken (9:00)

**Y RESTAURANT & BAR** Jazz Brunch w/ Sara Sharp

**Mon 1 7**

**ANTONE'S** Rob Roy Parnell (6:00); Mark Goodwin & MG3 w/ Bill Maddox; Roscoe, Riley Osbourne, Derek O'Brien, Frosty (11:00)

**ARARAT** Compost (7:00)

**BEERLAND** Karaoke (6:00), Al G. (7:00)

**'BOUT TIME** Karaoke w/ Steve

**CANARY HUT PUB** Karaoke

**THE CANARY ROOST** Karaoke

**CEDAR STREET** Kevin Ahart (6:30), Trent Durham Band (9:30)

**CHEZ ZEE** Rich Demarco

**COMMON INTEREST** Karaoke (9:00)

**CONTINENTAL CLUB** Paris '49 (6:30), Moot Davis & the Cool Deal (9:30), Dale Watson & His Lone Stars (11:30)

**DONN'S DEPOT** Chris Gage

**EDDIE V'S EDGEWATER GRILL** Mac Bynum (7:15)

**EGO'S** Beth Garner, Black Joe Lewis

**ELEPHANT ROOM** Michael Mordecai's Jazz Jam (9:30)

**ETERNAL** Kim & Her Blues Boys, John McVey & the Stumble (8:00)

**FIREHOUSE LOUNGE** DJ AM

**FRIENDS** Catherine Denise, Eric Tessmer (7:00)

**GINNY'S LITTLE LONGHORN SALOON** Billy Dee & Redd Volkaert (9:00)

**GINO'S ITALIAN GRILL** Tommy Hall

**HANOVER'S** Open Mic w/ Corey Michael

**HARD ROCK CAFE** DJ LL

**HEADHUNTERS** Mevyn, Held Under Water, In Praise of Folly

**HICKORY STREET BAR & GRILLE** Karaoke (7:30)

**THE HIDEOUT COFFEEHOUSE** Edward Vasquez (11:30 am)

**HUSTON-TILLOTSON COLLEGE** MLK Day Festival: Silhouette, Ruthie Foster, Zydeco, Dede Priest & the Altar Boyz, Mutekill, All U Need (12:45)

**JACK'S BACKYARD** Karaoke w/ Stars Across Texas (9:00)

**LONGBRANCH INN** Singer-Songwriter Night

**LUCKY LOUNGE** 54 Seconds (9:00)

**LUCY'S ON THE SQUARE** Jared Francis Songwriter Showcase

**MOZART'S COFFEE ROASTERS** John Wilson, Je Renee, Carl Koonce

**NASTY'S** DJ Mel, Baby G

**RED FEZ** DJ In/Verse

**REED'S JAZZ & SUPPER CLUB** Marc Devine (6:00)

**RILEY'S TAVERN** Bonnie & Blythe

**ROOM 710** So Far Gone, Marichino (9:00)

**RUTA MAYA** Breakdancing, Michael Shay

**SAXON PUB** Matt the Electrician, Rock & Roll Vaudeville w/ Guy Fantasy, Blake & Fallon (8:30)

**TEXAS BAR & GRILL** Dawn Maracle

**THE WATER TANK** Acoustic Jam Open Mic w/ Tony Fant

**THE VIBE** Dancin' Bare (10:00)

**Tue 1 8**

**219 WEST** Crucial Prophet

**311 CLUB** Alan Haynes (8:30)

**ARARAT** Sergey

**ARTZ RIB HOUSE** Texas Old Time Fiddlers Jam

**BASTROP SENIOR CENTER** The Kitchen Pickers (6:30)

**BEERLAND** Happy Hour w/ Charlie & Spot (7:00), Black Irish, Shooting Pains, Handsome Molly (9:30)

**BROKEN SPOKE** Hard to Make a Living

**BROWN BAR** DJ Gray (9:00)

**CACTUS CAFE** George Harrison Tribute w/ Ky Hote & Owl (8:00)

**CANARY HUT PUB** Karaoke

**THE CANARY ROOST** Karaoke

**CAROUSEL LOUNGE** Lee Simmons, Jerm Pollet & Owen Egerton

**CEDAR STREET** Eve Monsees & the Exiles (6:00), Texas Eastside Kings (9:30)

**CHARLIE'S** Margaret Wright

**COMMON INTEREST** Karaoke (9:00)

**CONTINENTAL CLUB** Doak Short (5:30), Toni Price (6:30), Weary Boys (11:00)

**CYPRESS FALLS TAVERN** Open Mic w/ Bonnie & Blythe (9:00)

**DONN'S DEPOT** Donn & the Station Masters

**EDDIE V'S EDGEWATER GRILL** Bobby Doyle (7:00)

**EGO'S** Redd Volkaert & Billy Dee (8:30), the Outriders (11:00)

**EL MERCADO'S MUSIC LOUNGE** "Writers Who Rock" Songwriters Night w/ Christine Young, Melissa Mullins (7:00)

**ELEPHANT ROOM** Stanley Smith (6:00), Brannen Temple Fo'tet (9:30)

**ELYSIUM** Sappho's Isle w/ DJ Amerykah

**EMO'S** Lampshade Serenade, Chinese Telephones, Modern Machine, the Dailys

THURS. 1/13: LIVE MUSIC TBA 9PM

FRI. 1/14: THE BLAGGARDS 10PM

SAT. 1/15: DJ GERRY 10PM

SUN. 1/16: OPEN MIC & TEXAS HOLD 'EM

MON. 1/17: TEXAS HOLD 'EM

TUES. 1/18: TEA MERCHANTS

WEDS. 1/19: PUB QUIZ

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**Musicians Register Online**

NOW ONLINE AT [austinchronicle.com/musicreg](http://austinchronicle.com/musicreg)

**SXSXW is looking for highly motivated and organized volunteers to work on several music production crews during this year's music festival.**

Individuals with production experience are needed to stage manage at SXSW music venues. Responsibilities will include communication with artists regarding their showcase and keeping the bands on schedule at your assigned venue during the festival.

Stage Crew volunteers are needed to work in the SXSW venues assisting the Stage Manager with the showcases. Stage Crew volunteers require less experience than Stage Managers.

The Special Venues Crew is a roaming team that assists clubs in need of additional staff in the evenings. This crew also assists at the Town Lake Stage at Auditorium Shores, and other special events. This crew handles lines and crowds at venues.

All Music Production volunteers must be 21+. If interested in a Stage Manager position, email Jimmy Grumbles at [jimmy@sxsw.com](mailto:jimmy@sxsw.com) or call (512) 467-7979 x228. Stage Crew and Special Venues Crew applicants, please visit the volunteer website, fill out an online application, and attend the Volunteer Call on Jan. 23 at the Hilton. For more information and to fill out an online application, visit [www.sxsw.com/volunteer](http://www.sxsw.com/volunteer).

**CHEATHAM STREET WAREHOUSE**  
Austin's far-out music hall in San Marcos

THU: **FOSCOE JONES (LADIES FREE)**  
FRI: **SHELLEY KING BAND**  
SAT: **GRANT MAZAK**  
SUN: **ISLAND TEXAS 4-8PM**

EVERY MON: **SOUTH AUSTIN JUG BAND**  
TUE: **WALT WILKINS, KENT FINLAY & SAM BAKER**  
EVERY WED: **KENT FINLAY'S SONGWRITERS CIRCLE**

..... **COMING** .....

1/21: **BONNIE & BLYTHE**  
1/22: **BIG SQUARE SUN**  
1/25: **THE HUDSONS**

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Waterloo Records • FactoryPeople on S. Congress  
\*\*\*\*\*  
FRI 1/14/5 .....NON-SMOKING SHOW SHOW 10PM

**ATTACK FORMATION**  
**GORCH FOCK**  
**ATTIC TED**  
\*\*\*\*\*  
SAT 1/15/5 .....ALL AGES - NON-SMOKING.....SHOW 10PM

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LIVE MUSIC VENUE  
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**GREAT FOOD**  
FULL BAR-ALL AGES!

**THURSDAY 1-13** 8-10PM NO COVER!  
*the CORNELL HURD band*

**FRIDAY 1-14** 8:30-10:30PM • \$5 COVER  
**PATRICA VONNE**  
6:30-7:45 MELANCHOLY RAMBLERS

**SATURDAY 1-15** 8:30-10:30PM • NO COVER!  
**SHELLEY KING BAND**  
6:30-7:45 AARON HAMRE BAND

**SUNDAY 1-16** 8-10PM • \$5 COVER  
**ESTEBAN 'STEVE' JORDAN**

**TUESDAY 1/18** 8-10PM NO COVER! **TEXAS SWING KINGS**  
**WEDNESDAY 1/19** 8-10PM NO COVER! **L'L BIT & the CUSTOMATICS**

**THURSDAY 1-20** 8-10PM • NO COVER!  
*the CORNELL HURD band*

**FRIDAY 1-21** 8:30-10:30PM • \$8 COVER  
**DALE WATSON**  
7-8PM DUNCAN WALTERS

**COMING SOON:**  
TEXAS RADIO 1/25  
JAYSON BAYLES 1/26  
JANE BOND 1/28  
SCOTT H. BIRAM 1/29  
THE GOURDS 1/29

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\*\*\*\*\*  
FRI 1/21/5 .....TIX @ [WWW.FRONTGATETICKETS.COM](http://WWW.FRONTGATETICKETS.COM)

**DRUMS & TUBA**

**THAT ONE GUY**  
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\*\*\*\*\*  
SAT 1/22/5 .....TIX @ [WWW.FRONTGATETICKETS.COM](http://WWW.FRONTGATETICKETS.COM)

**ENDOCHINE DYNAH**  
BLACK TIE DYNASTY  
\*\*\*\*\*  
1/26/5 .....TIX @ [WWW.FRONTGATETICKETS.COM](http://WWW.FRONTGATETICKETS.COM)

**ALBUM LEAF**

**I LOVE YOU BUT I'VE CHOSEN DARKNESS**  
\*\*\*\*\*  
1/31/5 .....TIX @ [WWW.FRONTGATETICKETS.COM](http://WWW.FRONTGATETICKETS.COM)

**EISLEY**  
THE ELECTED ★ THE COLOUR  
\*\*\*\*\*  
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1/28/5 - blue fish presents PAPA GROWS FUNK  
1/29/5 - BROWNOUT! a grupo fantasma funk project  
the ozomatli / grupo fantasma after-party  
2/4/5 - URSULA 1000 2/5/5 - SHEARWATER / WILL JOHNSON  
2/11/5 - AMERICAN ANALOG SET / PAUL NEWMAN  
2/12/5 - MASON JENNINGS 2/24/5 - THE SECRET MACHINES  
3/11/5 - SLOBBERBONE FINAL AUSTIN SHOW  
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**February 13, 2005**

