

THE AUSTIN

# CHRONICLE

**LAST CHANCE TO VOTE!**  
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**THE OTHER T.O.D.**  
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**SPORTS BARS**  
**GET YER SUPER SUNDAY ON**  
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**AUSTIN BAND OF THE YEAR:**

---

**AUSTIN MUSICIAN OF THE YEAR:**

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**AUSTIN SONG OF THE YEAR:**

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**ALBUM OF THE YEAR:**

---

**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:**

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**LATIN TRADITIONAL:**

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**LATIN CONTEMPORARY:**

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**WORLD MUSIC:**

---

**COVER BAND:**

---

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

---

**NOVELTY:**

---

**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:**

---

**ACOUSTIC GUITAR:**

---

**BASS:**

---

**DRUMS:**

---

**KEYBOARDS:**

---

**HORNS:**

---

**STRINGS:**

---

**MISCELLANEOUS INSTRUMENT:**

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**SONGWRITER:**

---

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

---

## RELATED CATEGORIES

**NEW CLUB:**

---

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---

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---

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---

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---

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

---

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

---

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

---

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

---

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

---

**MUSIC VIDEO/DVD:**

---

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

---

**JOURNALIST/CRITIC/WRITER:**

---

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

---

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

---

## 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  
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Tommy Hall  
Stacy Sutherland  
John Ike 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!*

**OTHER NOMINEE\***

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## REQUIRED INFORMATION

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---

**ADDRESS**

---

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---

**ZIP**

---

**AGE**

**PHONE**

---

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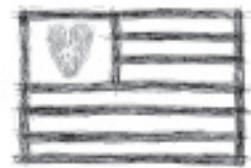
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### More Steak, Please



A few additions to our roundup

by Barbara Chisholm

Plus: 'Postmarks Online' forum, 'Soccer Watch' updates, 'Ask Mr. Smarty Pants,' and possibly more!

[austinchronicle.com/webextra](http://austinchronicle.com/webextra)

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THE AUSTIN

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by Louis Black

Again it was the time. Again they took to the streets. Many with heavy hearts, some blindly optimistic, still others with almost fond memories of old times. Some had kept marching over the years, in smaller and smaller groups: to denounce the death penalty, to support women's rights, to protest U.S. foreign policy and decry our country's support of repressive and often brutal regimes. Some had been marching for generations. Some hadn't marched in years. Many had never marched before. They represented a wide range of different beliefs and ideological perspectives, just as they always had. They marched because the United States was gearing up to invade Iraq, and they knew that was wrong.

In cities across the country and around the world, marchers took to the streets. The protests in this country, ranging from massive to very small, were ongoing.

The protest veterans didn't really expect to stop the war machine. Some just knew in their gut that, in the face of the madness, they had to make a stand. Others, thinking more strategically, felt that with polls showing such strong support for the invasion, just seeing the masses of people in opposition might suggest a rethinking: Obviously, far more people supported the invasion, but were Americans willing to completely discount the views of so many fellow citizens?

The young marchers, who knows what they were thinking? Some were naive, some were outraged, and almost all were passionate. To listen to them was mostly to hear ideas all shoved and jumbled together. When you are old, often listening to the young entails being confronted by a language you don't begin to understand. Which doesn't mean it is not valuable and wise – just that you don't speak it.

They were there in large numbers. Maybe they thought they could really stop the war. Once we, too, thought we could effect change quickly. We learned. They will learn. The wrong things seem to move quickly, while everything else is so slow.

But the marches just further marginalized the anti-war movement and liberals in general. Retrenchment, rather than rethinking, occurred. Instead of bringing the community together, they further tore it apart. The minority's voice antagonized the majority much more than gave it cause for concern.

The right and those who supported the invasion were outraged. "Couldn't we, the people of these United States, do anything without agonizing self-examination and recrimination?" seems to be their line of thinking. "Especially when we are going to war on terror?"

"These protests were unpatriotic, if not outright treason. As Americans, we have the right to protest, so we shouldn't protest – at least certain things at certain times. Soldiers died to preserve that right, so protesting against anything having to do with soldiers was hypocrisy."

People who had never traveled much, certainly not to the Middle East, seemed to understand perfectly the situation there in a way protesters did not: Seeing these anti-war protests gave aid and comfort to the enemy. Web sites, e-mail, satellite, and cable TV brought the images of these protests to the far reaches of the world. We were reassuring Hussein that we would not invade and empowering our enemies by convincing them we were divided and weak.

These people believed that the Iraqi people would welcome the U.S. with open arms and strewn flowers. They knew that the Iraqis would not dare oppose us. They understood that this was a campaign against terror, that we were taking the war to the enemy, that our armed might and willingness to use it would serve notice to terrorists around the globe and dissuade them from their actions.

The same people knew that the protestors in the streets of America were traitors, that they were betraying their country, that they were serving Bin Laden and al Qaeda, not the Bill of Rights they so fecklessly cited.

The war proved to be, if anything, more of a mistake than feared, because even less planning had gone into the post-invasion occupation than anyone would have believed possible.

Some wonder why we still quibble over the beginning of the war. This country has to acknowledge to itself, in some way, that we went to war for the wrong reasons and worst expectations.

This is so that we don't do the same thing again. Even now voices on the right are contemplating invading Iran, Syria, or North Korea. Over time, the disastrous quagmire in Iraq could encourage those who seek another invasion as a way of distracting attention from this country's and its leaders' mistakes. In order to try to arrive at some way out of the situation, we must begin by acknowledging how we got there.

How do we get out? Unilateral withdrawal isn't practical; we'll guarantee a long, bloody civil war, for which we will be rightly blamed. As much as this invasion was a mistake, most of the insurgents we're fighting are not noble, patriotic champions. What they want for their country is for us to be out, and then who knows? Ideologically and morally, those who protest the war have very little in common with those fighting against the occupation.

I don't even know for what, realistically, to hope. I hope, without much confidence, that you're right if you really think that the Sunnis, Shiites, Kurds, and other minorities are going to come together in a moderate, secular republic through the wonders of democracy. Those of us who have tried to live our political lives supporting many of the ideas expressed by the president in his inaugural address can only hope that the speech was not simply rhetorical smoke and mirrors – that instead of being just another way of again justifying an ill-considered, ill-timed, and unnecessary invasion, it really indicates the willingness of our government to embrace the long-held progressive international agenda.

Those of us who opposed the invasion did not support Saddam Hussein or oppose democracy. Those who did are willing to say anything to obfuscate the issue. These semantic betrayals by the warmongers can trip up almost any argument or make black seem white, but they can't drown the truth forever. Those of us who believe in democracy and believe in the desirability and inevitability of all governments to embrace democracy and become some form of constitutional republic know this can't be done at the end of a gun. It can't be done quickly, nor can it be accomplished with military invasions and bombing raids.

We've seen the peaceful electoral revolution in Ukraine, and though nervous about the long run, we saw the huge voter turnout in Afghanistan. We saw the Palestinian elections, and we have to hope that those in Iraq go better than almost anyone expects (no matter what they may be saying publicly). Many have worked for free and fair elections in countries around the world for much of their lives.

There is something else we know. The anti-war protests in democracies throughout the world encouraged freedom.

It was not the invasion of Iraq that inspired the Ukrainian people to take to the streets; it was all those protests against that war. The world did watch. They watched as protesters marched. They watched as protesters were not attacked by the police, as they were not imprisoned or killed. By the hundreds of thousands, they made their voices heard, their opinions known. They watched people who got up in the morning, spent a day at a protest, and went home – not to hide or wait in fear, but to resume their ordinary lives.

If you believe even a little of what Bush suggested at the inaugural, people long for freedom; they want to be free of fear, of repression, of abuse. They want their voices heard and their opinions, even when not listened to, respected. Just like those protesters.

None of them wants his or her country to be invaded. They don't want their cities and homes destroyed, their countrymen and relatives killed and wounded. But millions of them want to be empowered. They will be.

*continued on p.10*

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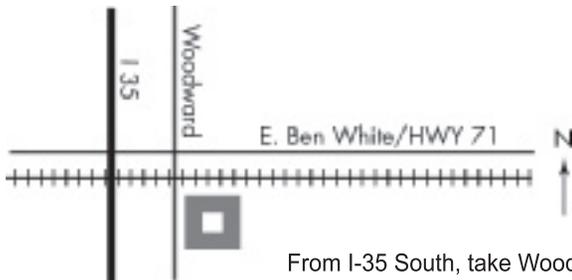
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Already we are deep in South by Southwest preplanning, so the next couple of columns will sound the bell and post the notices of what's coming.

If you haven't checked out *The Austin Chronicle's* online Postmarks forums ([austinchronicle.com/forum](http://austinchronicle.com/forum)), let me recommend you do so. The dialogue is often quite interesting, and the voices heard are not those specifically represented in popular media. I will note, just in passing, that people get wrapped up in terms and stop thinking about words. I rarely cite the First Amendment as the basis for an argument, for example, because free speech is crucial to the functioning of an open and dynamic society (so, though the First Amendment codifies the necessary, free speech would be just as important without it). Likewise, one can have "traditional checks and balances" that evolved within the legislative process and stand quite apart from those mandated by the Constitution (see responses to "Republicans More Stable and Sensible," [austinchronicle.com/forum](http://austinchronicle.com/forum)). ■

Watch Iran. If we manage not to invade it, that country will see a revolution in the next few years, one with which the people take back their government and their lives.

I know the word is that Ronald Reagan ended the Cold War one high noon by strapping on his six guns and facing down our enemies. Sorry to disagree, but I've always figured that Soviet Communism was done in by the dreams of freedom of its people, dreams fueled less by the Gipper than by blue jeans, rock & roll, and American television shows.

Time will tell, but I suspect, as so often has been the case in our history, the real patriots were not those who so loudly declared themselves so while they unquestioningly followed the government. Instead, it is those who protested, who inspired people around the world to dream of freedom – inspired people to take to the streets and to line up at the ballot boxes. The vision of a healthy, dynamic, impressively powerful country having a tortured, ongoing internal dialogue about its actions serves

# 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.

## Gas Tax Instead of Tolls

Dear Editor,

I'm also a former Easterner, but my toll memories are not nearly as benign as yours seem to be ["Page Two," Jan. 21], and I have no desire to see a local replica of the Garden State Parkway.

I don't doubt the need for additional road revenues, but the logical source in my opinion is increased fuel taxes. This would still be pay-as-you-go, but at least the gas hogs would pay accordingly, whereas tolls hit everyone equally.

In my opinion, politicians who support tolls are not courageous, but are taking the easy way out to avoid Governor Pinhead's "No new taxes" mantra.

Thank you,  
Tom Amoscato

## Support the Future

Dear Editor:

Last week you called on your readers to "really ponder" toll roads ["Page Two," Jan. 21]. Two sentences later you wrote, "I'm really not even current with the issues or the facts." The remainder of your column demonstrated the accuracy of this statement.

However, buried within, you wrote something that is extremely important: "Carefully planning and building roads can drive growth in the most ecologically desirable directions."

Perhaps you are aware that over the last 25 years and now in the proposed toll road and CAMPO 2030 plan our elected officials have completely ignored this point. Having ignored this fundamental of planning, we have polluted the Edwards Aquifer, destroyed scenic Hill Country vistas and endangered species habitat and caused (not reduced) traffic congestion on MoPac and other roads.

We've spent billions extending and expanding roads into the Hill Country. Now our planners want to spend billions more, mostly on projects for which tolls will only pay a small fraction of the cost. The draft long-range road plan – which will be up for public comment in February and March – calls for spending more than \$1.5 billion (with a "b") on road projects in the Barton Springs watershed alone.

The Envision Central Texas survey shows overwhelming consensus from rural, suburban, and urban residents for the kind of "careful planning" you seem to want. Whether, when, and how tolls are involved are important questions, but disagreements on tolling should not confuse the question of which projects support and which harm the future we want for our region.

Sincerely,  
Bill Bunch  
Save Our Springs Alliance

## A Tough Decision

Dear Editor,

I have not heard the toll road issue so well put ["Page Two," Jan. 21]. Thank you Mr. Black for telling a true and balanced story. If Austinites tried to recall a mayor or council every time they disagreed on an issue, we'd never get anything in Austin done.

Sal Costello may think he is the 800-pound gorilla in this issue, I think he's a mean-spirited bully that obviously forgot to pack his manners when he moved from New York.

Thank you to the Mayor and those on the Council who stuck by their resolutions and supported a tough decision.

I also commend those who didn't support the toll plan, but respectfully asked that folks involved follow the Golden Rule ... Mr. Costello obviously missed the meaning of this.

So, to make it clear for him and his minions, do unto others as you would have them do unto you.

Michelle Howell

## Driving Is Not Free

Dear Editor,

As Louis Black says, motorists are encouraged to believe that driving cars is free ["Page Two," Jan. 21].

Driving is far from free, but it's not primarily the individual driver who pays for his/her own driving. People pay about the same amount for driving cars whether they themselves use cars or not. People who neither drive nor ride in cars still pay a heavy toll for other people's driving.

The U.S. Bureau of Transportation Statistics reports that in 2003, 42,643 people were killed on U.S. roads and 2,889,000 were injured but not killed. Of

*continued on p.12*

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the 2,889,000 nonfatal injuries, 313,000 are listed as incapacitating, 812,000 as nonincapacitating, and 1,764,000 as unknown.

When crashes damage city/state property, the taxpayers pay. We all also pay to haul away wrecked motorcars, spilled cargo, and dead or wounded people.

The sealants used on roads contain the worst toxins found in Barton Springs. In sufficient concentration, these pollutants give people cancer. Who pays?

Building roads destroys farmland and human and animal habitat, encourages human population growth, poisons the land, air, and water, and makes money for some people.

The war in Iraq is being fought on the principle that U.S. citizens are entitled to use as much of the world's oil as we want, forever. This really is not practical.

We don't need more roads. The city and state do not have the money to maintain the roads we have. We need to slow down, take a walk, smell the roses and exhaust fumes, and think about how we really want to live.

Yours truly,  
Amy Babich

### News and Not Agendas

Jordan Smith,  
Boy, you really show your bias, don't you! You either are as equally biased as Waxman, or else you are incapable of reading and comprehending biases, the likes of Henry Waxman ["Abstinence Makes the Head Grow Softer," News, Dec. 17, 2004].

If you want to do your readers a service and report the truth, you would do well to read other reports (do your research) and point out the errors in his biased report! He obviously has an agenda he's promoting, and it seems you do too, instead of doing honest, truthful reporting. Please give the people an honest report, instead of just rubber-stamping some biased report of a representative to Congress. In other words - give us news and not agendas!

Wilmer Sprunger  
Verne, Ind.

### Sensationalistic Bull

Dear Editor,  
Who is this band, and why won't anybody book them ["The Outsiders: The Next Generation of Red River Rebels," Music, Jan. 14]?! The band is the Skullening, and they are playing at Emo's (a rather desirable and difficult place to get booked) Sunday the 23rd. I guess somebody will book them, and I guess your headline was just sensationalistic bullshit. Maybe there's an opening for Darcie Stevens over at the Statesman.

Jason Saldana

### Outback Fan's Review

Dear Editor,  
Mick Vann's review of Outback Steakhouse does not represent my experience ["Austin on the Hoof," Food, Jan. 14]. I go regularly to the Highland Outback on Huntland Drive. If I have steak, I order the Victoria Center Cut Filet (7 oz. size). My steak is always cooked as requested and is wonderful. My salad is never "swimming" in water, and the blue cheese dressing is very tasty. The baked potatoes are fine, and I have no complaints about the condiments that are on the potato. I don't eat the bread, so I cannot address the bread and butter - at least they serve real butter, and the bread is usually warm.

Over the years, I have found Outback Steakhouse to be consistent in the quality and preparation of their food. The service is always attentive and helpful. As a diner with celiac disease who cannot eat any gluten - wheat, barley, rye, and related foods - Outback Steakhouse gets exemplary marks. They were pioneers in having a GF menu available to diners in their restaurants and at [www.outbacksteakhouse.com](http://www.outbacksteakhouse.com). I can eat there and know that the offending gluten is not in what I order.

Betsy Bowman

p.s. Dessert was not mentioned. The Chocolate Thunder From Down Under is gluten-free and a real treat for diners with celiac disease as well as others.

### In Defense of KOOP

Dear Editor,  
Last week Jim Ellinger again tooted his anti-KOOP horn ["Postmarks," Jan. 14]. This, after the *Chronicle* named KOOP's 10th anniversary one of the 10 best media news stories of 2004. While Jim still focused on "the folks who killed [his] dream," he completely discounts the "many others who envisioned and built the station."

KOOP Radio is an ongoing experiment in community radio that is being built right now. Sure, six years ago the shit hit the fan and Ellinger was a casualty of that crisis. But, how long can he sit at the grindstone? It reminds me of a recent conversation with my grandmother about tsunami relief: She said she couldn't donate money to the Red Cross because they were a bunch of anti-Semites. Her proof of this was the lack of a Red Cross establishment in Israel (instead Israel started its own "Blue Cross") and her veteran friends who claimed the Red Cross treated gentiles before Jews during the second World War. I said, "Gram, you realize that what you are talking about happened over 60 years ago?"

I must say I'm worried that Jim actually intends to be in Morocco in 2626 talking about the KOOP meltdown of 1999. At exactly what point does he realize this station was rescued from peril by another wave of dedicated visionaries? And, it is he who is now killing the dream.

As for those who "would choose to air [his] voice on tape": Yes Jim, there are many here who remember you fondly and work toward your original vision. As for those who are "currently claiming to be in control of KOOP Radio": We threw a party that was extensively promoted by local media. No one received an individual invitation. Clearly, you heard about the party. I only wish you had been there.

Yours,  
Lomy Stern  
Promotions director  
91.7FM KOOP Radio  
[www.koop.org](http://www.koop.org)

### Where Would Ventura Rather Live?

Dear Editor,  
Pleeceeease ... "No concept lies more firmly embedded"???? ["Letters @ 3AM," Jan. 21] Anyone who thinks that we are No. 1 in everything is missing their brain. What an exaggerated premise. Also, I would just like to know what country Ventura would rather live in? What country is No. 1 in his book?

Laura Lefler

### Toll Tax Is Flat Tax

Dear Editor,  
An epiphany occurred while I was reading (with great interest) your article last week on the reaction of the public to the proposed toll tax ["Page Two," Jan. 21]. It happened about halfway through the article, in the paragraph that began, "The term 'paid for' is often ... ." I promptly tossed the paper down, sternly cleared my throat at my companion, and demanded undivided attention. I said, "They have it. They have a flat tax now." The response was "What?" I replied, "Don't you get it? It's the toll tax. That's why environmentalists and others oppose it."

Everyone will use the roads, so everyone is taxed at roughly the same rate, all things being equal. I agree with Black about the cut in social programs due to lack of funding, and I would even go so far as to admit that toll taxes could be a good thing, especially in current conditions. After all, if it comes down to completely eliminating income taxes (and social programs), we need to have some sort of revenue, albeit a tiny source.

I do think, however, the theory behind a toll tax is the ultimate Republican goal: Karl Rove pays the same as John Doe.

Respectfully yours,  
Manijeh Badiee

continued on p.14

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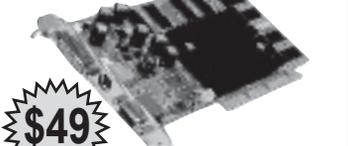
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**Error Caught!**

Dear Editor,  
 Marc Savlov should take pride in the fact that his movie reviews have inspired me to create a new game, called "Pick Out Savlov's Factual Errors" (patent pending). This week's game-winning selection appears in Savlov's review of *Elektra*, [Film Reviews, Jan. 21] in which he refers to Catwoman as a Marvel Comics character. Sorry, Savlov: Catwoman is a DC Comics character (whose traditional adversary is Batman).

I can't wait to read next week's reviews.  
 M.K. Diedrich  
 [Marjorie Baumgarten responds: We regret the error.]

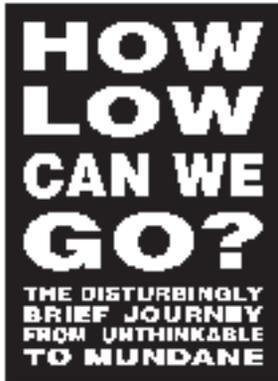
**Loved Review**

Dear Editor,  
 I'll be brief. I pick up my *Austin Chronicle* because it's a nice combination of information, polemics, and quirkiness. I could not have been more pleased with this week's edition. Marrit Ingman's review of the DVD release of *Staying Alive* ["DVD Watch," Screens, Jan. 21] was one of the most cleverly written, entertaining, and well, just so damn funny that I think the *Chronicle* staff might have a Sedaris-type wit in their midst. Let's hope it doesn't go to waste.

Sincerely,  
 Tiffany M. Conner

**Dr. King's Dream**

Dear Editor,  
 Monday [Jan. 17] I joined the annual Martin Luther King Jr. march. It was rejuvenating to me to see so many young people there. They are the new generation to celebrate Dr. King's legacy and pay homage to him by committing themselves to his cause of humanity and the struggle for justice. Alongside Dr. King's "Injustice anywhere is a threat to justice everywhere" banner were posters for Palestinians' rights and against the death penalty and the war in Iraq. Dr. King was intelligent and



conscientious enough to recognize and empathize with global injustices. It is up to those who share his ideals to help move us forward into becoming a just society, especially since Bush's right-wing movement seems dedicated to overturning the gains made by the civil rights movement. It would do us all good to reread about Dr. King's stance against war that he felt was cruel, unjust, and costly. He wrote about war

being the enemy of the poor and how it played havoc on our domestic destinies. I congratulate all of the youth who have joined King's continuous struggle to bring about peace, justice, and equality everywhere. They seem to know that the fruition of Dr. King's dream still has a long way to go.

Anita Quintanilla

Dear Sir,  
 Please note that Tom Coleman, the former undercover narcotics officer who falsely brought charges against and imprisoned 39 black and seven other individuals in Tulia, Texas, was convicted of perjury and sentenced to probation late last Friday evening in a Lubbock, Texas, courtroom. The trial and sentence coming just before the Martin Luther King Jr. extended holiday have had the effect to lessen the notoriety and importance of this trial and its conclusion. Probation – I would hope that a crime against not only the Tulia 46 but the whole of society might be punished much more harshly or in such a manner that it would symbolize our distaste for such despicable actions. We should send a clear message to our law enforcement community and to others who might be so inclined to perpetrate like crimes. One would suppose that the all-white jury in Lubbock was saying that it is OK to falsely imprison a black man and ruin his life but that would be too harsh for the very white policeman who brought false witness against them to be imprisoned. The jury was heard to say that, "They didn't want him to get hurt in prison." I am saddened that something as obvious as this white washing could happen in this day and time and in my state and my hometown. I am truly ashamed that America allows such behavior to exist within the law enforcement community and that society applies such a double standard. He should be locked up for life and controls put into place that ensure that this sort of thing ceases to exist. Hearsay testimony without corroborative evidence should never be allowed into any court of law whether it be federal or state. Unfortunately the rule of law is not the same for both the accused and the accuser. I would hope that this sham trial does not symbolize a step backward in American civil rights. Former President George H.W. Bush once stated at a luncheon in Lubbock, "This is the heartland of America, as Lubbock goes so goes the rest of America."