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222 E. SIXTH ST. (CORNER OF 6TH & SAN JACINTO) 474-ROCK

club listings ◀◀ FROM TUESDAY

**ETERNAL** The Texcellorators (8:00)  
**EVANGELINE CAFE** Brennen Leigh (6:00)  
**FADÓ** Tea Merchants (8:00)  
**FIREHOUSE LOUNGE** DJ Toddy B, DJ J.A.M.O.N.  
**FLAMINGO CANTINA** Transparency  
**FLIPNOTICS COFFEESPACE** Erik Hokkanen's Laboratory (8:00)  
**FRIENDS** Erin Jaimes & Her Bad Habits, Alan Haynes (7:30)  
**GIDDY UP'S** Knaak Attack  
**GINNY'S LITTLE LONGHORN SALOON** Roger Wallace (9:00)  
**GINO'S ITALIAN GRILL** Stop the Truck  
**GRAFFITI'S BAR & GRILL** Open Mic (8:00)  
**HEADHUNTERS** Karaoke Underground  
**HOLE IN THE WALL** Erin Condo, Kevin Brown, Bill Jerram (9:00)  
**JOE'S GENERIC** The Mighty Orq, Alan Haynes  
**JOVITA'S** Texas Swing Kings  
**LONGBRANCH INN** People Skills  
**LUCKY LOUNGE** Boombox w/ Carlos Sosa, John Pointer (11:00)  
**LUCY'S ON THE SQUARE** Brandon Jenkins, Jackson Parten  
**THE OFFICE LOUNGE** Karaoke w/ Billy D  
**OSLO** Hedda Layne  
**POODIE'S HILLTOP BAR & GRILL** Troubadillos  
**THE PUB** Karaoke w/ Justin  
**RED EYED FLY** Don't Feed the Pigs  
**RED FEZ** Twist Up w/ DJ Manny  
**REED'S JAZZ & SUPPER CLUB** Denia Ridley (6:30)  
**RILEY'S TAVERN** Bo Carter & Adam Lamar  
**ROADHOUSE** Meter Peakers  
**ROOM 710** Black Irish, Shootin' Pains, Handsome Molly  
**ROSS' OLD AUSTIN CAFE** T.R. Sterzing  
**RUTA MAYA** Poetry, Music Open Mic (6:00)  
**SAHARA NIGHTCLUB** Improv Jazz

**SARADORA'S COFFEEHOUSE AND EMPORIUM** Jim Ivy's Jinxstreet Band (7:00)  
**SAXON PUB** Denim (6:00), Amy Atchley, Brent Adair, Caliche Dust (8:00)  
**SHENANIGANS** Karaoke w/ Rae Rae  
**SPEAKEASY** KKQ (9:30)  
**TAMBALEO** Laura Scarborough, Ohn (10:00)  
**TAVERN ON THE GRUENE** Songwriters Open Mic w/ Jerry Martin & Sam Sanchez (8:00)  
**TEXAS BAR & GRILL** Dawn Maracle  
**THE WATER TANK** Karaoke w/ RJ  
**TROPHY'S** Singer-Songwriter Showcase w/ Jason Weems, Jason Freed, Bill Davis  
**WHISKY BAR** Troy Dillinger & Taxi (9:00)

**COMMON INTEREST** Karaoke (7:00)  
**CONTINENTAL CLUB** Gary Clark Jr. (6:30), Jon Dee Graham (10:30), James McMurtry (12mid)  
**CUBA LIBRE** Havana Nights w/ the Cadaques (8:00)  
**CYPRESS FALLS TAVERN** Jam Night w/ Dennis Lee  
**DONN'S DEPOT** Chip Dolan & Marvin Dykhuis  
**THE DRISKILL** Kirk Hale  
**EDDIE V'S EDGEWATER GRILL** Bobby Doyle (7:00)  
**EGO'S** Austin Poetry Slam, Shane Bartell's Love Seat (8:00)  
**ELEPHANT ROOM** Jazz Pharoahs (6:00), Monster Big Band (9:30)  
**ELYSIUM** Resurrection w/ DJ Argo, DJ Spider Lily  
**EMO'S** Dreamt the End, Mend, Housewife CD Release, Volume  
**ETERNAL** Walter Higgs & the Shuffle Pigs  
**FIREHOUSE LOUNGE** Centro w/ Richard Henry, Luis Ramirez  
**FLAMINGO CANTINA** Monday in London, Wined Up Radio, Rookie of the Year  
**FLIPNOTICS COFFEESPACE** Kevin Carroll, Craig Marshall  
**FRIENDS** John McVey & the Stumble (10:30)  
**GIDDY UP'S** Jackson Taylor  
**GINNY'S LITTLE LONGHORN SALOON** Justin Trevino  
**GINO'S ITALIAN GRILL** Open Mic w/ Rusty Wier  
**GRAFFITI'S BAR & GRILL** Karaoke w/ Steve & Ian (8:00)  
**GUADALAJARA RESTAURANT & CANTINA** El Mariachi y la Compania (6:00)  
**HEADHUNTERS** Arin Hamre Band, Adrian, Tiny Livestock  
**HILLTOP TAVERN** Open Mic  
**JOE'S GENERIC** Swamp Sauce, Pride & Joy  
**JOVITA'S** Li'l Bit & the Customatics  
**LAS PALOMAS** Javier Chaparro, Rick McRae, Terry Hale, Art Kidd (6:30)  
**LUCKY LOUNGE** Primm (9:00)  
**LUCY'S ON THE SQUARE** Electric Mayhem  
**MIDTOWN LIVE** Karaoke w/ Ro' Black (8:00)

Wed 19

**219 WEST** The SG Project (10:00)  
**311 CLUB** Dewayne Davis (8:30)  
**AGAVE** Eli Jackson, Eric Tessmer (10:00)  
**ANTONE'S** The Hackensaw Boys, Camper Van Beethoven  
**ARARAT** Crying Monkeys (8:00), Laura Scarborough (8:00)  
**ARTZ RIB HOUSE** Shelley King  
**AUSTIN'S PIZZA** Natalie Zoe Jazz Trio (8:00)  
**BEERLAND** Karaoke Apocalypse: Dead Motley Sex Maidens  
**BROKEN SPOKE** Cella Blue w/ the White Ghost Shivers  
**BROWN BAR** DJ Manny  
**CACTUS CAFE** Vance Gilbert  
**CAFE MUNDI** Matt the Electrician, Southpaw Jones, Bruce Hughes (8:00)  
**CANARY HUT PUB** Karaoke  
**THE CANARY ROOST** Karaoke  
**CAROUSEL LOUNGE** Nakia, Leo Rondu  
**CEDAR STREET** Trent & Dave (6:00), Juice (9:30)  
**CHEATHAM STREET WAREHOUSE** Kent Finlay's Songwriters Circle  
**CIRCLE COUNTRY CLUB** Karaoke (8:00)  
**COFFEE CREATOR** Je Renee, Cheryl, John Wilson (8:30)

# live music nightly

JANUARY		Happy Hour 6-8 *		Headliners 9:30	
		Day	Headliner	Day	Headliner
thur	13	Gaila Trickey	●	Sauce	
fri	14	John Pointer	●	Sauce	
sat	15		●	Duck Soup	
sun	16		●	Les & the Funk Mob	
mon	17	Slow Train	●	Trent Durham Band	
tue	18	Eve Monsees	●	East Side Kings	
wed	19	Trent & Dave	●	Juice	

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**FRI. JAN. 14 THE WILDCARDS**  
**SAT. JAN. 15 FAT DOG**  
**SUN. JAN. 16 (7-11 PM) KARAOKE WITH STORMY**  
**FRI. JAN. 21 TBA**  
**SAT. JAN. 22 AMERICAN THIGHS**

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 THUR-SAT 11:30AM-2AM  
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**THU., JAN. 13 CHAPARRAL w/ JEFF HUGHES**  
**FRI., JAN. 14 GARY P. NUNN**  
**SAT., JAN. 15 BRUCE ROBISON**  
**TUE., JAN. 18 HARD TO MAKE A LIVING NO COVER**  
**WED., JAN. 19 CELLA BLUE & WHITE GHOST SHIVERS**

PHOTO BY M. DAPRA

**TATTOO CONVENTION WEEKEND!**  
 FREE WITH BADGE TO THE CONVENTION  
 \*\*\* JANUARY 13-16 \*\*\*

**THURSDAY, JANUARY 13**  
**RANK AND REVUE ANNIVERSARY PARTY**  
 FEATURING

**INSIDE**  
 BULEMICS • DISENGAGE  
**MADE OUT BABIES** (JOURNALS BY DJ FREDERICK ALBERTO)  
 GO FAST • SCOTT BIRAM • BLOOD OF PATRIOTS  
 ME VS. EVERYBODY • POSSUMBELLY

**OUTSIDE**  
 BROKEN TEETH • CRANK COUNTY DAREDEVILS  
 GRADY • ROCKLAND EAGLES  
 IGNITOR • PINK SWORDS  
 DICKINS  
 MUSIC FROM 7:30PM - 2AM  
 TATTOO CONVENTION OPENING NIGHT PARTY

**FRIDAY, JANUARY 14**  
**FLAMETRICK SUBS**  
 WITH SATAN'S CHEERLEADERS  
 HOTROD HILLBILLIES • IRISH BROTHERS

**SATURDAY, JANUARY 15**  
**INSIDE**  
**DIXIE WITCH**  
 AMPLIFIED HEAT • FULL STRIDE  
 GUN TOTIN' MEAT EATERS  
**OUTSIDE (SEPARATE SHOW)**

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 DJ DREZ TICKETS AVAILABLE  
 FIRST 25 LADIES (21+) GET A FREE DRINK!

**SUNDAY, JANUARY 16**  
**THROWRAG**  
 APPLICATORS • THE ENDS  
 THE WINKS • BLACK EARTH  
 MUSIC AT 9PM

**MONDAY, JANUARY 17 CLOSED**

**TUESDAY, JANUARY 18**  
**THE DAILYS**  
 (CD RELEASE)  
 MODERN MACHINES  
 CHINESE TELEPHONES  
 LAMPSHADE SERENADE

**WEDNESDAY, JANUARY 19**  
**VOLUME**  
**HOUSEWIFE** (CD RELEASE)  
**MEND • DREMT END**  
**FREE \$5 FOR MINORS**

**COMING SOON**

• 12 THE DAILY (CD RELEASE) • 13 THE DAILY (CD RELEASE) • 14 THE DAILY (CD RELEASE) • 15 THE DAILY (CD RELEASE) • 16 THE DAILY (CD RELEASE)  
 • 17 THE DAILY (CD RELEASE) • 18 THE DAILY (CD RELEASE) • 19 THE DAILY (CD RELEASE) • 20 THE DAILY (CD RELEASE) • 21 THE DAILY (CD RELEASE)  
 • 22 THE DAILY (CD RELEASE) • 23 THE DAILY (CD RELEASE) • 24 THE DAILY (CD RELEASE) • 25 THE DAILY (CD RELEASE) • 26 THE DAILY (CD RELEASE)  
 • 27 THE DAILY (CD RELEASE) • 28 THE DAILY (CD RELEASE) • 29 THE DAILY (CD RELEASE) • 30 THE DAILY (CD RELEASE) • 31 THE DAILY (CD RELEASE)

\*TICKETS ARE SOLD ONLINE THROUGH [www.emosustx.com](http://www.emosustx.com) OR YOU CAN BUY THEM AT WATERLOO RECORDS

**THURSDAY, JANUARY 20**  
**AESOP ROCK**  
 (ONLY TX SHOW)

**MR. LIF**  
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 TICKETS AVAILABLE

**FRIDAY, JANUARY 21**  
**ARCADE FIRE**  
**FINAL FANTASY**  
 ARCADE FIRE ON AT 11PM SWAMP  
 STICK AROUND FOR THE AFTERPARTY WITH  
 ZYNOS AND PRINCE KLASSEN  
 TICKETS AVAILABLE

**SATURDAY, JANUARY 22**  
 \*\*\*\*\*EARLY SHOW\*\*\*\*\*  
**PEDRO THE LION**  
 EARLIMART  
 TICKETS AVAILABLE  
 DOORS AT 5:30PM, SHOW AT 6PM

**INSIDE**  
**THE THERMALS** (JUN POP)  
**MS. LED**  
**THE FALL COLLECTION**  
 GOOD TIMES CRISIS BAND  
 TICKETS AVAILABLE

**OUTSIDE**  
**GRUPO FANTASMA AND MORE**  
**SUNDAY, JANUARY 23**  
**GAMES AND THEORY**  
**TBA • TUXEDO KILLERS**  
 THESE MEN ARE LIARS

**JANUARY 24 & 25 CLOSED**

**WEDNESDAY, JANUARY 26**  
 \*\*\*\*\*EARLY SHOW\*\*\*\*\*  
**LETTER KILLS**  
**ROSE HILL DRIVE**  
**STUTTERFLY • THIS SIDE UP**  
**HOT LIKE A ROBOT**  
 DOORS AT 4PM, SHOW AT 4:30PM

**STEERS**  
 AWESOME COOL DUDES  
 OH, BEAST! • ASSACRE

**THURSDAY, JANUARY 27**  
**THE STINGERS**  
 JERM POLLET & THE TOTAL FOXES  
 CAPTAIN BRINGDOWN AND THE BUZZKILLERS

**FRIDAY, JANUARY 28**  
**CEX**  
**ALOHA • WEATHER** (TX ANNOUNCE)  
**SATURDAY, JANUARY 29**

**INSIDE**  
**SEVERED HEAD OF STATE**  
**BURY THE LIVING**  
 KRUMBUMS • LAUGHING DOGS

**OUTSIDE**  
**YUPPIE PRICKS** (TX RELEASE)  
 YOUNG HEART ATTACK  
 THE PUT DOWNS • BLACK NOVAS



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Friday 1/14, 10pm



**Two Tons of Steel**

Saturday 1/15, 10pm



**Doug Supernaw**

Thursday 1/20, 9:30pm




Miss **Lavelle White**

Friday 1/21, 10pm



**Lou Ann Barton**

Saturday 1/22, 10pm



**JANE BOND**

**10¢ Shrimp**  
**25¢ Oysters**  
 4-7 PM, EVERY DAY  
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 6TH & LAMAR  
 9-1AM EACH TUES. KARAOKE NIGHT \$2 DOMESTIC DRAFTS  
 6-8PM EACH THUR. HAPPY HOUR W/ THE HUDSONS  
 \*FRI., JAN. 14\*  
**ALTEZA** \*SAT., JAN. 15\*  
**SONGWRITER CONSPIRACY SHOWCASE**  
 MARILYN RUCKER, JEFFRY GLENN TVERRAS, JAN SEIDES, STEVE BROOKS  
 \*FRI., JAN. 21\*  
**BACKROAD 203** \*SAT., JAN. 22\*  
**CIRCLE IN A SQUARE**  
 38TH & MEDICAL PARKWAY  
 \*FRI., JAN. 14\*  
**BRUCE JONES AND THE MONOTONES** \*SAT., JAN. 15\*  
**MIKE AUSTIN**  
 \*FRI., JAN. 21\*  
**RIO COUNTY** \*SAT., JAN. 22\*  
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Wednesday, January 12  
**DUKIE**  
**THE OCCIDENTALS**  
**GHOST OF THE RUSSIAN EMPIRE**  
**AND START WEST**

Thursday, January 13  
**RIGG**  
**SOUL STRUNG**  
**WHORE OF BABYLON**  
**SYSTEMS OF PSYCHOSIS**

Friday, January 14  
**DYNAMITE BOY**  
**FIREKILLS**  
**GOOD IN THE SACK**  
**SKATE AROUND CHIPPY**  
**COURAGE UNDER CHAOS**

Saturday, January 15  
**HATCHETWORK**  
**MELANOMA**  
**JACKKNIFE** (TX)  
**NUMERIC PLAGUE**  
**VOWS IN ASHES**

Sunday, January 16  
**The Reliquin of Cheppe Party**  
 (TX)  
**RUINS OF BROADWAY**  
**THE CHEESUS**

Wednesday, January 18  
**DAVE MADDEN**  
 148R Houston

Thursday, January 20  
**NATCHET TAYLOR**  
**SKYLAR BLUE**  
**SADBERT**  
**HERE'S TO NOTHING**

Friday, January 21  
**TITIS ESCAPE**  
**OCEANUS**  
**DRYLINE** (TX)  
**THE KILLING WORD**  
**THE MALCONTENT PARTY**  
**BEDLAM**

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**eve monsees**  
NO COVER!  
FRI JAN 14, 8PM



**GUY FORSYTH**  
SAT JAN 15 8PM

UPCOMING SHOWS:  
1/21 ROB MILLER  
1/22 GARY CLARK JR

**THE HOLE IN THE WALL**  
Live Music Since 1974



**NO COVER CHARGE**  
**HAPPY HOUR Mon-Fri 1-7**  
*Thursday, Jan. 13, 8pm*  
**EVE MONSEES & THE EXILES**  
**ELIZABETH MCQUEEN**  
All pitchers on special  
*Friday, Jan. 14, 10pm*  
**VACATION GOLD**  
**SUMMER WARDROBE**  
**NEW MOONS**  
\$3 Jager, \$1.50 Pearl, Pabst, High Life  
*Saturday, Jan. 15, 10pm*  
**THE INNOCENT**  
**THE SUNDRESSES**  
**THE TRANSGRESSORS II**  
Pitcher & Shot Specials During the Game  
*Sunday, Jan. 16, 9pm*  
**THE VAN**  
**ANN MARIE'S CLOUD 8**  
**FLOOZY**  
Cheap Pitchers during NFL Games  
*Monday, Jan. 17*  
**\$1 DOMESTIC BEERS, \$2 WELLS,**  
**\$2 PREMIUM BEERS**  
*Tuesday, Jan. 18, 9pm*  
**JAMES ANTHONY**  
**ERIN CONDO**  
**KEVIN BROWN**  
**BILL JERRAM**  
\$4.50 Lone Star Pitchers with Student I.D.  
*Wednesday, Jan. 19, 10pm*  
**BLACK JOE**  
**DJ MIGUEL**  
477-4747 • 2538 Guadalupe  
www.holeinthewallaustin.com

club listings < FROM WEDNESDAY

**MULLIGAN'S** Karaoke w/ Mr. K (9:00)  
**NAT'S PUB** Feeding 5000  
**NORTH BY NORTHWEST** Natalie Zoe & Beth Garner (6:00)  
**OSLO** DJ Avatar  
**PLUSH** Get Broke: DJ Merrick Brown, DJ Tyler, DJ Will B. (10:00)  
**POODIE'S HILLTOP BAR & GRILL** Open Mic w/ Jimmy Lee Jones  
**RAGGEDY ANNE'S** Karaoke  
**REDRUM** 14er, Dave Madden  
**REED'S JAZZ & SUPPER CLUB** Marc Devine Trio (7:00)  
**RILEY'S TAVERN** Songwriters Open Mic w/ Stephanie & Matt, J.R. Castro  
**ROADHOUSE** Karaoke w/ Billy D  
**ROOM 710** Bearded Clamdiggers, Riddla Mixtape Release Party  
**ROSS' OLD AUSTIN CAFE** Glenn Collins  
**ROY'S AUSTIN** Lucky Strikes  
**RUTA MAYA** Chris Vestre  
**SAENGERHALLE** Back Porch Wednesday w/ Ryan Bingham  
**SAHARA NIGHTCLUB** Neo-Soul Lounge & Poetry Reading Open Mic (7:30)  
**SAKÉ ON SIXTH** Get Broke Wednesdays w/ Merrick Brown  
**SARADORA'S COFFEEHOUSE AND EMPORIUM** Blazt (7:00)  
**SAXON PUB** Brian Hankins, Love County, Rock Bottom Choir (8:00)  
**SHOOTERS BILLIARDS** Karaoke w/ Shawn the Kid (8:00)  
**SPEAKEASY** The Brew, Salsa Lessons (9:30)  
**T.C.'S LOUNGE** The Leghounds (9:00)  
**TAMBALEO** Hip Hop Karaoke  
**TEXAS BAR & GRILL** Lee Person  
**VUE** DJ AM  
**WATERLOO ICE HOUSE** Ptarmigan  
**WATERLOO RECORDS** Camper Van Beethoven (5:00)  
**Z'TEJAS GRILL** Stephen Doster (6:00)

**Thu 20**

**311 CLUB** Gilson Viator, Joe Valentine & Lynn (8:30)  
**ALICE'S RESTAURANT** Bear's Songwriters Jam, Flying W Bunkhouse Band, Greg Klyma  
**ALLIGATOR GRILL** Miss Lavelle White  
**ANTONE'S** Austin Hip-Hop Revolution w/ Mirage, Element, Global, Haps, Zeale 32, DJ Brotha K, DJ Tats, DJ Kunal M  
**B.D. RILEY'S PUB** Zak Perry  
**BEERLAND** The Invincible Czars (7:00), Flametrick Subs (9:30)  
**BOOMERZ** Jamie  
**BROKEN SPOKE** Chaparral w/ Jeff Hughes  
**CACTUS CAFE** Caroline Herring (8:00)  
**CANARY HUT PUB** Karaoke  
**THE CANARY ROOST** Karaoke  
**CAROUSEL LOUNGE** Underwater Sleep Project, the Hummingbirds  
**CEDAR STREET** Gaila Trickey (6:00), Sauce (9:30)  
**COMMON INTEREST** Karaoke (7:00)  
**CONTINENTAL CLUB** Denny Freeman (6:30), Holiday, Andrew Duplantis & the Unfaithfuls, Moonlight Towers (10:00)  
**COPA BAR & GRILL** The Brew  
**D&L'S TEXAS MUSIC CAFE** Joel Melton  
**DONN'S DEPOT** Murphy's Inlaws  
**EGO'S** Small Stars Revue, 2 Hoots & a Holler (8:30)  
**ELEPHANT ROOM** Steve Geraci Quartet (9:30)  
**EMO'S** Assasyn Dynasty, odD Complex, Word Association, Mr. Lif, Aesop Rock  
**EVANGELINE CAFE** Mandy Mercier (8:00)  
**FLIPNOTICS COFFEESPACE** Sheboygan, Johnny Goudie  
**THE FOUNDATION** Coy West  
**FOX & HOUND** Bo Reynolds & Woody Russell  
**GIDDY UP'S** Bobby Pounds (4:00), Open Mic w/ Ted & Roy (8:00)  
**GINNY'S LITTLE LONGHORN SALOON** Dale Watson  
**GINO'S ITALIAN GRILL** Tony Campise CD Release