Sincerely,  
 Charles Eldon Lokey

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## Enough Is Enough

Dear Editor,  
 Call them taxes or penalties or fees or tolls; however, collectively they are means of taxation on the general public. Currently we are paying top dollar on property taxes, health care, prescription medication, homeowner insurance, public education, energy costs (gas, oil, electric), toll costs, additional charges to utility bills, higher education tuition, etc.

Where does it end? It ends with legislators looking at the big picture and saying, "Enough is enough."

Special interests have made a bundle during the past several years, and it's time they take a back seat to taxpayers and their families. There is no reason why taxpayers and special interests can't be provided a reasonable quality of life. Taxpayers have been overburdened with special interest protocol, and it's time "to put the brakes on."

Legislators must start to bring the financial pendulum back toward the middle so that everyone in society has an opportunity to live a productive life and to get a good eight hours of sleep at night. With the legislature in session, now is as good a time as ever to begin. Believe it or not, it benefits everyone in our society to do so.

Lance Schroeder

## What We Must Do ...

Dear Editor,  
 This Sanctity of Life Week, we reflect upon the egregious court decision of 32 years ago known as *Roe v. Wade*, and the resulting deaths of 40-million-plus babies.

As Thomas Jefferson wrote in our Constitution: "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness."

Do you notice which "unalienable right" was mentioned first? The right to *life*. If we cannot even guarantee the right to life of a child who has not left his mother's womb, where are we? This child has already been

*continued on p.16*



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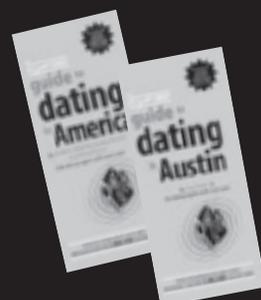
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created, in essence, already born by God's standards. Yes, I said God's standards, by which everything must measure up, as He is our Creator. When we deny this right, all other rights become totally superfluous. We must remain vigilant in protecting the most precious right of all, the right to life!

Sincerely,  
Schuyler W. Crist

**'Leading Voice for Environmental Protection'**

Dear Louis,  
With all this post-election soul-searching going on, I thought I would add something to the mix. While perusing the February 2005, issue of *Field & Stream*, I found this challenging statement by conservation Field Editor Bob Marshall: "If history was made in this election, it was because the winning ticket, through its rhetoric and its actions during the campaign, elevated the hunting and fishing community to a position it hadn't held in decades - that of being the leading voice for environmental protection in America."

Urbanized preservationists, extreme eco-feminists, haters of firearms and lovers of Bambi biology, please

read the quote again and see if it does not comport with reality.

I am heartened to see that Mayor Will Wynn is sounding out a plan to float municipal bonds that would finance the protection of natural areas and wildlife. Here's hoping he meets up with the "leading voice for environmental protection in America."

Sincerely,  
Stephen W. McGuire

**Make a Positive Difference**

Dear Editor,  
After merging my individuality into an optimistic person of self-realization, I feel challenged to make a positive difference in this universe, and so should you.

I believe, if we apply the golden karma principles, from the creator of the universe, which are to love unconditionally, and to do unto others as we would have them do unto us, our lives would be coupled with happiness.

Patrice Felton

**Raise 'Coastal Protection Fee'**

Dear Editor,  
In the 1950s, produced oil sold for \$3 per barrel and imported oil sold for \$1 per barrel. There was no sales tax, state income tax, or ridiculous property taxes, because the oil industry supported the State of Texas government.

Imported oil is almost entirely imported by major oil companies, the same companies that are continuously gouging us with higher and higher prices. According to the Texas Comptrollers' Office, imported oil has a "Coastal Protection fee" of only two cents per barrel. If the two cents per barrel were raised to 25 cents per barrel, the effect would be a half cent per gallon, instead of further hurting businesses with more taxes at a time when we are trying to attract more businesses to Texas. I would imagine that this would fund the schools once and for all. But watch certain politicians come to the rescue of the major oil companies.

Best Regards,  
Chuck McMullen

**Defending Pit Bulls**

Dear Editor,  
"Problem Dogs," the rant against pit bulls submitted in the Jan. 21 letters column ["Postmarks," Jan. 21], is so inaccurate that it calls into question whether Jack Bishop has even seen a pit bull. I, however, have met more than a dozen pits in my life (including my grandparents'), plus innumerable mixes, and in all that time, the most danger I've been subjected to was a puppy who ate my volunteer nametag at TLAC.

Mr. Bishop claims "centuries" of fighting use for the pit bull. But the breed isn't that old, and less than a century ago, people were already seeing them as lovable animals to be spared the pit, not kept there: the Little Rascals' Petey, Buster Brown's dog (the same dog, in fact), and the original RCA dog (Thomas Edison's). Pits were even used on pre-World War I propaganda posters to represent America! The bulldog is centuries old, but how mean are they?

Bishop claims pit bulls are more likely to attack, without quoting sources. But statistics show the pit is one of the *least* likely dogs to bite, the pack being led by poorly bred "family" dogs: the over-bred German Shepherd and Dalmatian (thank you, Disney), the standoffish Chow, and even the Cocker Spaniel and Chihuahua! Pits are some of the most popular dogs in Austin; if they're dangerous, why did it take so long for the recent attacks to happen?

Meanwhile, "locking jaws" and other supposedly

damage-causing [traits] are pure fiction, media hype that scientists disproved years ago.

Lastly, Bishop says only pit owners defend them, and that their objections can be "ignored." Think again: It's the ASPCA and similar groups that have gotten "breed-specific legislation" banned in several states, and they'd know the facts. Try and ignore them.

Nicholas Ivan Hentschel

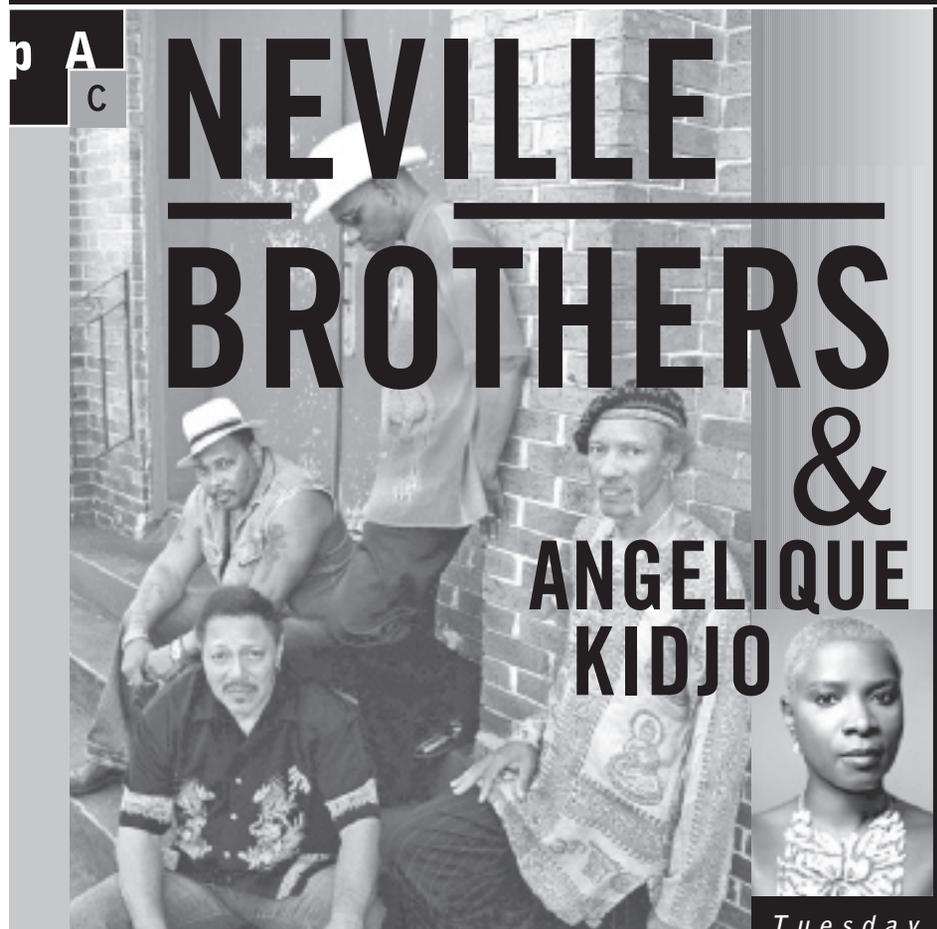
**Beverly's Bar**

To whom it may concern at *The Austin Chronicle*,

I believe *The Austin Chronicle* covers special events/places/characters in Austin. In this ever-changing town, new commercial development will mark the end of an era in the very southern part of South Congress Avenue. A bar called Beverly's Bar will be demolished in the next few months. This building has existed there since the turn of the 20th century, virtually unmodified since construction. It was a true cowboy hangout back in the day of horses and is now a biker bar hangout (in essence, the modern cowboys that traded horses for motorcycles). This place used to be called "The Last Chance," as it was the last chance for travelers to have a beer before getting to San Antonio. The Newton boys used to stop there for a beer after robbing banks in Austin. Several movies and video clips (including Willie Nelson's "Pancho and Lefty") have been shot there due to the uniqueness of the visual environment. It is a true time machine experience as it takes you back to the fiber of American old Western days and to modern American rebels days: a place where old highway bandidos and new Bandidos bikers hang out. The owner of the bar hosted the singing of Janis Joplin when she was a UT student in Austin. There is no place like this anymore in Texas and maybe the USA anymore. If anybody at the *Chron* is interested in writing an article about this historical place, please do it now before it is too late. You will be recording the history of real marginal counterculture in Austin. The history that you will record will be the only history ever recorded from this dying exceptional place.

Luis F. Zapata, MA

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# Mardi Gras on steroids: Drums, dance and ???

**Carnaval: "Better than Halloween. Better than a rave. Way more fun than a concert. We left wanting more, more, more," says one party vet.**

**IT'S THE BIG BEAT: RELENTLESSLY RHYTHMIC** and sinuously seductive, rising up through your feet until it frees your mind from daily cares and concerns. It's the costumes, both flamboyantly disguising and frankly revealing, that dazzle and delight the eye with color and creativity. It's the atmosphere, electric with pulsating energy and excitement, and the audience, intoxicated by movement and glowing with its own inner electricity. It's **Carnaval Brasileiro**, and it's not to be missed, this year revving up on **Saturday, February 5.**

For 27 years Carnaval Brasileiro, essentially an authentic Brazilian-style Mardi Gras with a unique Austin attitude, has been the city's most colorful indoor extravaganza. Described succinctly, if incompletely, in the *Austin American-Statesman* as "a festival of flesh, pounding drums and sensual abandon" Carnaval Brasileiro was attracting audiences in adventurous attire to spend the night indulging in dance floor revelry bordering on hysteria and/or ecstasy long before *Keep Austin Weird* bumper stickers were around.

The nature and intensity of the Carnaval experience is totally up to each individual participant. You can be either a spectator or a spectacle if you so desire. Costumes, whether elaborate constructions or mere

body paint and not-much-more, are always amazing. Part of the reason is the air of freedom emanating from the fans fully exploring and enjoying the joys of public masquerade. "It's fun to get dressed up and be somebody else for a night," 12-year Carnaval Brasileiro veteran Alice Cannon explains. "You can disguise yourself or turn yourself into a new person altogether. Then you just lose yourself in the music and the dancing. There's nothing like it."

Carnaval Brasileiro is such an embedded aspect of Austin entertainment culture that it's hard to believe it hasn't always been in existence. An informal coalition of homesick Brazilian students and music fans staged the first edition of Carnaval in 1975 as two hundred samba fans gathered at the Unitarian Church. Carnaval remained a low profile campus area event for a couple of years but the buzz was too big to be confined to just a university audience. In 1978 Carnaval Brasileiro was reconfigured to become a genuine city-wide event with public presentations at major music venues, including the legendary Armadillo World Headquarters. Two years later the event moved to the City Coliseum, its homebase for the next two decades, where it evolved into an internationally recognized Austin institution.