**HANOVER'S** Karaoke  
**HOLE IN THE WALL** The Sapphires, Ransom Tullis, James Anthony (10:00)  
**LUCKY LOUNGE** Ian McLagan's Four Guys Walk Into a Bar, w/ Scrappy Jud, Don Harvey, Mark Andes (6:00), Dragonfly Jones (9:30)  
**LUCY'S ON THE SQUARE** Dahebegebees  
**MOMOS** Rachel Loy, Stephen Clarke, Ryan Desiato, Aury  
**MOTHER EGAN'S IRISH PUB** Anti-Inaugural Ball/Crawford Peace House Benefit w/ the Therapy Sisters, Jerm Pollet & the Total Foxes (7:00)  
**THE OFFICE LOUNGE** Karaoke w/ Raquel  
**PLUSH** DJ Phytteen  
**THE PUB** Karaoke w/ Al  
**REDRUM** Here's to Nothing, Sadbert, Skylar Blue, Natch Taylor,  
**REED'S JAZZ & SUPPER CLUB** Marc Devine Trio w/ Denia Ridley (6:30)  
**RILEY'S TAVERN** Karaoke  
**ROADHOUSE** Open Jam w/ Mojo (8:00)  
**ROOM 710** Flato Van Vleck, Me vs. Everybody, the Bricks ATX, the Lifters, Black Novas  
**SABA BLUE WATER CAFE** Jeff Strange (10:00)  
**SAENGERHALLE** Open Mic w/ Sean Palen & Gerald Dennison  
**SAKÉ ON SIXTH** Aaron Morris & Coy West  
**SAXON PUB** James Hand (6:00), Carolyn Wonderland, George Devore (8:00)  
**SHENANIGANS** Billy D  
**SKY LOUNGE** Retro Thursdays w/ DJ Def M  
**STUBB'S** Long Beach Shortbus  
**TEXAS BAR & GRILL** Open Mic  
**THREADGILL'S WORLD HQ** Calvin Russell (8:00)  
**TREE HOUSE ITALIAN GRILL** Herschel Moody  
**VUE** DJ AM  
**WATERLOO ICE HOUSE SOUTH** The Hudsons (6:00)  
**Z'TEJAS GRILL** Thomas Hughes & Mike Malone (6:00)



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**MONDAY-FRIDAY • 11AM-5PM**

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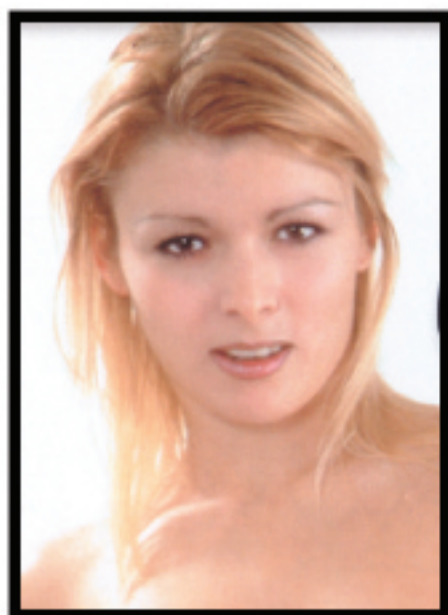
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7:00 PM Curtain • 18+ only, please!  
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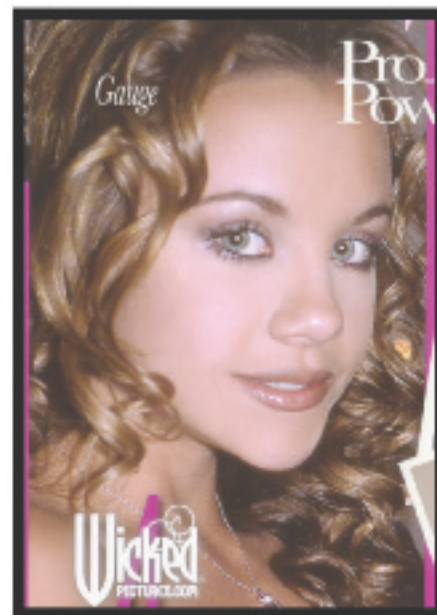


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## HAPPY NEW YEAR

— FEATURING —  
TWO FOR ONE TABLE DANCES  
TUESDAYS 2-8PM

### OUR KITCHEN IS OPENING NEXT MONTH!

**WEDNESDAY**  
\$4 TUACA  
SHOTS  
2-8PM

**THURSDAY**  
\$4 JÄGER  
BOMBS  
2-8PM

**MONDAY**  
FREE  
GIVEAWAYS  
EVERY HOUR  
2-8PM



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18 AND UP - FRIDAY & SATURDAY 2AM-4AM

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**\$2.99 STEAK & FRIES SPECIAL** EVERY DAY NOON-6PM

MONDAY MADNESS

**\$5 DANCES** 7-11PM

TUESDAY

**\$10 DANCES** ALL DAY & NIGHT

WEDNESDAY OIL WRESTLING

**10:30 PM-12:30 AM** 2 BOUTS

THURSDAY

**2 FOR 1 DANCES**

FRIDAY & SATURDAY  
**OPEN TIL 5AM**

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**\$10 COVER & \$10 DANCES**

# X.T.C. CABARET

**\$1 SHOWTIME M-F** 12:30 • 1:30 • 2:30 • 5:30

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# COMICS

## TROUBLETOWN

BY LLOYD DANGLE

THERE'S A NEW BOOK OUT THAT THEORIZES THAT ABRAHAM LINCOLN WAS GAY.

UNFORTUNATELY, THERE ARE OBVIOUSLY NO QUEERS ALIVE FROM 1860 TO HELP US CONFIRM OR REFUTE IT...

HISTORIANS ALL AGREE THAT LINCOLN DID FREQUENTLY SLEEP WITH OTHER MEN IN THE SAME BED.

THE SPRINGFIELD SHOP OWNER, JOSHUA SREED

AND THERE IS SOME EVIDENCE THAT HE MAY HAVE LIKED TO STAY AT THE OLD SOLDIERS HOME FOR MORE THAN THE SHUFFLEBOARD.

NOW I KNOW WHY THEY CALL YOU RAIL SPLITTER.

BUT DOUBTERS POINT OUT THAT IT WAS NOT UNCOMMON FOR A HARDY FRONTIERSMEN TO SHARE A BED.

WHICH ONE OF YOU BITCHES IS GOING TO START THE COFFEE?

THE WORD "HOMOSEXUAL" DIDN'T EXIST; LINCOLN WOULDN'T HAVE HAD TO HIDE IT—EVEN FROM HIS FELLOW REPUBLICANS!

GENTLEMEN, I HAVE A HUMOROUS ANECDOTE I HEARD FROM A STABLE HAND I BEDDED DOWN LAST NIGHT...

THE CUTE ONE?

IF YOU WERE GAY IT MEANT YOU WERE HAPPY. IF YOU WERE QUEER, YOU WERE TALL AND GAWKY WITH ENORMOUS EARS. LINCOLN WAS BOTH!

I SHOULD WARN YOU, I'M 3/2 PART NEGRO.

©2005 WWW.TROUBLETOWN.COM

## TOO MUCH COFFEE MAN

BY SHANNON WHEELER

WHAT'S THAT LIGHTBULB DOING ON THE TABLE?

I'M NOT A LIGHTBULB, I'M AN IDEA.

I DON'T GET IT.

INSPIRATION!

I'LL SHOW YOU.

NOW I GET IT!

©2005 WWW.TROUBLETOWN.COM



## BITTER YETI IN THE CITY

©2004 BY JASON STOUT  
WWW.JASONSTOUT.COM

WOW, THE OLD STOVE IS WORKING AGAIN!

YEAH...

WHO WOULD HAVE THOUGHT THAT YOUR OLD DEAD HEART COULD PROVIDE SUCH A (HEAP AND UNPLEASANT FUEL SOURCE?

...KEEP THE F---IN' THING. IT'S BETTER THIS WAY -- THERE'S A REFRESHING BREEZE IN MY CHEST CAVITY NOW.

## MR. SMARTY PANTS KNOWS



The maroon Volkswagen Kharman Ghia convertible driven by Mike Myers in *So I Married an Axe Murderer* is the same one driven by Robert Redford in *Sneakers* (1992).

**Snickers was the favorite pony of the Mars children (and later their favorite candy bar).**

The world's longest nonstop flight is from Singapore to New York.

**According to one film critic, no women are killed in any of the three *Jurassic Park* films. Only men are killed.**

According to the 1955 AT&T/Bell publication *Notes on Nationwide Dialing*, people and businesses with phone numbers beginning in a "45" should use one of the following exchange names: GLadstone, GLencourt, GLendale, GLenview, or GLobe. A list of exchange names can be found at [www.ourwebhome.com/TENP/Recommended.html](http://www.ourwebhome.com/TENP/Recommended.html).

The above is information that Mr. Smarty Pants read in a book, a magazine, or the newspaper; heard on the radio; saw on television; or overheard at a party. Got facts? Write to Mr. Smarty Pants at the Chronicle, or e-mail [mrpants@austinchronicle.com](mailto:mrpants@austinchronicle.com).



**DRIVERS** National free publication company seeks P/T experienced contract drivers to deliver free publication on established route in the Austin and Surrounding areas. Great income supplement. Qualified persons contact janelson@bwwonline.com or fax 512-303-0461.

**FREE ADS** Looking for a roomate? Want to unload that old refrigerator? Fax us your 30 word ad by Friday, 5 pm in Motor, Roommates, For Sale, or Musician's Referral & we will run it free for two weeks. Please include your name, address & phone number or the ad will not run. This offer is limited to non-business advertising only.

Fax: 512-458-6910

**GENERAL**

**NO SUITS!  
NO TIES!**

Ready for a change? Life's not been fair and you need a break? Do you have the desire to be the boss, and the willingness to start at the bottom and work to the top? Must be free to travel coast-to-coast year round. No commitments, no ties and a no fear attitude required. Exp. in sales or mgmt. helpful but not necessary. Contact Leigh Ann at 800-655-2505, 9-5 EST. EOE

**GOVERNMENT JOBS** - Earn \$12-\$48.00/HOUR. Available with full medical/ dental benefits, and paid training on clerical, administrative, law enforcement, homeland security, wildlife, more! 1-800-320-9353 x2001. (AAN CAN)

**INSTRUCTORS** Hip-hop, folklorial, Step, or jazz

**DANCE, CHEER,  
or SELF-DEFENSE/  
KARATE instructor,**

**TUMBLING or  
GYMNASTIC  
COACH**

If you have experience in any one of these areas, we are looking for you to teach children ages 4-16 in the Austin & San Marcos area 3-4 nights/week, late afternoons 3-8 pm. Responsible applicants only. Must have dependable transportation. Please call,

**\*\* 210-310-0216 \*\***

**INSTRUCTORS**

**LOOKING FOR  
HIP-HOP**

**MINDED ARTIST**

To teach children from 3pm-5pm. If you know  
• Breakdancing • Poetry in Rap • History of Hip Hop  
• Double Dutch  
589-2762

**MYSTERY SHOPPERS** Get Paid To Shop! Mystery Shoppers Needed to Pose as Customers! Training Provided. FT/PT. CALL NOW!! 1-800-690-1273 (AAN CAN)

**DEADLINE** A reminder that the deadline for placing a classified line ad is Tuesday, noon. Call 512-454-5765 for more information.