© matthew mahon 2004

**Carnaval, a Brazilian-style Mardi Gras, can make angles out of devils and devils out of angels**

Organizers are dedicated to synchronizing the sensibilities of the Austin Carnaval with its Rio de Janeiro counterpart through the music, the fuel for the festivities. After years of upgrading the event's musical quality through experimentation with everything from local groups to flying in a band from Brazil, they seem to have at last found the perfect Carnaval Brasileiro band.

**Grupo Saveiro**, the exhilarating New York City samba unit awarded the "Best Brazilian Band in the USA" prize by the Brazilian International Press Association, will be back on stage for Carnaval Brasileiro, pumping out propulsive rhythms with flash and finesse. It's the third Carnaval appearance for the Brazilian-born band, which features singer Kenia's authoritative and authentic vocals above its big beat. Saveiro, battle-tested in the heat of Rio's carnival parades, is undeniably the real deal and its repertoire ranges far beyond the core samba sound to include expert renditions of more exotic Brazilian carnival rhythms. **Acadêmicos da Opera**, an assemblage of two dozen local drummers specializing in seminal street samba sounds, will also perform.

Dana, a die-hard Carnaval fan, sums it all up: "Carnaval is some of the safest, best fun I have all year, one of the HEALTHIEST things I do for myself all year, an opportunity to dance and laugh with some of the nicest total strangers I could ever hope to meet, one of the biggest creative outlets I have on ALL KINDS of levels. I feel FREE at Carnaval."

"You don't need a costume, you don't need to drink... I guarantee you'll leave there with a happy heart and enough stored-up

mojo to get you through another month or so of winter... Personally, Carnaval juice carries me through all kinds of rough times all year long," Boyd says.

All those drums will tell you to forget about the fact you've got to go to work Monday, that exams are coming, that the election didn't go your way or that your girlfriend did go away. So, just surrender body and soul to the sound and focus on fun, in all its multi-hued merriment and gaiety. Join a conga line bouncing to the beat as it snakes through the costumed crowd. Tomorrow may never come. Give it up! Leave your world outside the door—lose yourself in Carnaval Brasileiro!

A portion of Carnaval proceeds benefits the Neighborhood Longhorn Program which helps tutor academically challenged students in AISD Title-One schools. Carnaval's sponsors include KTBC-FOX 7, KOOP, KGSR, 101X, TVGlobo International/DishNetwork, *Study Breaks* and Holiday Inn-Town Lake which is offering a special Carnaval room rate discount for the weekend so revelers can overnight more safely near the event. Sure beats trying to drive home after a vigorous night of maximum partying.

**Carnaval Brasileiro: Saturday, Feb. 5, 9:00 pm; Palmer Events Center, 900 Barton Springs Rd. at S. First**  
**Tickets:** Half Price Books, Waterloo Records, Sampaio's Restaurant, Saccone's Pizza and online at [www.CarnavalAustin.com](http://www.CarnavalAustin.com). Non-smoking event. **For information, visit [www.CarnavalAustin.com](http://www.CarnavalAustin.com)**



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**Grupo Saveiro, a 10-piece Brazilian drum group from NYC, blasts the roof off the Palmer Center with throbbing, body-grabbing rhythms—it's impossible not to dance to their non-stop grooves**

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# NAKED CITY

edited by Lee Nichols

## QUOTE OF THE WEEK

“ I can tell you, though, that I have learned a political lesson during the toll [road] debate. And that is, the one thing some people like less than the problem is its solution.

— Austin Mayor Will Wynn ”

## Headlines

- ▶ “Southern segment of MoPac to be free,” read the *Statesman* headline Tuesday, marking CAMPO’s removal of a short segment of Loop 1 from the regional toll road plan and apparently a new era in highway funding: costless construction.
- ▶ The Planning Commission considered at length Tuesday the proposed **Transit-Oriented Development Ordinance** and called for stronger language mandating affordable housing in the proposed transit zones. TOD had been tentatively scheduled for first reading at today’s City Council session, but will likely be delayed. For a portrait of what TOD would bring, see “Here Comes the Train,” p.32.
- ▶ The Lege resumed work following its hiatus for the Bush inauguration, and Gov. Rick Perry delivered his **State of the State address** with a Bush-league refrain: We’ve kept taxes down and profits plentiful. Schools, kids, health care ... get in line.
- ▶ Not to be outdone (it’s January), Mayor Will Wynn delivered his **State of the City address**, declaring that over the last three years, “We found real fiscal discipline as a city, and second, we took advantage of the downturn to plan for our future.”
- ▶ **Kinky Friedman** is preparing to declare his candidacy for governor. Naked City is still trying to decide if that’s a news story. See p.21.
- ▶ And just in time for **Thomas Crapper Day**, which celebrates the life of the plumbing pioneer on Jan. 27, local environmentalists announced a new front on water policy: toilet flappers. See p.23.

## Austin Stories

- ▶ Austin Energy announced a major purchase of West Texas **wind power** Tuesday, effectively doubling its renewable energy capacity to 215 megawatts. The 12-year, 128-megawatt contract, which began supplying additional wind-generated energy to Austin this week, will keep Austin Energy on track for its goal of generating 20% of the city’s electricity from renewable sources by 2020, while making it possible to expand GreenChoice, the nation’s largest renewable energy subscription program. AE spokesman Ed Clark said GreenChoice was nearly sold out prior to the deal, but can now meet growing customer demand and accommodate the utility’s plans to power more city buildings with clean energy. GreenChoice now serves 7,400 residential customers, 300 businesses, and 100% of Concordia University’s energy needs, also supplying 45 million kilowatt hours annually to AISD, the largest public school purchase in the nation. For every kilowatt hour of green power purchased, Austin Energy ramps down its conventional power plants by that amount. While local environmental groups applaud the recent move, they maintain firm pressure on the utility to keep up with national trends. Recent leaps forward in renewable energy include the city of Portland’s municipal buildings going 100% green and Minnesota-based Xcel Energy’s plans to increase its wind power capacity to customers in Texas, New Mexico, Oklahoma, and Kansas from 85 megawatts to 445 megawatts by the end of 2005, accounting for more than 10% of the company’s overall regional capability.

— Daniel Mottola

continued on p.21

DOUG POTTER



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32 THE OTHER TOD

## THE ELECTION, THE BABY, AND THE BATHWATER

### HEFLIN CHALLENGE COULD REVERBERATE STATEWIDE

BY AMY SMITH

By the time the Lunar New Year rolls in early next month, the state’s Asian-American community may well have a whole new perspective on Texas politics.

Perhaps it’s a long shot, but the Year of the Rooster could bring about a dramatic shift in the voting patterns of Asian Americans, who typically vote conservatively but not necessarily as a one-party bloc. Now, thanks to the Republican Party’s obstreperous efforts to oust the first Vietnamese-American ever elected to the Texas Legislature, the Asian vote could become the Democrats’ secret weapon.

The GOP’s problem with Houston Rep. Hubert Vo is not his ethnic heritage but his party. Vo is a Democrat who narrowly defeated Talmadge Heflin, a powerful 22-year Republican incumbent, and last session’s chair of the mighty House Appropriations Committee.

With Gov. Rick Perry’s apparent blessing and a \$10,000 contribution, Heflin has undertaken an aggressive election challenge that goes to a hearing today (Thursday), barring a last-minute retreat or some other kind of maneuver. State Rep. Will Hartnett, R-Dallas, the designated House “master of discovery,” will consider Heflin’s allegations of illegal balloting in the District 149 race and make a recommendation to a special committee of five Republicans and four Democrats appointed by Speaker Tom Craddick. The full House will then decide whether to uphold Vo’s 33-vote victory, overturn it and seat Heflin, or ask the governor to order a new election in this south-west Houston district.

Amy Wong Mok, an Austin businesswoman and community activist, says Asians here and abroad are closely following this case. The outcome, she believes, could have long-lasting effects on the

overall political landscape of Texas – home to the fourth-largest Asian population in the country. “If they take away Hubert Vo,” said Mok, “Asian-Americans are going to be very angry for the next two generations. It would be a slap in the face.” Mok, a former candidate for Austin City Council who leans Democratic, says the state GOP will have a hard time justifying itself to those Asians who traditionally vote Republican. “Many different Asian organizations are united behind Hubert Vo,” she said. “As we see it, this is about arrogance ... it’s about not accepting defeat gracefully.”

Heflin’s fight to regain his seat comes just months after his unsuccessful attempt to claim his former housekeeper’s 20-month-old child, a legal spectacle that likely contributed to his political collapse. This case, too, could extend a cloud of bad fortune over other political careers. “I have no numbers to back this up, but the ‘Rs’ have already been hurt in Texas by this effort to seat

Heflin,” said Kelly Fero, chief strategist for Take Back Texas, a sister organization of the state Democratic Party. Fero points out that Rep. Martha Wong, R-Houston, the first Asian-American woman elected to the Texas Legislature, is herself vulnerable and could lose her next re-election bid – “with help from the Asian community.” Rep. Joe Nixon, another Houston Republican, could also draw a challenger, already identified as attorney Robert Pham, a Vietnamese-American with a compelling success story like Vo’s, Fero said.

In truth, some House Republicans have privately questioned the wisdom of picking a sensitive partisan fight at a time when the Legislature is under the gun to overhaul the school finance system and

continued on p.20

## ON THE LEGE

# GETTING INTO BONDS

**WHEN THE WISH LISTS ARE WRITTEN, WILL THE MONEY FOLLOW THE SPEECHES?** BY MICHAEL KING

Mayor Will Wynn is into bondage.

Wynn went public with that information last week, as he announced a proposal for a citizens' bond committee to be created by the City Council in the next month or so, with a target of next year for a bond election. The specific items on the bond wish list will come later, but the mayor pointed to the regional Envision Central Texas survey completed last year as establishing the guidelines for a bond package, with an emphasis on two priorities: 1) open space acquisition, and 2) urban infrastructure. As Wynn sees it, the two projects go hand in hand: "The bottom line is that without open space preservation and urban infrastructure improvements, we will never realize our vision of dense, mixed-use urban development as an alternative to never-ending suburban sprawl."

It's too early to know what the eventual bond package will include, but it's interesting to see the mayor lead with open space acquisition. The capital region, especially western Travis County, is under a siege by speculative land development that is putting pressure on public agencies to extend the infrastructure (water, roads, drainage, schools, etc.) that makes such development possible – although those expensive public services are conventionally viewed as growing magically like mushrooms wherever concrete is poured. The inevitable result is over-extended public budgets undermining the other half of the mayor's proposal – the "urban infrastructure improvements" of such unsexy items as residential streets and storm drains and ancient sewers (oh, and maybe the Waller Street tunnel), the ongoing repair of which not incidentally drives suburban commuters crazy and goads them into demanding more ... roads.

It follows that buying open land outright, especially in ecologically fragile watersheds, is not only an investment for the environmental future but generally much less expensive than

the bottomless public checkbook required to underwrite sprawl. That the mayor is audibly on board – along with the current council and apparently most of the announced council candidates – only confirms the ECT findings that the majority of citizens prefer the "more dense, mixed-use urban development" that the mayor supported in his announcement. Yet when push comes to shove – and proposal comes to bond package – it will be very interesting to see whether there will be serious additional money dedicated to land acquisition, more than the relatively paltry \$13 million (as against \$150 million in roadwork) endorsed by the voters in the city's 2000 bond election.

**POINT  
AUSTIN**

## Where's the Money ... Going?

For while the city waits, the concrete hardens. The current battleground is the Capital Area Metropolitan Planning Organization and its plans for a network of toll roads girding the region. Matters took an intriguing turn at CAMPO this week, as the members were forced by public pressure to withdraw from the toll plan the most controversial segment of MoPac (at William Cannon) and to limit proposed expansion of MoPac north of Town Lake. The CAMPO board also faced charges from a political odd couple, Council Member Brewster McCracken and state Rep. Terry Keel, that the plan itself had been approved under false pretenses – that TxDOT planners had intentionally disguised available funds for certain regional highways in order to promote tolls as the only alternative. Moreover, charged McCracken, it appears that TxDOT hopes to substitute future toll revenue for maintenance and operations already dedicated to regional highways – making the entire proposition a lose-lose deal for Central Texas.

The matter isn't settled – TxDOT officials responded plausibly that McCracken is confus-



JOHN ANDERSON

**"I BELIEVE THAT THE CITIZENS OF AUSTIN ARE READY TO COMMIT RESOURCES TO CREATE THE FUTURE WE WANT AS CENTRAL TEXANS." – MAYOR WILL WYNN**

ing long-term internal projections with approved three-year plans – but the disagreement does raise a much larger question about the toll plans that needs wide public airing: Just how much of the proposed toll revenue is "needed" to build already planned area roads, and how much (not just here, but statewide) is a colossal cash cow intended to drive Gov. Perry's imperial Trans-Texas Corridor and other grandiose road warrior projects, now that the GOP's "no new taxes" malarkey has become an official religion?

## The Keys to the Highway

I've been told the shrinkage of the toll plan is a de facto victory for the environment – because less money equals fewer roads – but I frankly find it difficult to celebrate a decision that maintains the malevolent fiction that highways have been paid for "free and clear" once the lane paint goes down. What I see instead is virtually the same folks who are voting for "no new taxes," and loudly complaining about "welfare chiselers" and "freeloading immigrants" (you can hear them regular as rush hour on talk radio) once again enjoying a literal free ride – and all the infrastructure appurtenances thereto – at common public expense. And I find it difficult to believe that the toll road battle will suddenly make them come to their senses and realize that this congestion, and pollution, and sprawl, and massive exhaustion of public resources that makes their suburban "leisure lifestyles" (such as they are) temporarily possible is in the end a bad bargain. I wouldn't hold my breath, especially along the Southwest Parkway about 6pm.

One test will certainly be whether the mayor can build broad support for his central Texas envisioning of land acquisition, not just from the City Council (and from Austinites), but from the five county governments that in fact hold so much of the region's overall future in their hands. "I've worked closely with leaders across the region on a broad range of issues," declared Mayor Wynn, "and I believe that our neighbors will be equally prepared to do their share. By acting together, we can move even more boldly toward realizing the full promise of the ECT vision."

It's a hopeful declaration, and the sort of rhetoric that drops trippingly off political tongues these days. Alas, there is little in the region's recent history to suggest that its widespread, uneven, and generally weak governing bodies have the authority, the *cojones*, or even the will to stand up to the combined muscle of special-interest money and reactionary politics that continues to power the Texas real estate-and-highway juggernaut. ■

◀ 19 NEWS ★ ON THE LEGE

fix Child Protective Services. That Perry kicked in \$10,000 toward Heflin's war chest after the election leaves the more cynical Capitol watchers to offer up wild suggestions that he's egging this case forward, however weak it is, to circumvent progress on school finance. Under this scenario, the Lege becomes hopelessly deadlocked, the case is kicked over to the state Supreme Court, and the governor avoids the slings and arrows that would inevitably follow a reform package fashioned under his watch.

If that's true, Speaker Craddick must not have gotten the memo. Heflin's committee chair wasn't even cold before Craddick replaced him on the powerful Appropriations Committee, naming Rep. Jim Pitts, R-Waxahachie, to preside over the state's purse

strings. On the other hand, Heflin has Andy Taylor, the indefatigable Republican go-to lawyer, fighting on his behalf. In a pleading filed Jan. 21, Taylor asserted that if not for the "illegal votes" counted in Vo's favor, Heflin would have won the election fair and square – by five votes. "Thus," Taylor wrote, "a dark and troubling cloud looms over the purported outcome of this race because of the enormous number of illegal ballots which were cast and counted."

Taylor supports his argument with a mathematical calculation: Of the 250 votes cast illegally in this race, 118 of these illegal vote casters were deposed. Under oath, 78 people said they voted for Vo, while 40 said they voted for Heflin. By subtracting the number of illegal votes from Vo's margin of

victory, Taylor was able to arrive at Heflin's five-vote victory.

"Junk science," Vo's attorney declared in a response filed late Monday. In a 39-page brief, Houston lawyer Larry Veselka offered equally descriptive prose in requesting that the committee reject Heflin's contest – "because accepting this challenge under these flawed circumstances would cast a pall over all urban elections, dampening future election participation and inviting more contests whenever someone can hurl an unsubstantiated charge of 'fraud.'"

No one denies that voting errors were made, but the Vo team argues these were honest mistakes, the majority of them the result of untrained election officials faced with the challenges of a large turnout, the

complexity of the Election Code itself, and new procedures for provisional balloting. Moreover, Heflin bears the burden of providing clear and convincing evidence that proves the illegal votes "materially affected" the outcome of the race. By Vo's own measure, the final tally actually raised his margin by three points, giving him a 36-vote victory over Heflin.

Mok, for her part, believes this episode of political adversity will serve as an educational experience for both Asian-Americans and state Republican and Democratic Party leaders. "I don't think either party has ever taken us very seriously," she said. "But this [Vo/Heflin challenge] is going to be crucial to how we vote in future elections. It's all a matter of how each party plays its card." ■

NEWS

▶ Even if **Austin Community College** can't seem to get its act together on its long-delayed South Austin campus, all is not doom and gloom for Austin's premier two-year institution. Another long-simmering debacle came to an end last week, when the college announced that its accrediting body, the Southern Association of Colleges and Schools, has taken the college off warning status, where it had been teetering since November 2003. To get back on SACS' good side, the ACC board first had to correct a pattern of personal "meddling" in administration some trustees had engaged in during the tempestuous years when relations between past ACC President Richard Fonté and just about everyone else were famously tense. More controversially, ACC gave notice to hundreds of part-time faculty whom SACS considered improperly credentialed, and told them that they couldn't teach until they got their résumés up to snuff. Many profs settled the matter by taking a summer school course or two, but others were still disgruntled that ACC didn't take a stand against SACS' definition of proper credentials – 18 graduate hours in the subject being taught – which they say doesn't reflect the diverse ways in which the different colleges name and organize their departments and degrees. – Rachel Proctor May

▶ The district representatives working in the Austin Police Department's North Central Area Command have been selected to receive a second Keep Austin Beautiful award for their **Operation Restore Hope** project designed to clean up blighted inner-city neighborhoods. (See "North Central Blues," May 7, 2004.) Last year, KAB handed the NCAC community policing gurus the community involvement award for their efforts to clean up Brownie Drive – the first time anyone from APD had ever been selected for a KAB award. And now the NCAC officers have been selected to receive that award again, this time in recognition of their efforts to clean up Galewood Drive, the second phase of the ORH program. The annual awards will be presented at a Feb. 10 luncheon. For more info, go to [www.KeepAustinBeautiful.org](http://www.KeepAustinBeautiful.org). – Jordan Smith

## Beyond City Limits

▶ **Gov. Rick Perry** on Wednesday touted his Texas Enterprise Fund as the best solution for creating new jobs and generating revenue for funding health care, education, and social welfare programs. But Perry's upbeat state of the state address happened to coincide with dismal economic news from the nation's 13th largest employer – San Antonio-based SBC Communications – which plans to cut 7,000 jobs this year in an attempt to rein in costs in the face of reduced earnings. On school finance, Perry spoke less on funding than he did on improving school performance and establishing incentive pay for teachers. "Where's the beef?" John Cole, president of Texas Federation of Teachers, asked in a statement following Perry's address. "The governor speaks of reform, but what's really needed is an effort to fully fund the significant education reforms already on the books." He added that measures for improving accountability and performance are already in place, "but those measures so far haven't received the resources promised to make them successful." – Amy Smith

▶ House Democrats on Tuesday called for a full restoration of cuts made to the **Children's Health Insurance Program** in 2003, and for pursuing about \$1.3 billion in federal funding available for CHIP funding in the next biennium. State Rep. Garnet Coleman, D-Houston, joined by about 20 other House members, urged the Lege leadership to provide more than lip service to the children of working poor. With the funding available, Texas could serve about 660,000 children – nearly double the number called for by the Legislative Budget Board, Coleman said. The LBB's base budget restores vision and dental benefits but projects a gradual decline in the number of children served over the 2006-2007 biennium. U.S. Sen. Kay Bailey Hutchison recently criticized Gov. Rick Perry for allowing the state to lose \$700 million in federal CHIP funds to other states since 2000. Hutchison is viewed as a possible Perry opponent in next year's gubernatorial race. "Our goal as a state should be to insure every child we can," said Coleman. "Not one federal dollar meant to provide access to health care for a Texas child should be sent to another state." – A.S.

▶ A new report from the Legislative Budget Board predicts that the state's **prison population** will rise above capacity before the end of the fiscal year, which may force the state to lease space in county jails to house the overflow inmates. According to Texas Department of Criminal Justice spokesman Mike Viesca, as of Jan. 19 the state is housing 150,778 inmates in the state's 106 facilities,

putting TDCJ at nearly 97.5% of capacity, right on the cusp of safe operating levels. Based on current projections, Viesca said, the department may have to lease county jail space beginning in March – unfortunately, there's no money in TDCJ's current budget to buy space, which means the agency will be looking to state lawmakers for an emergency appropriation to cover the gap. "Because the prison population is so dynamic, we aren't sure exactly when we might need the additional space, how much we might need, or how much it would cost," Viesca said. For the full LBB report, go to [www.lbb.state.tx.us/PubSafety\\_CrimJustice/Projections\\_Reports\\_2005.pdf](http://www.lbb.state.tx.us/PubSafety_CrimJustice/Projections_Reports_2005.pdf). – J.S.

▶ Hold on to your hats – **Kinky Friedman** will make official next week his candidacy for Texas governor, running as an independent against Gov. Rick Perry, and possibly a couple of li'l ladies. Perry can't buy the kind of publicity Friedman will get out of merely *announcing* his bid in San Antonio, scheduled for 7am, Feb. 3, at the Alamo, followed by an 8am press conference at the historic Menger Hotel, à la Teddy Roosevelt and his Rough Riders. The author, humorist, musician, and *Texas Monthly* columnist will have the luxury of announcing his intentions on a live broadcast of MSNBC's *Imus in the Morning*. Stay tuned. – A.S.

▶ **Weed Watch:** Looking for a way to explain your marijuana use to your kids? Or, perhaps you're just interested in offering the tots a glimpse into the scourge of pot that the federal drug narcos are trying (so earnestly and yet totally ineffectively) to wipe out? Maybe you're just looking for a new bedtime story. Whatever the reason, look no further than the new children's book *It's Just a Plant*, written and illustrated by Ricardo Cortes. According to the publishers (New York City's "pop culture collective" the Magic Propaganda Mill), the colorfully illustrated book aims to offer "accurate and reliable" information about marijuana to children. The story focuses on Jackie, who finds out about marijuana after seeing her parents taking a jay. Subsequently, Jackie's mom takes her daughter on an educational romp from farm to doctor's office to a street corner, in an attempt to teach her what the plant is really all about. The 48-page book is scheduled for release this spring, but an advance copy is already available for viewing at [www.justaplant.com](http://www.justaplant.com). – J.S.