**PART TIME**

**Extend-A-Care  
for Kids**

**Do you enjoy sports, board games, science, snacks, and weekends off?**

Apply today to be a role model working with elementary age children in the afternoons. Pay range \$8.75-\$9.15/hr. EOE. Sites at 60 elementary schools. Apply at Extend-A-Care for Kids,

55 North IH 35,  
www.eackids.org, or call  
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**PRODUCTION ASSISTANT** Jewelry manufacturing co. seeking motivated, dependable individuals to construct jewelry. No exper. nec.; Paid training. Must enjoy working with hands and be extremely detail oriented. M-F 9-6. Fax res. to 512-320-8442.

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**SALES**

**ATTENTION  
THEATER LOVERS!**

Paramount and State Theater is looking for articulate, motivated sales people to sell their fantastic season over the phone. **PT** **Eve. Great Pay. Fun atmosphere. Even at 472-2901 X252. Leave message.**

**SALES** Housewives Do you need a little financial help? Work from home. Car incentive program. Call (888) 849-0183

**SALES** Network Marketers. Making the money you want? If not call me. Established industry needs independent contractors now. Call 1-877-265-2553

**SALES** New PUMA location-San Antonio. Hiring for all Management & Associate positions. **JOB FAIR** Thursday, Jan. 13th, from 10am-6pm at the Hilton San Antonio Airport, 611 NW Loop 410, San Antonio, TX 78216. For information call, 978-698-1369 or email shelly.pierce@puma.com

**SALES** PT, Sales person needed 3 days/week. Mon-Fri. Must have own VEH. Hourly + commission & gas allowance. About Town Towing 837-0000

**SERVICE TECHNICIAN** National Garage Door Company 1-888-703-9288

**BACK PAGE** Advertise your product or service on the Back Page! Call 454-5765 today!

**INSTRUCTORS**

**HIP-HOP, STEP, or JAZZ,  
DANCE, CHEER, or  
SELF-DEFENSE/KARATE,  
TUMBLING OR GYMNASTICS COACH**

instructor. If you have experience in any one of these areas, we are looking for you to teach children ages 4-16 in the Austin & San Marcos area 3-4 nights/week, late afternoons 3-8 pm. Responsible applicants only. Must have dependable transportation.

**PLEASE CALL  
210-310-0216**




**High School Principal**

KIPP Austin College Prep is seeking a committed, enthusiastic leader to pioneer its high school. For further information, and to apply, please visit [www.kipp.org/apply](http://www.kipp.org/apply), or call: 415.399.1556, ext. 406.

**KIPP: Work Hard. Be Nice.**

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**CELEBRATE OUR 10  
YEARS IN AUSTIN!  
JOIN OUR STAFF!**

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Apply in person Mon - Thursday 2 - 4 pm  
1005 W 34th St.  
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& catering

HOSPITALITY

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**NOW HIRING**

- Experienced Waitstaff
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- PBX Operator
- Conference Billing Coordinator
- Spa Coordinator
- Spa Desk Attendants
- Massage Therapist
- Aerobic Instructor
- Nail Technicians
- Golf Associates
- Golf Range Attds.
- Men's Locker Room Attd.
- Greenskeeper
- Asst. Cart Mechanic

Apply in person Monday - Friday 8:30am-5pm,  
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Résumés can be emailed to  
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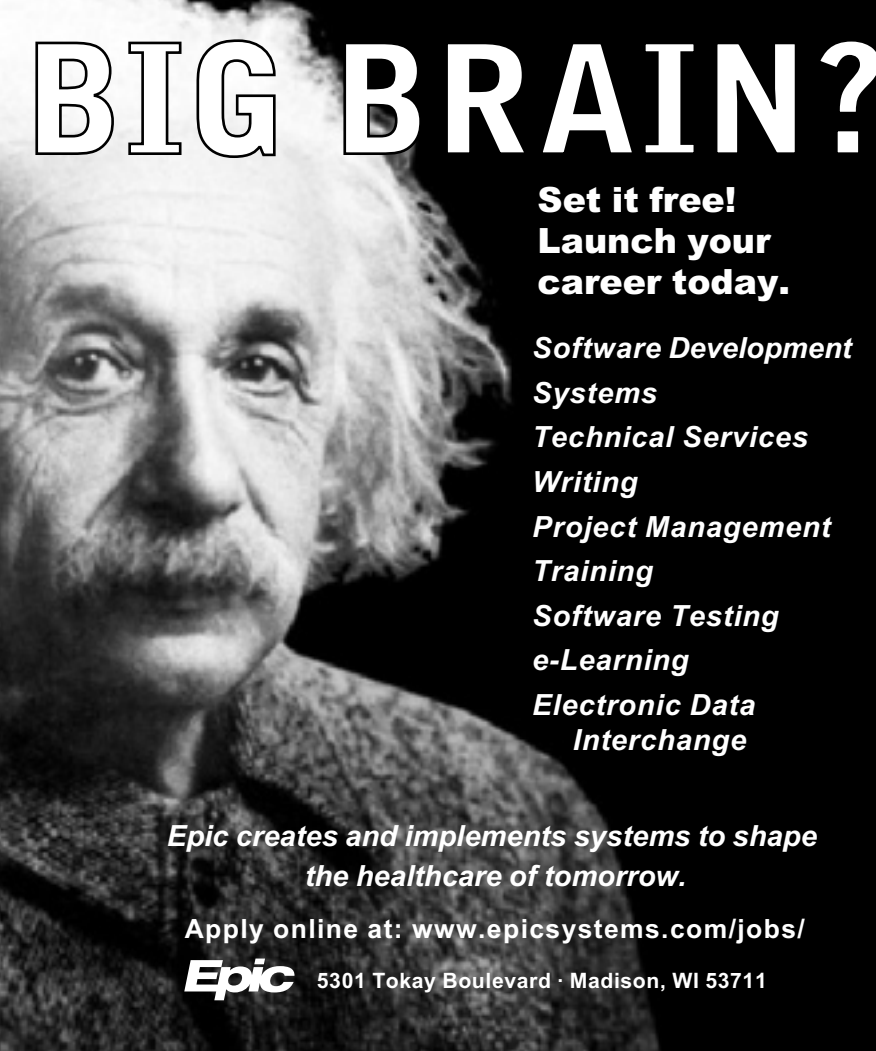
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# Migraines

If you have frequent migraine headaches you may be interested in a clinical research study being conducted by Benchmark Research of a marketed medication used in the treatment of migraine headaches.



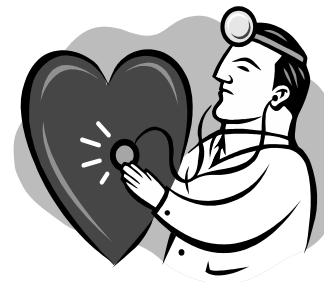
*Qualified participants receive, at no charge, study related care and study medication, and monetary compensation for time and travel is provided. If migraine pain is making you suffer and you would like more information, call Benchmark Research at 1-800-369-2875.*

**BENCHMARK**  
RESEARCH

CALL  
**1-800-369-2875**  
TODAY

## Type 2 Diabetes & High Blood Pressure Can be a Disastrous Combination

High blood pressure is quite common in persons with diabetes. These two conditions can put your health at serious risk. If you are 30 to 75 years of age and have type 2 diabetes, as well as high blood pressure, you might qualify to participate in a clinical research study of an investigational medication.



If you are concerned about the effects of diabetes and hypertension on your health, please call Benchmark Research today to find out more information.

**Qualified participants in this study will be provided with everything the trial requires— all at no cost to the participant.**

**Study-related medication**  
**Office visits**  
**Lab work**  
**Examinations**

**Compensation up to \$150 will be paid to eligible participants for their time.**

Call for information  
**1-800-369-2875**  
www.benchmarkresearch.net

**BENCHMARK**  
RESEARCH

## Are cold or flu-like symptoms making you miserable?

- Nasal Congestion
- Runny Nose
- Cough
- Sore Throat
- Body Aches & Pains

If you are currently suffering from these symptoms, and are 18—65 years of age, you may qualify to participate in a clinical research study of an investigational medication for the treatment of cold and flu-like symptoms.



All study-related care and investigational medication is provided for qualified participants, and participation in a trial is always at no cost to the patient.

Compensation up to \$100 will be paid to qualified participants for their time and effort.

Please contact us today if you would like more information about participating in this clinical research study.

For more information, please call  
**1-800-369-2875**  
www.benchmarkresearch.net

**BENCHMARK**  
RESEARCH

## Tired of Counting Sheep?



Do you have problems getting to sleep and staying asleep? Benchmark Research is currently conducting a clinical research study of an investigational medication for occasional sleeplessness.

If you are male or female, at least 12 years of age or older, and have suffered from occasional sleeplessness over the past month, you may qualify to participate in this study.

**Study participants will receive study-related physical exams and investigational medication.**

**Compensation up to \$150 will be paid to eligible participants for their time and travel.**

**Participation in a trial is always at no cost to the participant.**

**Please call 1-800-369-2875 for more information**

**BENCHMARK**  
RESEARCH

www.benchmarkresearch.net

# Itching, tingling, burning sensations, blisters, raised red bumps

Do you have itching, tingling, or burning sensations, blisters, or raised red bumps in the genital area that irritate, itch or cause pain? Do you sometimes experience pain when urinating? We are looking for men and women at least 18 years old to participate in a clinical research study involving an investigational use of a marketed drug to treat genital herpes in people who are newly infected within the last 6 months.

All study related office visits, medical exams, and study medications will be provided at no cost. For more information, please contact:

**BENCHMARK**  
RESEARCH

1-800-369-2875



## Do You Have Hip or Knee Pain Due to Osteoarthritis?

Local physicians are helping to conduct a research study involving an investigational pain medication.

If you are 18 to 70 years old and have osteoarthritis, we invite you to participate in a medical research study of an investigational medication.

Qualifying participants will receive the study-related medication and compensation for time and travel.

Call Central Texas Clinical Research 480-9660  
900 E. 30th Street, Ste. 302, Austin, TX 78705



## FutureSearch Trials



is currently conducting INPATIENT and OUTPATIENT research studies for people with:

**BIPOLAR DISORDER  
SCHIZOPHRENIA  
SCHIZOAFFECTIVE DISORDER**

Participants should be at least 18 years of age. Be able to provide written informed consent. Financial compensation to those who qualify.