## Happenings

▶ The next **Chamber of Commerce-IBM Education Roundtable** will focus on the "Robin Hood" decision and education issues before the upcoming Legislative session. David Thompson, attorney for the 263 plaintiffs who challenged the Texas School Finance System, will address the court's decision, ramifications to the decision, and other educational issues before the 79th Texas Lege. Friday, Jan. 28, at 7:30am at St. Edward's University, main building, third floor. \$10 for Chamber members, \$20 for nonmembers. Register at [www.austinchamber.org](http://www.austinchamber.org) or 322-5623.

▶ The **Spicewood Springs Branch** of the Austin Public Library will reopen after being closed for exterior construction. The branch has much-improved entrances and exits and an expanded parking lot with space for 80 vehicles. APL is holding a free open house celebration with refreshments and children's activities on Saturday, Jan. 29, 10am. 8637 Spicewood Springs Rd.

▶ The annual meeting of **Austin Area Interreligious Ministries** will be Sunday, Jan. 30, at 3pm, at Highland Park Baptist Church, 5206 Balcones. Free and open to the public. An offering will be collected benefiting tsunami victims. Keynote speaker will be Dr. Betty Sue Flowers on the topic of "Democracy and Presence." Music by singer-songwriter Denise Kotrla. AAIM's 2005 budget and slate of officers will be presented, and the 2005 Hope Awards will be announced. For more info, go to [www.aaimaustin.org](http://www.aaimaustin.org).

▶ The **Stonewall Democrats** hold their monthly meeting Tuesday, Feb. 1, at 7:30pm at Magnolia Cafe South (1920 S. Congress) on the back patio. There will be a brief introduction of some of the candidates in the upcoming City Council races. For more info call 383-1754 or go to [www.stonewallaustin.org](http://www.stonewallaustin.org).

▶ The next Austin **Democracy for America** Meetup is Wednesday, Feb. 2, 7pm, at Scholz Garten, 1607 San Jacinto. Featured speaker is Congressman Chris Bell, who filed ethics charges against Tom DeLay in the U.S. House. RSVP to [www.dfa.meetup.com/99/events/4016617](http://www.dfa.meetup.com/99/events/4016617). For more info, e-mail [fran@democracyfortexas.org](mailto:fran@democracyfortexas.org).

▶ UT volunteers are operating a donation station for **tsunami victims** on Gregory Plaza near the corner of Speedway and 21st that will be in service 10am-2pm daily through Feb. 4. Cash or check donations are accepted.

Mat the Electrician & Tawnya LoRae • Photo by Wolfson

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# POLICING SIXTH STREET - IN WHITE AND BLACK

In October 2003, and again in January 2004, *Austin American-Statesman* editorialist **Alberta Phillips** addressed the tense relationship between Austin's police and many of the city's minority residents. In light of the then-recent officer-involved shooting death of **Jessie Lee Owens** during a late-night East Austin traffic stop – and previous experience with racial profiling of her own children by Texas cops – Phillips, who is African-American, summarized the advice she was giving her sons on how to behave during an encounter with police. “I rehearsed the drill with my sons. ... Be meek so as not to appear threatening,” she wrote. “In frustration, I yelled when they didn't get it exactly right. ‘Your voice is too loud, too booming. Please make it softer. Please!’” Phillips' lessons in deportment for young black men became all too timely on Dec. 31, during a Sixth Street encounter between her sons and a team of APD officers. When the incident concluded, Phillips' 24-year-old son, **Mehcad Brooks**, had been arrested and charged with resisting arrest, a class A misdemeanor.

And when the dust cleared, there was a radical difference between the police version of the incident and that provided by Brooks' lawyer, **Gary Bledsoe**.



## WHAT THE COPS SAY VS. WHAT THE LAWYER SAYS

At least according to the arrest affidavit of APD Officer **J. Marquez's** account of the incident, Phillips' lessons in meekness apparently hadn't succeeded. Shortly before 3am on Dec. 31, Marquez wrote, APD police were trying to clear Sixth Street in preparation for reopening the street to traffic. “At this time I observed several individuals standing in the middle of the street arguing with the mounted patrol officers.” Using whistles, Marquez continued, the mounted cops had successfully cleared pedestrians from the roadway, save for a small group standing in the 400 block of Sixth who refused to comply. After being told “multiple times” to get out of the street, all but one person (identified by Marquez as Mehcad Jason Brooks, whose name is misspelled throughout the police report) complied with the requests. According to Marquez' account, Brooks became verbally abusive: “Don't fucking touch me,” Marquez recalled Brooks yelling. “Your horse better not touch me, my dad is an attorney.”

Marquez said he tried to calm Brooks down, and he finally got Brooks onto the sidewalk, but he still wouldn't calm down. He was joined by his brother, 25-year-old **William Brooks**, who was also standing

on the corner, and Marquez reported that the two men began to berate the officers. “Both brothers stated, ‘All you guys are fired, every single one of you is getting fired. You don't know who I am,’” Marquez recalled. Mehcad followed Marquez back into the street, the officer wrote, “yelling” for the officer's name and badge number, and Marquez told the brothers that they must return to the sidewalk or face arrest.

Mehcad, Marquez wrote, would not comply, despite the involvement of several additional officers in what was apparently becoming a melee. “Mehcad was actively pulling his hands away from us, causing all of us to fall over a motorcycle and parked car.” While several officers were struggling with the younger Brooks, Marquez wrote, “I was able to pull [my] tazer [sic] out and drive stun Mehcad in the lower back. He started to yell but continued to resist officers trying to hold on to his arms. I accidentally tazed [Officers] Williams, McCormick and Koch on their limbs while trying to get to Mehcad. Williams deployed pepper spray to get him to be subdued with negative results. I tazed Mehcad again until we restrained him in handcuffs” and carted him off to the Travis Co. jail.

“It's not what happened, I'll tell you,” says attorney Gary Bledsoe, head of the state chapter of the NAACP. Bledsoe is also married to Alberta Phillips and is representing her son, his stepson, Mehcad Brooks. According to Bledsoe, Officer Marquez's account is a stirring work of fiction – “completely false,” Bledsoe says – except for the details of what Bledsoe described as “excessive force” employed by the officer. (Moreover, according to Bledsoe, Officer Marquez has since been suspended as a consequence of another Sixth Street incident. The Civil Service Commission had not confirmed this claim at press time.)

As Bledsoe tells the story – which he says he gathered from several other eyewitnesses in addition to Mehcad and William – just after bar closing time, Brooks was standing on the “cobblestone part” of Sixth Street, just off the curb, “talking on his cell phone.” APD mounted patrol officers came by and were saying something, he said, but Brooks didn't “exactly hear, because he was on his cell phone.” Without pause, Bledsoe said, the mounted officers, “used the horse as a weapon ... pushing [Brooks].” Startled, Brooks told the

officer, “My dad's a lawyer, you can't do that to me. What's your name?” Without responding, Bledsoe said, another officer, apparently Marquez, “slams him up against a car.” Officer Marquez then used his Taser “several times,” Bledsoe says – “not just once” – and sprayed Brooks with pepper spray. Brooks, Bledsoe insists, “is completely innocent.”

Moreover, according to Bledsoe, the Dec. 31 incident involving Mehcad and William Brooks is just another in a growing line of examples of police brutality in the entertainment district. Bledsoe says he has represented a handful of clients (and, apparently, the number is growing) who have been arrested Downtown under similar circumstances, and that many of them were ultimately acquitted. Bledsoe said he is confident that Brooks, too, will beat the rap. “The Sixth Street officers are out of control,” he concluded. And it's worth noting that Bledsoe is not the first observer to suggest that the behavior of the Sixth Street police team leaves much to be desired.

At press time, Brooks' case was set for a hearing on Jan. 31.

- Jordan Smith

news

# JUDGES WEIGH REDISTRICTING IN BIG D

The Texas **redistricting** case had plenty of high drama – a mid-decade power grab by Republicans, the Ardmore and Albuquerque exiles of the Killer D's, the defeat of the most senior Democratic members of the Texas Congressional delegation last November – but it's still uncertain whether the facts also created a test for partisan gerrymandering.

A three-judge panel ruled last year that the Texas Legislature had the right to redraw the state's congressional district lines, no matter how messy or partisan that process might get. Redistricting is political by nature. But in an unexpected twist last fall, the U.S. Supreme Court vacated the **Jackson v. Perry** judgment and sent the case back to Texas, asking the panel to reconsider its decision in light of **Vieth v. Jubilirer**, a crucial Pennsylvania redistricting case.

A number of the attorneys at last Friday's hearing in Dallas, like Jose Garza, who was representing **the League of United Latin American Citizens**, admitted to the court that they were uncertain what to argue. Redistricting cases are, at least on the face of it, about how the voting strength of minorities is being diluted. Suddenly, lawyers who prepared entire cases on opportunity districts and changing demographics were being asked to create a test on how far is too far – politically.

Attorney Paul Smith, who represented the **Jackson** plaintiffs, proposed that redistricting should not be done for the sole purpose of adding partisan congressional districts when a valid congressional map is in place, separate and apart from any other consideration.

"Let's assume that under your approach, the sole intent for redistricting was because of lust in their hearts," Judge **Lee Rosenthal** said. "That's politicians acting like politicians for a political purpose." In other words, the Republican-drawn map was "business as usual" at the Capitol. Attorney Nina Perales of the **GI Forum** argued that redrawing the lines in the name of politics still ended up disenfranchising Hispanic voters and led to the dismantling of Congressional District 23, a minority opportunity district. Still, it wasn't a test the panel conceded held much water if the congressional map still met voting rights muster.

Only one argument appeared to hold the ear of the court on Friday. UT law professor **Lucas Powe**, who filed an amicus brief along with other UT law professors, argued that new congressional lines mid-decade violated the "one-man one-vote" provision under the law. Powe argued that a state's interests never subordinate the rights of the individual to fair representation. New mid-decade plans must use accurate demographic data in order to make sure the state has not infringed on individual rights.

Most legal scholars don't know what to make of the **Vieth** decision, a split decision of conflicting views from the Supreme Court on whether a partisan power grab should be mediated by the courts under any circumstances. Justices weren't satisfied that Pennsylvania redistricting met that test for gerrymandering. Texas will be next.

– Kimberly Reeves

# A BETTER WORLD, ONE FLUSH AT A TIME

Desalination may be sexy. Protecting rural communities' aquifers from private water companies may have an enticing David-and-Goliath appeal. Defining surface water rights (so-called "environmental flows") is no doubt a critical issue for the Legislature. But notwithstanding all the above, which were highlighted as priorities by the Lone Star Chapter of the Sierra Club, Environmental Defense, and the National Wildlife Federation, Texas environmentalists say the key to protecting Texas' water supply lies in something a little more mundane: (drum roll) **toilet flappers!**

Okay, it's water conservation in general, not toilets in particular. But toilets make better jokes, and Texas toilets do have a problem. A toilet flapper is a device on conventional toilets that closes to keep all the water in the tank from going down the drain when you flush. On water-conserving toilets, flappers aren't necessary or they close faster than on old-school commodes, so half as much water is used. Since toilets account for 26% of household water use – greater than any category except life support for unnaturally green lawns – this can make a big difference in household demand. However, even though a 1993 Texas law requires only water-conserving toilets to be sold in the state, those all-important flappers eventually wear out, and not all the replacement flappers sold are the fast-closing kind. So, if your flapper wears out, and you unwittingly replace it with the wrong kind, your water-conserving toilet suddenly

morphs into an evil water-sucking monster. That's why, says Ken Kramer of the Sierra Club, toilet flapper legislation will be hot on his agenda this spring. "It sounds stupid, but it's one of those little things that mean a lot in this state," he said.

Toilets are just one part of the groups' emphasis on conservation, which tends to get overshadowed by battles to define who owns what water down to the last drop. Conservation, they say, is basically a way to bake a bigger pie so we don't have to fight so hard over every last slice.