CALL 517-4658

# Research Studies

HEALTH | MEDICAL | RESEARCH | CLINICAL TRIALS AND STUDIES

## High Blood Pressure Study

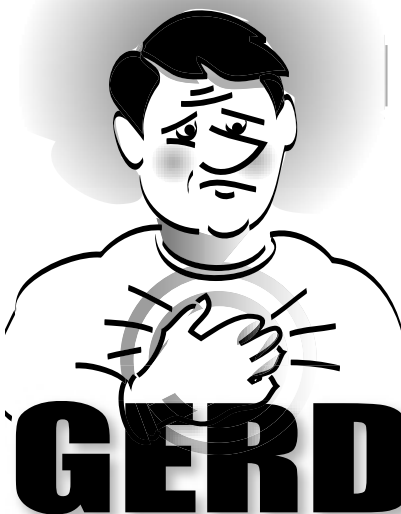
If you have uncomplicated essential high blood pressure and are either taking a blood pressure medication or not, you may qualify to participate in a medical research study.

**MetaClin Research, Inc.** is conducting a clinical research trial studying the blood pressure lowering effect of an investigational medication. To qualify, you must be at least 18 years of age. The study lasts up to 12 weeks. Eligible volunteers will receive study-related investigational medication, laboratory testing and physical examinations and may be compensated for time and travel.

**METACLIN**  
RESEARCH, INC.

For information call or  
visit our website  
**MetaClin Research**  
[www.metaclin.com](http://www.metaclin.com)  
732-2444

## Are you suffering from Gastroesophageal Reflux Disease?



If your answer is yes, you could qualify for a clinical research study for an investigational medication for Gastroesophageal Reflux Disease.

To qualify participants must:

- be between the ages of 18 and 70 years old
- have non-erosive GERD
- be experiencing heartburn and regurgitation at least 3 days a week
- have no history of gastrointestinal surgery

Qualified participants will receive all study-related tests and investigational medication at no cost. Qualified participants may also receive compensation for their time.

Call Mon-Fri for more information

**512.349.0139**

12221 MoPac Expressway North, 3rd Floor, Austin, TX

[www.radiantresearch.com](http://www.radiantresearch.com)

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## High Blood Pressure Study

If you have uncomplicated essential high blood pressure and are either taking a blood pressure medication or not, you may qualify to participate in a medical research study.

**MetaClin Research, Inc.** is conducting a clinical research trial studying the blood pressure lowering effect of an investigational medication. To qualify, you must be at least 18 years of age. The study lasts up to 12 weeks. Eligible volunteers will receive study-related investigational medication, laboratory testing and physical examinations and may be compensated for time and travel.

For information call or visit our website  
**MetaClin Research**  
[www.metaclin.com](http://www.metaclin.com)  
**732-2444**

**METACLIN**  
RESEARCH, INC.

## Do You Have Dry Eyes???

If you have the symptoms of "Dry Eye" (itching, blurring, burning-pain, foreign body sensation, dryness) you may qualify to participate in a medical research study performed by a board certified ophthalmologist.

**MetaClin Research, Inc. is conducting a clinical research study of an investigational eye medication. To qualify, you must be at least 18 years of age or older. There will be 6 visits to the clinic, over a period of 28 weeks. Eligible volunteers will receive study-related investigational medication, eye exams, and be compensated for time and travel.**

For information, visit our website or call  
**MetaClin Research**  
[www.metaclin.com](http://www.metaclin.com)  
**732-2444**

**METACLIN**  
RESEARCH, INC.

## Do you suffer from OSTEOARTHRITIS?

Would you be interested in a study of a **Once-A-Day** pain medication?

We are conducting a study with an already marketed pain relief medication in a new **Once-A-Day** tablet.

This study is for men and women between the ages of 40-80 who have moderate to severe Osteoarthritis of the knee, and who are taking medications for treatment of pain related to Osteoarthritis on a regular basis.

If you are interested in participating or would like further information  
**PLEASE CALL US TODAY!!**

**METACLIN**  
RESEARCH, INC.

**Metaclin Research, Inc.**  
**732-2444**  
[www.metaclin.com](http://www.metaclin.com)

## GENERAL

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**TRAVEL A COOL TRAVEL** job. Now hiring (18-24 positions). Guys/gals to work and travel entire USA. Paid training, transportation, lodging furnished. Call today, start today. 1-877-646-5050. (AAN CAN)

**TROPICAL PLANT TECHNICIAN** Full or PT, experience and vehicle required, benefits paid. Call 385-5421

## ENTERTAINMENT/CASTING

**ACTORS/ACTRESSES:** Fantastic opportunity to meet twenty top Hollywood Casting Directors, Agents, and Managers with our "Weekend Intensives" program. Call Melissa 818-788-2075/818-939-1608. [www.TheNetworkStudio.com/intensives.html](http://www.TheNetworkStudio.com/intensives.html) (AAN CAN)

**CASTING CASTING:** TV series seeks people with painful addictions - especially danger, videogames, steroids, promiscuity, plastic surgery. Also seeking troubled teens, desperate housewives and groups. [www.habitist.com](http://www.habitist.com) (AAN CAN)

**DANCERS** Needed for upcoming nightclub promotional events. Males/Females, all experiences a plus. Call today 440-7171.

**MOVIE EXTRAS\*** \$100 - \$400/day potential. All looks needed. No experience required. TV commercials, film, print. Call Digital Exposure @ 1-800-260-3949 ext. 3025. (AAN CAN)

### REALITY TV SHOW KNOCK-U-OUT

Is there someone that gets under skin so bad that you would love to get them in the boxing ring? Well here's your chance....

"Knock-U-Out" Reality TV Show is looking for people like you that want to duke it out! Call us with your story. (512) 916-1709

**SINGING ACTORS** Study with experienced NY music director & vocal coach. Convenient Austin location. Private, Individualized lessons. Limited number of Sunday times avail. Call (646) 265-9004 <http://www.driftwoodmusicservices.com>

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**CANDY ROUTE 23** CASH CANDY ROUTE! Do you earn \$800 in a day? Your own local candy route. Includes 30 Machines and Candy. All for \$9,995. 1-800-807-6525. (AAN CAN)

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**HOME BUSINESS** earn up to \$600 weekly helping the government part time. No experience. A lot of opportunity. 1-800-493-3688 code Z31

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**HOME BUSINESS \$900 - \$2320 WEEKLY POSSIBLE!!** Mailing letters from home. Easy. FREE INFO. Genuine Opportunity. 100% Satisfaction Guaranteed. Call Now! 1-800-311-7880 24/hrs.

**HOME BUSINESS EARN \$3500 WEEKLY!** Answering Surveys Online! \$25-\$75 Per Survey! Guaranteed Paychecks. Process E-mails Online \$25.00 Per E-mail. Mystery Shoppers Earn \$57.00/Hour Shopping! [www.RealCashPrograms.com](http://www.RealCashPrograms.com) (AAN CAN)

**HOME BUSINESS EXCITING NEW BUSINESS OPPORTUNITY** for 2005!!! Home based business. For more information, log onto [www.myincomebuilder.com/ashi](http://www.myincomebuilder.com/ashi) [www.myincomebuilder.com/jan](http://www.myincomebuilder.com/jan) (AAN CAN)

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## REAL ESTATE



## READER NOTICE

**READER NOTICE** Residential rental locators are required to be licensed by the Texas Real Estate Commission (PO Box 12188, Austin, Texas 78711-2188. 1-800-250-8732 or 512-465-3960) Locators may advertise apartment units in general terms, and all units may not have the same features. The amount of rent quoted in an advertisement may not be the starting price for a basic unit or for a unit which does not have all advertised features. All Real Estate advertised in the Austin Chronicle is subject to the Federal Fair Housing Act of 1989, which makes it illegal to advertise "any preference, limitation, or discrimination". The Austin Chronicle will not knowingly accept any advertisement which is in violation of the law. All persons are hereby informed that all dwellings advertised are available on an equal opportunity basis. This notice also advises potential tenants that the rent is for a unit size and may not include all of the advertised features.

## ROOMMATES

**CENTRAL** 1 block to #1 bus line  
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Call 888-848-2595 or on the web at:  
[www.austinmusiccoop.org](http://www.austinmusiccoop.org)



**AUSTIN MUSIC CO-OP**

**CENTRAL** \$260 + dep + util. Tiny room available in older house near Zilker Park. washer/dryer, yard, garden, patio, shared bathroom. [room4rent@usa.com](mailto:room4rent@usa.com)

**CENTRAL** \$200/mo+ 1/2 utilities. Near Hyde Park. Small 2 bedroom. N/S, no drugs, no pets. 444-3987

**CENTRAL** \$350 + 1/2 bills. Airport blvd/Crestwood. 1940's 2br duplex. Spacious sunny kitchen, lg yard. Early 30's UT student, cat. Storage. Available Jan 1. Chay 374-9174 [chaybly@yahoo.com](mailto:chaybly@yahoo.com)

**CENTRAL** \$359. Apartment 4Bdr/4Ba. WD/DW. Pool, Tennis Court, Gym, Room Furnished, AC, Private Bath. Must sublease asap. To contact me, save my listing ID=H050104172234355 and find me on [www.easyyroommate.com](http://www.easyyroommate.com) <http://www.easyyroommate.com/>

**CENTRAL** \$450 + 1/3 util. 3/2 house. Share bath. Travis Heights. Prefer 20s/early 30s. Must be clean. 698-7434

**CENTRAL** \$450 + 1/2 bills & deposit. 1950's home. Open, colorful, vaulted ceilings, bay window, great porches. To share with female owner. [de\\_anna66@hotmail.com](mailto:de_anna66@hotmail.com)

**CENTRAL** \$500 ABP INC.cable and wireless internet, no lease, no dep. No pets.Laid back roommates 789-8162

**CENTRAL** \$510. Apartment 2Bdr/1Ba. Elevator, Storage, Pool, AC, Closet. Fun apartment complex. Jennifer. To contact me, save my listing ID=H05010515536595 and find me on [www.easyyroommate.com](http://www.easyyroommate.com) <http://www.easyyroommate.com/>

**CENTRAL** \$500. House 3Bdr/2Ba, WD/DW, Fireplace, Big Private Yard. Room Furnished, AC, Closet, ..Melissa. To contact me, save my listing ID=H05010419497153 and find me on [www.easyyroommate.com](http://www.easyyroommate.com) <http://www.easyyroommate.com/>

**CENTRAL/North.** 2-1 duplex, bike/bus routes, large field, A/C, washer/dryer cable internet \$425 ABP. Must see. Available now. 512-453-1246 [lennell@gmail.com](mailto:lennell@gmail.com)

**CENTRAL** 1 bd/ba in a beautiful, new, modern house in 78704. Hardwood floor, up-stairs balcony, cable, broadband, 2 miles from downtown, 4 from UT. No pets. \$500.00 ABP 799-3771.

**CENTRAL** 2 30s Christian SPFs seek female for nice, spacious house 45th/mop. Share o/c/bath. Sunny, hardwoods, nice yd, covered parking, gas, WD \$390 + Util/dep. Pet neg. 659-1256 [merryfiske@yahoo.com](mailto:merryfiske@yahoo.com)

Sometimes it Pays to be a Rat

Healthcare Discoveries Inc. of San Antonio is looking for people to volunteer for up coming clinical research trials. Volunteers must be healthy men or women at least 18 years old.

Depending on the research study, volunteers may be required to meet other criteria. Qualified volunteers may receive between \$500 and \$2,500 compensation for time. Compensation is trial dependent. For more information call:

**(210) 694 - CARE (2273)**  
[www.healthcare-discoveries.com](http://www.healthcare-discoveries.com)











**NORTHWEST** \$299 move-in special, great location, 1bd \$455, 2bd \$575. Chris Bee 236-1116, www.avignonrealty.com.



**NORTHWEST** 1 Mo. FREE, no deposit, secluded paradise, heated spa, big closets, tennis court, 1bd \$479, 1bd w/study \$619, 2bd \$719. Avignon Realty 236-0002, www.avignonrealty.com.

**NORTHWEST** Best Deal in NW Austin! Nearby shopping/major employers/entertainment, pool/hot tub, fitness center, w/d con, 1bd \$469, 2bd \$595. Avignon Realty 236-0002, www.avignonrealty.com.

**NORTHWEST** 1 mo. FREE, condo design, golf course, fitness center, pool, 1bd \$419, 2bd \$595, 2bd town-home \$599. Avignon Realty 236-0002, www.avignonrealty.com.

**NORTHWEST ARBORETUM**, \$99 move-in special, fitness center, tennis court, access to 183, 1bd \$480, 2bd \$689. Chris Bee 236-1116, www.avignonrealty.com.

**NORTHWEST ARBORETUM**, \$99 deposit, \$199 total move in! washer/dryer, walking distance to shopping/major employers, breathtaking views of Austin Hill Country, 1bd \$540, 1bd + study \$665, 2bd \$730, 2 bd TH \$770. Chris Bee 236-1116, www.avignonrealty.com.



**NORTHWEST** \$99 Move-in Special! Arboretum, nestled in oak trees, near major employers/malls, 1bd \$475, 2bd \$625. Avignon Realty 236-0002, www.avignonrealty.com.

**NORTHWEST** Half off 1st mo., no app fee, \$100 deposit, fitness center, covered parking, pools, tennis courts, sand volleyball, 1bd \$410, loft \$550, 1-1 study \$569, 2bd \$600. Avignon Realty 236-0002, www.avignonrealty.com.

**PEBBLE CREEK** Lg. Dogs & Brkn lease OK! Jr. 1bd \$375, 2-1 \$580 231-9888 http://www.apartmentlocating.com/main.htm

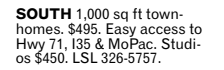
**SOUTH** Barton Hills Lofts & Efficiencies, skylights, pool, trees, small courtyard comm. Walk to Zilker. \$510-\$590. APARTMENT EXPERTS South 416-8100, North 339-4411. http://www.apartmentexperts.com agent

**SOUTH** \$99 total move in. Starting at \$425. Minutes from downtown, UT/Town-lake, all the cool restaurants. Free cable, gas paid. APARTMENT EXPERTS South 416-8100, North 339-4411. http://www.apartmentexperts.com agent

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**SOUTH** Architect's Condo. Unique split-level, huge deck, cathedral ceiling. Studios-\$475 1/1's \$525+ Call 694-3899 http://www.urbanaustriving.com

**SOUTH** 1,000 sq ft town-homes. \$495. Easy access to Hwy 71, I35 & MoPac. Studios \$450. LSL 326-5757.



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**Give us a call at 828-4470.**



Lakeside living, minutes to downtown and university, great access to hike and bike trails, move-in special. See narrated video tours and thousands of pictures/floorplans for this property @ http://www.Austinapartmentstore.com or call 828-4470 for current availability.

**SOUTH** \$129 total move-in. 1-1s. Nice complex, big dogs OK. Gimme Shelter, 512-567-4276. http://www.gimmeshelterlocators.com

**SOUTH** Art deco apts, stained concrete floors, painted design walls, Jacuzzi bathtubs, UT Shuttle, 1bd \$539, 2bd \$659, 4bd \$1099, 5bd \$1299. Chris Bee 236-1116, www.avignonrealty.com.

**SOUTH HISTORIC TRAVIS HEIGHTS NEIGHBORHOOD 1BDRM...\$500** (HUGE PRIVATE DECK) 2/1 FLAT \$550 (\$99 FIRST MONTH) Barton Springs 1BDRM Private yard, \$675 (cable paid) \*\*\*\*\*

1BDRM (W/D included) on Barton Creek Hike & Bike Trail... \$520!  
 Stained Concrete Floor 1BDRM... \$459!  
 2BDRM... \$549!  
 On Hike-and-Bike trail!  
**Team Leasing 416-8333**



**SOUTH PRICE DROP! HUGE 15FT DECK!**  
 Heavily wooded community. Studio, \$385. 1BDRM w/ oversized garden tub, custom cabinetry, cathedral ceilings. \$454 Rent!!!  
 2BDRM/2BA \$614!  
**OVERSIZED DECKS ON ALL!**  
 \* \* \*  
 Completely remodeled 1BDRM, huge 700sqft! Free cable, \$400!  
 HUGE 2BDRM Townhouse... \$495!  
 (Over 1,000sqft!)  
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 2-1...\$367  
 2-2...\$377  
 3-2...\$399  
**APARTMENT EXPERTS 416-8100**



**SOUTH** #1 Deal! \$415, cable paid. Cute, small property, pool, courtyard. Agent 693-7231 http://Austincool.com

**SOUTH \$99 TOTAL MOVE-IN!**  
 (includes all deposits and 1st month rent!)  
 Completely remodeled.  
**LARGE 700SQFT 1BDRM.... \$475**  
**HUGE 1,000SQFT 2BDRM... \$545**  
 Modern appliances.  
 Resort-style pool & gameroom!  
**TEAM LEASING 416-8333**



**REAL ESTATE** Find all the great apartment specials in *The Austin Chronicle's* Real Estate section.

**SOUTH ALL BILLS PAID**, South Austin Convenience, Bus line, Shopping, Hike and Bike Trails, UT Shuttle available. \$520-\$600 APARTMENT EXPERTS South 416-8100, North 339-4411. www.apartmentexperts.com Agent

**SOUTH** Barton Springs 1BDRM \$580, 2BDRM \$645. Creekviews and huge private deck! Large pets welcome! Call Team Leasing, 416-8333.

**SOUTH** Big and cheap 1BDRM, \$365! Small courtyard, free gas cooking, vaulted ceiling and back porch! Call Team Leasing 416-8333.

**SOUTHWEST** On Zilker Greenbelt. Unique 3-story townhouse w/private garage entry, \$980. Call Team Leasing, 416-8333.

**SOUTH** Beautiful landscaping, spacious floorplans, sparkling pool, w/d con, 24hr fitness center, convenient location, 1-1 \$582, 2-1 \$649, 2-2 \$689, 3-2 \$777. Avignon Realty 236-0002, www.avignonrealty.com.

**SOUTH** Best Deal in South Austin! 1bd \$435, 2bd \$575, pools, basketball court, water paid. Avignon Realty 236-0002, www.avignonrealty.com.

**SOUTH** Best Deal in South Austin! \$99 1st mo. rent, basic cable paid, on UT shuttle, eff \$375, 1-1 \$405, 2-1 \$495, 2-2 \$555. Avignon Realty 236-0002, www.avignonrealty.com.

**SOUTH** CENTRAL \$49 move in! Best kept secret near downtown, spacious interiors, nice views, 1bd \$485, 2bd \$646. Chris Bee 236-1116, www.avignonrealty.com.

**SOUTH** Brand new apts, close to downtown, Town Lake hike/bike trails, dining, entertainment, shopping & major employers, 2bd \$720, 3bd \$1000. Chris Bee 236-1116, www.avignonrealty.com.



**SOUTH** Central, small complex, 2 bedroom starting at \$600..Location Realty Call 512-499-0402

**SOUTH** Central. Nice, large spacious 1/1's & 2/1's in 4-plex. 1-story, nifty stained concrete flrs, landscaped courtyard, quiet, friendly community. \$550 - \$700/mo. \$400/deposit. 658-4319.

**SOUTH CENTRAL** \$99 Move-in special, Travis Heights, FREE cable, UT shuttle, 1-1 \$580, 1-2 \$755, 3-2 \$1150. Chris Bee 236-1116, www.avignonrealty.com.

**SOUTH CENTRAL** 2 weeks FREE, \$300 visa gift card, lakefront, city skyline views, no app fee, enjoy downtown living at its best, eff \$575, 1bd \$625, 2bd \$725, 3bd \$925. Chris Bee 236-1116, www.avignonrealty.com.

**SOUTH CENTRAL** Best Deal in South Austin! Near shops/eateries, low dogs welcome, small deposit, no app fee, 1-1 \$419, 2-2 \$659. Avignon Realty 236-0002, www.avignonrealty.com.



**SOUTH CENTRAL** Small quiet community. Efficiencies \$395mo. \$99 total move-in! Giant Oaks, 515 Krebs. MRG - 443-2526.

**SOUTH CENTRAL** Travis Heights across from Stacy Park. 2/1 1/2 townhouse apartment. Gas, trash, water paid! \$775mo. Call MRG 443-2526.

**SOUTH CENTRAL. ALL BILLS PAID.** Nice large 1-1, \$596. 2-1.5, \$641. 3-2 \$972. Gimme Shelter, 512-567-4276. http://www.gimmeshelterlocators.com

**SOUTH** Desperate owners seek tenants. From \$399. LSL 326-5757.

**SOUTH** Gated Seclusion. No app/deposit. W/D conn. Most bills paid. 1 bdrm \$430. 2 bdrm \$625. LSL 326-5757.

**SOUTH** Lakeside, huge size 1BR \$445 & 2BR \$545, w/ FREE CABLE, gated, hike & bike trail. APARTMENT EXPERTS South 416-8100, North 339-4411. http://www.apartmentexperts.com agent

**SOUTH** No Dep/No app fee. Near Downtown, W/D conns, FP, 1BD. \$450, 2BD- \$650 Agent 785-4481

**SOUTH ONE MONTH FREE!** Lrg 1/1 700 + sq. ft. only \$495. Water, wastewater, trash, gas heat/cooking and hot water all PAID! Look & lease. Credit Concerns? No problem! Agent 916-0916 http://www.gimmeshelterlocators.com

**Central Austin Leasing Experts**  
**SOUTH CENTRAL:** \$99 total move in, from \$435. Pool, workout room, some D/T views still available.  
**SOUTH CENTRAL:** SOCO/Travis Heights, 2 bdr, W/D incl. Most bills paid incl. cable. \$875  
**SOUTH CENTRAL:** Small complex, 2 bedroom, starting at \$600.  
**ENFIELD/TARRYTOWN:** \$99 dep. 2/1 with wood floors. \$695  
**CALL LOCATION REALTY 499-0402 • 807 W. 12th St. (Caddy Corner to ACC Rio Grande)**