And speaking of bigger pies, don't expect desalination to do the trick. It's sexy, environmentalists say, only as much as that glamorous biker boy who after a while stops wearing the leather jacket and starts lounging around in his skivvies hollering, "Get me a beer, woman!" Desalination uses a lot of energy, and its byproduct is super-salty brine that really wreaks some havoc if you dump it in coastal areas already strained by overutilized rivers that increasingly fail to deliver sufficient fresh water to the sea. So assuming state economic development plans don't include building the world's biggest pickle factory, the brine problem may stand in the way of large-scale seawater desalination.

"Some, such as the governor's office, are saying that desalination is the silver bullet," said Mary Kelly of Environmental Defense. "We believe conservation is the silver bullet."

– Rachel Proctor May

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# McCRACKEN CHARGES TOLL ROAD COVER-UP

Council Member **Brewster McCracken** says official **toll road** proponents painted a picture more dire than necessary when pitching the region's \$2 billion toll road plan, and concealed confidential documents that show substantial state funding already available for a number of highways.

At Monday night's meeting of the **Capital Area Metropolitan Planning Organization's** Transportation Policy Board, McCracken called for an investigation into just how much money the region had received from the state for road projects, which he says differed significantly from funding estimates presented by both CAMPO and the **Central Texas Regional Mobility Authority** during the "hard sell" on the toll road plan.

McCracken's documents, apparently generated by the Texas Department of Transportation staff and labeled "confidential," list far more funding available for highways 71 and 290, and U.S. 183, than does the information formally presented to CAMPO, McCracken said. But District Engineer **Bob Daigh** identified McCracken's documents as simply a "wish list" turned over to the CTRMA last summer for posting on its Web site. These projects, identified by TxDOT as "allocated" projects, are picked for construction. They aren't necessarily funded until they make it into CAMPO's three-year Transportation Improvement Plan, Daigh said. McCracken says he won't be reassured until a full investigation is completed.



JOHN ANDERSON

Austin City Council Member  
Brewster McCracken

"There's one thing we know for a fact," McCracken said in a news conference before the CAMPO meeting. "These documents contain contradictory information about whether these roads are fully funded. But TxDOT's own maps included in the confidential documents do reflect that the roads were funded. It is contradictory and unclear whether they were fully funded."

That's one of the things we want an answer on."

The CAMPO board chairman, state Sen. **Gonzalo Barrientos**, D-Austin, restricted McCracken's motion to what he presented to Barrientos as an emergency item last Friday, so the action by CAMPO was simply to call a hearing on the matter next month, with the possibility of calling a full investigation if McCracken is not satisfied with answers from CAMPO staff.

CAMPO Executive Director **Michael Aulick** said he was unaware of any discrepancies in TxDOT funding numbers and that he would spend the next three weeks looking into the numbers and the questions from an eight-page document presented by McCracken and state Rep. **Terry Keel**, R-Austin. Chief of Staff **Shyra Darr** represented Keel at Monday night's meeting. Keel was handling legislative business at the Capitol.

Clouding the issue is the semantic difference in planner's lingo between "allocated" and "funded." Plenty of allocated projects sit on CAMPO's books for years, even decades. These are projects that are chosen by the Transportation Policy Board as priorities. Actual "hard funding," though, doesn't happen until the project makes it to the Texas Transportation Commission. CAMPO carries a 25-year road plan on the books, and projects anticipated TxDOT funding for 10 years. But actual hard funding is only guaranteed for the first three years. So Aulick must

spend the next three weeks sorting out the "couldas," "wouldas," and "shouldas" for both CAMPO and TxDOT.

McCracken's surprise motion obscured CAMPO's biggest action on Monday night, which was stripping the William Cannon bridge over MoPac from the overall Central Texas toll road plan. An additional motion by Austin Mayor **Will Wynn** designated managed lanes north of the Colorado River to State Highway 45, limiting those lanes to the existing right-of-way, prohibiting elevated lanes, and adding sound walls. Austin Council Member **Daryl Slusher** added a friendly amendment to protect existing right-of-way set aside for the possibility of commuter rail, if and when the rail might happen.

The motion did not remove tolls from MoPac. By designating the new future lanes north of the Colorado River as "managed lanes," CAMPO left the option open for tolls on MoPac to help pay for the improvements. The **Texas Transportation Commission** has pledged an as yet undefined amount to assist in construction.

The full length of MoPac is now designated for possible future high-occupancy vehicle lanes. HOV lanes are now limited to MoPac south of the Colorado River, but that option may disappear after the CAMPO 2030 plan is approved. Adding HOV lanes through Southwest Austin, which includes significant preserve land, is considered infeasible.

- Kimberly Reeves

## PONDERING PLANNING IN SOUTHWEST TRAVIS COUNTY

You would never confuse Southwest Travis County with Austin - at least not yet. The smell on the air is not exhaust fumes but cut grass. Broad expanses of fenced fields are yet unmarred by billboards or prefabricated fast-food joints. At night, you can even pick the Big Dipper out in the sky. They call it the Hill Country. It's easy to identify but it is hard to protect, as a county-appointed panel is finding out. The **Southwest Travis County Growth Dialog**, organized by County Commissioner **Gerald Daugherty**, has been meeting for eight months, bringing together residents with business people and conservationists with developers.

Everyone on the 16-member panel knows what he or she wants to preserve, but they have yet to negotiate a strategy for that preservation. Reaching a final solution will require a balance of development and environmental protection.

For example, panelist **Amy Wanamaker**, who works for the **Trust for Public Land**, supports creating conservation easements, possibly funded by the county. It could be something like the Balcones Canyonlands Conservation Plan, although without the wide preserve and instead with open land scattered across Southwest Travis Co. "From the conservation side, conservation easements could be a way to protect the landowner's interest and to allow the landowner to live on the land," Wanamaker said. "It would give the rancher the ability to stay on their own land and not worry about the future."

Fellow panelist **Robert Kleeman**, who practices real estate law, does not agree, seeing conservation easements as a short-term solution without long-term stability. Kleeman says the answer, whatever it is, should create a stable regulatory environment. "This is not just the decision of one person," Kleeman said. "Other generations



JOHN ANDERSON

Travis County Commissioner  
Gerald Daugherty

and other interests are involved. I think if a rancher decides to sell out the land by granting a conservation easement, he's going to regret that in 20 or 30 years."

Last week, the group held the first of two public hearings at Bee Caves Elementary School. The panel talked about the common vision it held for preserving the rural character of the county. Residents talked about traffic

snarls and water woes. It was the usual fare for such meetings. But Southwest Travis Co. also is apparently home to more than its fair share of hydrogeologists, civil engineers, and land planners, who help pull the issue into sharper focus. Private land use planner **Jesus Moulinet** warned the panel that Travis Co. had yet to face the land and water challenges he had seen in Washington state.

"You discussed your vision of a charming place with Hill Country flavor, low density, high density, clustering around town centers," Moulinet said. "But you want to be very, very careful when you are defining those terms and making those clear. Everyone, including property owners and the entire community, needs to understand clearly what you mean or we're going to run into problems when we begin to implement that policy."

County Environmental Officer **John Kuhl** is certain that whatever plan the group adopts will be unlike any regulations currently on the county's books. Cities have broad latitude in development regulations under state law; counties have practically none. Travis County, however, could use **Senate Bill 873**. The bill, passed two sessions ago, gave urban counties the tantalizing possibility of a firmer hand on development regulations.

The use of SB 873, however, is untilled ground for Travis Co. Kuhl describes the language as "confusing." For instance, SB 873 doesn't give the county the ability to regulate density, Kuhl said, but it "does give an impression" that the county can take some measures to protect water quality and setbacks from creeks. The concrete strategy for development controls has yet to be developed. Kuhl says it could be a series of incentives to encourage conservation. The panel's final recommendation, when (and if) it is reached, will be taken back to the full Commissioners Court for consideration.

- Kimberly Reeves

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# NOW APPEARING ON LOCAL STAGES: WILLIE NELSON AND AUSTIN BIOFUELS

Austin music icon **Willie Nelson** has entered the alternative-fuels arena, with the introduction last week of his new partnership, **Willie Nelson Biodiesel** (aka "**BioWillie**"), which plans to market the soy-based fuel at truck stops and convenience stores statewide and beyond. Country music's granddaddy of progressivism, a longtime champion of American agriculture, said he hopes his efforts will "put five million farmers back on the land growing fuel and keep us from having to start wars for oil." But the interest in alternative fuels is more than just a political statement or a pop culture fashion trend; substantive designs for community-based, sustainable fuel solutions are now in the Austin air, thanks in part to Nelson's local supplier, **Austin Biofuels**.

Nelson's star power was enough to attract CBS News anchor **Dan Rather** to his Luck Texas ranch outside Spicewood, where the singer ceremonially filled up his tour bus with biodiesel from a brand new 500-gallon tank installed and serviced by Austin Biofuels. In support of the venture, Nelson recently toured D.C. with his friend Ohio Congressman **Dennis Kucinich**, contacting dozens of Congress members to elicit support for a biodiesel bill Kucinich plans to reintroduce this session.

With more and more petroleum experts predicting a peak in global oil production within this decade, policy makers are paying closer attention to renewable domestic fuels. Nationally, biodiesel is benefiting from a federal tax credit for alternative fuels reinstated late last year. **Kurt Lyell**, Austin Biofuel's fleet sales director, says savings from the measure will be fully effective by April, bringing biodiesel blends (currently at \$3.40 a gallon) within a dollar or less of conventional petroleum diesel. In a presentation to Austin's Resource Management Commission, Austin Biofuels



PAUL GALLAND

Willie fuels up his tour bus with his own "BioWillie" fuel, a soy-based diesel.

suggested that, in keeping with the city's ambitious goals for encouraging renewable energy, the city should include transportation fuels in its green planning, utilizing biodiesel in city fleets.

City Council Member **Brewster McCracken**, who helped initiate the city's plug-in hybrid vehicle study now in progress, sees city use of biodiesel as a logical outgrowth of recent progress with sustainable transportation. "We need a renewable fuel to bridge the gap to the hydrogen fuel cell, and biodiesel offers a lot more promise than other alternatives," McCracken said. "Anything we can do to switch to alternative fuels is all in our favor," said Austin Resource Management Commissioner **John**

**Hoffner**. By helping to reduce emissions, he said, biodiesel could keep Austin out of the nonattainment category of federal air quality laws (a tightrope we're currently walking), while reducing our dependence on foreign oil. "It's also great to develop a homegrown, Austin-based startup," he added.

ABF marketing and logistics coordinator **Jeff Plowman** says, "We want to supply Austin with fuel using its own resources." ABF already makes biodiesel using waste oil from restaurant grease traps, but can't yet sell the homemade product due to prohibitive licensing costs. Instead, they currently distribute biodiesel from the San Antonio-based **Texas Envirofuels**. Whether biodiesel is derived from pure soybeans or

from recycled restaurant grease, glycerin must be chemically removed from the oil for the fuel to combust properly in standard diesel engines. ABF is laying the groundwork for plans to build a production facility at its Southeast Austin site. "With community-based biodiesel you're able to control quality, you don't have to worry about wide-range transportation and logistics, and you can interact with end users," Plowman said. "Best of all, the fuel revenue and sales-tax dollars stay in the community."

Although biodiesel boasts huge reductions of nearly all polluting emissions over conventional petroleum diesel and has better lubricating properties – and fumes that smell like french fries – it's not without its own environmental side effects. "There are slight increases in NOx, the most important species in air quality," said UT Mechanical Engineering Professor **Matt Hall**. NOx (nitrogen oxide) is a contributing factor in the formation of smog and ozone. Hall also noted the great expense involved in processing biodiesel, saying, "You can only make so much of it for a given cost," which he said translates to its current high price. But come springtime, when ABF can pass along tax-incentive-based pricing relief, Lyell said, he expects 2005 sales to grow to 50,000 gallons from 10,000 in 2004, which he hopes will generate the capital to build a biodiesel plant.