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**PROPERTIES OF THE WEEK!**

**CENTRAL**

- Price drop! Hardwood upgrades, completely remodeled 700 sq. ft. 1 bedroom, \$400! 1,000 sq. ft. 2 bedroom, \$521! Free utilities.
- Exclusive downtown SoCo. Open studio, \$600, all bills paid! 2 bedroom townhouse, washer/dryer included, most bills paid! \$875.
- 78704 studio flat. Cheap & central!! \$365
- Tarrytown/Clarksville small complex with hardwood floors, gas cooking & free cable. \$545.
- Classic, Bouldin Creek, hardwood floors, 1BDRM \$600, 2 BDRM flat \$695
- Industrial warehouse apartments, stained concrete floors throughout, open studio, \$439. 1 bedroom, \$539. 2 bedroom, \$649. Artist's Paradise! 4 bedroom, \$1099
- 1950's Downtown Congress studio flat, all bills paid, \$600!
- Hyde Park 1 bedroom, W/D connection, plus free high-speed internet, unbelievable! \$575

**SOUTH CENTRAL**

- Barton Springs, hardwood floors, 2BDRM, \$750! Free utilities!
- Travis Heights! Huge 1BDRM, 700sqft \$500. 2BD \$550! Walk to Stacy Park! Lowest price in years! Plus \$99 first month!
- BIG DOG friendly apartments right behind Zilker Park & Barton Creek Hike and Bike Trails. HUGE private deck. 1 bedroom \$599. 2 bedroom \$690.
- Price Drop. washer/dryer connections in all units! 1 bedroom \$440. 2 bedroom \$625. Vaulted ceilings, private patios, pool and jacuzzi.
- Barton Hills Studio... \$439! 2 bedroom flat, \$639, rare find! Central living and free gas cooking!
- Huge 2 bedroom townhouse \$545 (over 1000 sqft!)

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The house is a 2 story with 1 bedroom & full bath down. 2 living, 2 dining. 4 BDs total, 3 full BTHs. Utility up. Large treed yard with deck. Fresh paint in & out. \$189,900 in Cherry Creek off of Slaughter/Westgate. The preview isn't the house, but this is a red brick home. Call Cindy Spears at Lanier Realty (512) 825-4663. [www.cindyspears.com](http://www.cindyspears.com)



**4711 SPICEWOOD SPRINGS UNIT 186.**  
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For pictures and virtual tour go to [www.tourfactory.com/200478](http://www.tourfactory.com/200478). Or call Eileen Craig at 289-1985 or Berry Cox at 784-3037.



A lot for your money close in at 205 Chippendale Ave. Great little house with plenty of storage near Hill's Cafe. 2-1 with central air and heat, storm windows, carport. Lot's of green space. Large privacy-fenced back yard with gates. Lush landscaping with limestone. Recent paint, roof, water heater and vinyl flooring. \$99,000.  
Call Bill Dodd (Coldwell Banker) 750-3713




Great Starter Home in Buttercup Creek at 605 Bristlewood Cove on cul de sac; Home is in wonderful condition; New Carpet throughout home; 1532 sqft; Home Warranty through October 2005; only \$119,500; \$0 down \$990 a month (with approved credit); See this home on [www.787homes.com](http://www.787homes.com) or call Kyle with Hillhouse Realty, Inc. at 512-663-2925.



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**172 Spillway Dr.** Kyle, TX 78640. Only 20 minutes from South Austin! Offered at \$125,000. Built in 2003. 3 bedroom, 2 bath, 2 living areas, bay windows, double vanity, fireplace, alarm system, 2 car garage, wood blinds, near new Lehman high school. MLS#8074854.  
Contact Debbie Barrera @ 512/203-1912 Austin Classic Realty. email [dbarrera2@austin.rr.com](mailto:dbarrera2@austin.rr.com) or visit website at [www.austinclassicrealty.com](http://www.austinclassicrealty.com)



**19725 San Chisolm Dr.**  
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Large 3/2 condo with huge open plan in small, quiet complex, country kitchen, 2-covered parking, low inclusive HOA Fees. New paint, new dishwasher, new tile, new fixtures. Ready for move in. \$120,000.  
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### WRITERS DIVERSITY IN JOURNALISM:

The Academy for Alternative Journalism, established by papers like this one to promote diversity in the alternative press, seeks talented journalists and students (college seniors and up) for a paid summer writing program at Northwestern University's Medill School of Journalism. The eight-week program (June 19 - August 14, 2005) aims to recruit talented candidates from diverse backgrounds and train them in magazine-style feature writing. Ten participants will be chosen and paid \$3,000 plus housing and travel allowances. For information visit the Web site at <http://aan.org/aa> or write for an application: Academy for Alternative Journalism, Northwestern University, Medill School of Journalism, 1845 Sheridan Road, Evanston, IL 60208. Email [altacademy@northwestern.edu](mailto:altacademy@northwestern.edu). Application deadline February 11, 2005. Northwestern University is an equal opportunity educator and employer.

### REAL PROPERTY DELINQUENT TAXES

BY VIRTUE of a certain Order Of Sale issued by the clerk of the 167th District Court of Travis County, on the 15th day of December, 2004, in a certain cause numbered 456128, wherein Travis County, Manor Independent School District, County Education District and Travis County Emergency Services District No. 2 are plaintiffs, and Monetizers, Inc. Donna Gyness aka Donna Guynes, Guy Moffett (In Rem Only), if alive and if deceased, the unknown owners, heirs, assigns and successors of the Estate of Guy Moffett, Alvin Phillips, (In Rem Only), if alive and if deceased, the unknown owners, heirs, assigns and successors of the Estate of Alvin Phillips, Star Services, Inc. of Delaware (In Rem Only), First U.S.A. Bank-Delaware (In Rem Only) and United States of America (In Rem Only) are defendant(s), in favor of said plaintiffs, for the following sums:  
**TRACT NUMBER ONE: BILLING NUMBER 85803 = \$3,277.98**  
**TRACT NUMBER TWO: BILLING NUMBER 85861 = \$17,295.68**  
**TRACT NUMBER THREE: BILLING NUMBER 85862 = \$5,951.56**

**TRACT NUMBER FOUR: BILLING NUMBER 85863 = \$931.03**  
**TRACT NUMBER FIVE: BILLING NUMBER 85878 = \$4,890.67** Dollars, together with all costs of suit, that being the amount of judgment recovered by the said plaintiffs, in the 167th District Court of Travis County, Texas, on June 18, 2003.

I, on the 30th day of December, 2004, at 2:00 o'clock P.M., have levied upon, and will, on the 1st day of February, 2005, at 10:00 o'clock A.M. at 1000 Guadalupe in the City of Austin, within legal hours, proceed to sell for cash to the highest bidder, all the rights, title and interest of defendants in and to the following described property, levied upon as the property of defendants, to-wit:

**TRACT ONE: BILLING NO. 085803**  
Lot 15, Block D, Kingsbery Park, Section 2, Plat No. 63/75 (20815 Delorio Street, Manor, Ross), Travis County, Texas, and being more particularly described in Volume 3390, Page 1675 of the Deed Records of Travis County, Texas.  
Parcel No.: 02-1385-0131-0000

**TRACT TWO: BILLING NO. 085861**

## LEGAL NOTICES

456128

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NOTICE OF SALE

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# CAR TALK



by Tom and Ray Magliozzi

## PRICE GOUGING IS UNSCRUPULOUS — SHOP ELSEWHERE

Dear Tom and Ray:

I have been trying to buy a new Toyota Prius. Recently, two Southeast Florida dealers have told me they're in short supply. They both say they'll put me on the waiting list if I give them a deposit of \$1,000 and agree to pay \$5,000 above the sticker price. Frankly, that ticks me off. Why is doing right by the environment becoming so difficult? I do need to buy a car soon. Please answer before I do something crazy, like buy a Hummer! — Nurgun

**RAY:** This is what's known as price gouging, Nurgun. It's done by short-sighted dealers who don't realize that someday they might have more cars than customers, rather than the other way around. And the manufacturer can't legally prevent its dealers from doing this. It's only allowed to "suggest" prices (hence, the manufacturer's suggested retail price).

**TOM:** You know those dealers are only going to use your \$5,000 to buy a bigger power boat, which will only further add to the pollution in South Florida.

**RAY:** So, if you really want to help the environment, here's what I'd suggest: Buy a regular Honda Civic, which gets 30 miles per gallon anyway.

**TOM:** Then take that \$5,000 and do the following: Put aside \$1,000 to pay for the difference in gasoline costs throughout the life of the Civic vs. the Prius.

**RAY:** Then take \$1,000 and donate it to your favorite environmental organization.

**TOM:** And then, with the remaining \$3,000, hire a picketer to walk outside each of these dealerships with a big sign that says, "This Dealership Gouges Its Customers. Shop Elsewhere."

**RAY:** At the rate of \$7 an hour, you can put someone at each dealership for half a year's worth of Saturdays, marching back and forth in front of the parking lot with that sign.

**TOM:** You'll be helping to punish an unscrupulous dealer, and you'll be providing employment for some poor man or woman who needs it.

**RAY:** Alternatively, you could shop for a Honda Civic Hybrid, assuming your local Honda dealer isn't pulling the same kinds of tricks. Or wait until fall for the Honda Accord Hybrid to come out.

**TOM:** Or, you can go to [www.cartalk.com](http://www.cartalk.com) and use the new-car-search feature to look for another Toyota dealer within driving range who will sell you the car at sticker price.

**RAY:** If you buy it that way, you can still take it back to these other rip-off artists to have the free warranty work done — and drink their waiting-room coffee. Good luck, Nurgun.

\*\*\*

Why do unmitigated cheapskates like Tom continue to buy nothing but old clunkers? Find out by ordering Tom and Ray's guide "How to Buy a Great Used Car: Secrets Only Your Mechanic Knows." Send \$4.50 (check or money order) to Used Car, PO Box 536475, Orlando, FL 32853-6475.

\*\*\*

Got a question about cars? Write to Click and Clack in care of this newspaper, or e-mail them by visiting the Car Talk Web site at [www.cartalk.com](http://www.cartalk.com).

Tune in to *Car Talk* each Saturday at 9am on



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**1995 Toyota 4Runner**, 5sp., very clean, 131K, 4 wheel drive, new clutch & T Belt, drives super, \$4950

**1997 Buick Skylark**, 4 door, AT, momma's car, drives really tight & strong, clean, warranty. \$2850

**1994 Honda Civic Si**, 3 door, hatch, 5 speed, very quick, economical and clean, 166K, \$3450, 3 months/3,000 mile warranty

**1992 Honda Accord**, 5 sp, many custom features including a 1993 Prelude VTEC motor. Fast, quick, and different. \$2,850 OBO

**1998 Ford Ranger**, 5 sp, 92K, very nice drive with new timing belt & valve job, new tires. \$3250

**1994 Toyota Camry V6 XLE**, Fully loaded, 105K, very clean/nice. Full warranty. \$4650

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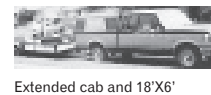
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