Given the limited number of diesel engines in use, and the fuel's inevitable if lesser emissions, biodiesel certainly can't resolve all the U.S. pollution and fuel supply problems. Plowman describes biodiesel as not a comprehensive solution, "but a way to reduce point source emissions today, putting to use lots of underutilized farmland and helping farmers that could benefit from a cash crop." He says NOx is biodiesel's Achilles heel, but added, "I'll bet one day's worth of fires in Iraq puts out more NOx than all biodiesel emissions combined."

– Daniel Mottola

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More info on Willie Nelson's biodiesel project can be found at [www.wnbiodiesel.com](http://www.wnbiodiesel.com), and biodiesel in general at [www.biodiesel.org](http://www.biodiesel.org). Austin Biofuels ([www.austinbiofuels.com](http://www.austinbiofuels.com)), at 10012 Old Lockhart Rd., sells biofuels to the public on Wednesdays.

NEWS

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# A DEFECTOR IN THE TRMPAC WAR

A campaign finance expert who has advised some of the nation's top GOP elected officials, including first President George Bush and U.S. Sen. John McCain, will be battling for state Democrats next month in a courtroom battle over money and politics.

**Trevor Potter**, a lifelong Republican and former commissioner and chair of the Federal Election Commission, will testify on behalf of five defeated legislative candidates who claim a political fundraising group – **Texans for a Republican Majority** Political Action Committee – violated campaign finance laws in its quest to produce a GOP controlled House.

The lawsuit – a civil spin-off of an ongoing criminal probe touched off by the 2002 election upset – will be heard in a nonjury trial that begins Feb. 28. TRMPAC attorneys had sought to have Potter eliminated from the plaintiffs' witness lineup, but a ruling last week cleared the way for his testimony. The pretrial setback for TRMPAC followed arguments before Senior Retired State District Judge Joe Hart. Lawyers for the TRMPAC defendants asserted that Potter's legal expertise on federal election matters doesn't qualify him as an authority on the Texas Election Code. In fact, said attorney Terry Scarborough, referring to a transcript of Potter's Jan. 11 deposition, Potter "is guilty of not even knowing the basic definition of a campaign contribution in Texas." (Of course, TRMPAC's apparently ingenious redefinition of Texas campaign finance law is exactly what is at issue in the lawsuit.) Scarborough represents TRMPAC campaign treasurer **Bill Ceverha**. Attorney Mike Thompson Jr. also presented arguments on behalf of client John Colyandro.

Plaintiffs' attorney Joe Crews said Potter's experience, which includes drafting the new McCain-Feingold law on campaign finance, is so vast, "I don't know how anyone can be more qualified." Potter will be called on to bolster the lawsuit's claims that the TRMPAC defendants violated campaign finance laws by illegally soliciting or failing to disclose corporate and noncorporate contributions.

Meanwhile, Travis Co. District Attorney **Ronnie Earle** is continuing his criminal investigation of TRMPAC – the brainchild of U.S. House Majority Leader **Tom DeLay** – and the group's reliance on corporate dollars to ensure GOP victories in several House races. The lawsuit and the criminal probe represent one of the biggest power plays in the history of state politics. Tension between the two parties could grow more strained in the weeks leading up to the civil trial. Some Democrats believe the GOP already fired the first warning shot on Jan. 14: The **Texas Ethics Commission** levied a rare \$10,000 fine against one of the lawsuit's plaintiffs – former state Rep. **Ann Kitchen**, D-Austin – for failing to include several in-kind contributions in her financial reports filed eight days before the 2002 election. Kitchen said the omission was inadvertent and corrected the error after TRMPAC lawyers brought it to her attention during a deposition earlier this year. The TEC typically waives or reduces fines if good-faith efforts are made to correct reporting errors. Kitchen has asked the commission to reconsider its penalty.

For better or worse, the civil trial will play out against the backdrop of a grueling legislative session in which lawmakers will be tested (again) on their ability to put politics aside and pass a school finance bill. But betting men and women are predicting that issue, too, will end up (again) in the courts.

– Amy Smith

# RIP Janet Maples

Back in the day, **Janet Maples'** Scarlet Angel hair salon at 34th and Guadalupe became a favorite gathering spot for Austin's gay and lesbian community, and that tradition held firm long after Maples moved on and the space evolved into other salons under new owners. But that's just a smidgen of how the multifarious Maples will be remembered at a memorial on Saturday. Maples died Jan. 21, three weeks after turning 58 on New Year's Day. Friend and



Austin attorney Mary Kay Sicola says Maples had clipped hair for thousands of clients dating back to the Seventies. "I recall Janet's bawdy sense of humor, which she shared generously," said Sicola, "as well as her dedication to the homeless." After relocating to her ranch in Hondo, in South Texas, Maples took up breeding and showing Nigerian Dwarf goats. Like Scarlet Angel, the ranch also served as a salon of sorts, where visitors were treated to buttermilk biscuits, bonfire chats, music in the kitchen, and cold vodka shots.

Maples is survived by her mother, Fern Maples; her partner of 24 years, Anna Renken; two brothers; and many other relatives and friends. A memorial will be held in her honor at 12:30pm Saturday at Unity Church of Austin, 2806 Del Curto Rd. Maples also requested that food, drinks, and rowdy storytelling follow at 2:30pm at Threadgill's World Headquarters, 301 W. Riverside. In lieu of flowers, friends may contribute to an account set up for the care of Maples' mother at Community Bank of Hondo, PO Box 130, Hondo, TX 78861.

– Amy Smith

# A HOUSE BUILT OF MONEY

New homeowners don't always get what they pay for, but **homebuilders** do – thanks to the nearly \$9 million they've contributed to Texas elections in the last four years. As it happened, state lawmakers, many of whom benefited from the large contributions, quietly passed legislation (House Bill 730) in the 2003 session that limits homeowners' rights to bring claims on shoddy construction jobs.

In a report released Monday, the public advocacy group **Campaigns for People** breaks down the money trail that contributed to the creation of the new **Texas Residential Construction Commission**. The commission now requires homeowners to jump through a series of bureaucratic hoops before they can bring suit against homebuilders, said Fred Lewis, executive director of Campaigns for People. He said Houston mega-developer **Bob Perry**, who contributed \$7 million to the Texas election process, was the driving force behind the legislation.

Lewis' group teamed with **HomeOwners for Better Building**, an advocacy organization that grew out of the Perry initiative, at a press conference Monday at the Capitol. According to the report, the biggest dollar amounts from homebuilders went to the governor, the lieutenant governor, and House speaker, followed by Sen. **Craig Estes**, R-Wichita Falls, who got \$36,700, and Rep. **Todd Baxter**, R-Austin, who got \$41,500. Estes and Baxter serve on the Senate and House committees that conducted hearings on the legislation. The report is available online at [www.cleanuptexaspolitics.com/homeownersreport](http://www.cleanuptexaspolitics.com/homeownersreport).

– Amy Smith

## Withholding From the War Machine

While Ben Franklin's adage about the certainty of death and taxes may be true, anti-war activists in Austin are working against what they see as an inexorable bond between the two. With tax season around the corner, members of **Austin Conscientious Objectors to Military Taxation** are making it known that they do not support Bush's war in Iraq, and are working to funnel their tax money into decidedly peaceful programs.

Echoing another sentiment of the founding fathers, ACOMT finds the current system tantamount to taxation without representation. An estimate for military spending in the federal government's 2005 budget, found on the group's Web site, [www.acomt.org](http://www.acomt.org), is a whopping 49%. With half of their tax dollars going to military-related endeavors, ACOMT members find the current system unfeasible, and have proposed a new one: the **Religious Freedom Peace Tax Fund**, where taxpayer funds would be funneled into an account used for nonmilitary pursuits. A bill, HR 2037, was drafted in Congress, to "affirm the religious freedom of taxpayers who are conscientiously opposed to participation in war, to provide that ... payments of such taxpayers be used for nonmilitary purposes, [and] to create the Religious Freedom Peace

Tax Fund to receive such tax payments." HR 2037 was ultimately shelved in the House Ways and Means Committee, but ACOMT says a new bill will be introduced this May.

"We're all war-tax resisters. We do it in different ways," said ACOMT member **Susan Van Haitsma**. Resisting taxation since 1985, she intentionally lives below the taxable income level. "Others in the group are self-employed. There are people who file, people who don't." The small organization, counting teachers, doctors, and veterans amongst its ranks, was successful last year in organizing the **Austin Taxpayers for Peace** action, where protesters withheld \$10.40 from their 1040 tax payments. On April 15, the resulting \$2,600 was split between **Nonmilitary Options for Youth** and the **American Friends Service Committee**, a Quaker-affiliated group assisting civilians in Iraq.

While withholding only \$10.40 is described as "low risk" by the ACOMT, some members have been punished. In the *Statesman's* op-ed pages, ACOMT volunteer **Andy McKenna** reveals that "after 11 years of inaction," the IRS began garnishing his wages of all but the federal monthly poverty level. Still, Austin tax resisters soldier on undeterred. "The war takes money, and it takes bodies. And they have to come from somewhere," says Van Haitsma. "And that's what I'm opposed to."

– Wells Dunbar

NEWS

## THE BEAT IS BACK

**The Coyote** is road kill. Last Friday, radio listeners hoping to hear the comedy clips and talk shows of the all-comedy network on KOYT-FM (104.3), "The Coyote," were instead greeted by the steady drone of a heartbeat, which went on for seven hours. At 5pm, with "Let's Get It Started" by the Black Eyed Peas, the station switched back to calling itself **"The Beat,"** dedicated to the music of Destiny's Child, Alicia Keys, Usher, and other R&B and hip-hop hit makers.

For hip-hop fans, as the great Yogi Berra supposedly said, it's déjà vu all over again. The Beat was once the top-rated format in Austin. But **Infinity Broadcasting**, faced with competition from upstart KDHT-FM (**Hot 93.3**),

dropped the Beat last July to create a format more appropriate as a vehicle for **Howard Stern's** morning show, which is syndicated by Infinity. The demise of the Beat surprised many people, even prompting those hip-hop gangstas at the *Austin American-Statesman* to write an editorial lamenting the lack of choice on local radio.

But a few weeks later, Stern announced plans to move to satellite radio in 2006, which doesn't bode well for the long-term prospects of the new comedy format. Infinity never got around to hiring local on-air talent for the Coyote, which in seven months never generated ratings comparable to the old Beat. "We just looked at where the station was going to be in the future," said program director Dusty Hayes. "Hip-hop is so big and the music hasn't shown any sign of slowing down." Infinity lost the rights to

the old call letters, KQBT, so the station is now KXBT. Stern will stay in the morning slot until his contract expires in December, Hayes said.

The move will re-engage the head-to-head competition between the Beat and Hot 93.3, a true hip-hop throw down. At first glance, the station's playlists are almost identical. Last year, after dropping the Beat, station general manager John Hiatt told a reporter, "We knew there wouldn't be sufficient advertising revenues to support both stations." But Hayes believes the fast-growing market is "absolutely" big enough for two hip-hop stations. "Of course, I would like for there to be only one, but I think most markets have two," he said. Hayes is starting to search for on-air talent. "That's where most of the differentiation comes in – the on-air talent," he said.

– Kevin Brass

# TABU

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# ACC South Austin: Plain, Weird, or Just Plain Weird?

It's ugly.

That's the one thing everyone can agree on regarding the newly unveiled design for **Austin Community College's** planned South Austin campus. All else, it seems, is open for debate. Does the featureless cube most resemble a prison? A grocery store? A Kleenex box? Consensus is elusive. And just as elusive is consensus on what to do now with a plan that most agree has exactly one redeeming quality: It's within the \$21 million budget.

"All of us would like to see a facility that is open and functioning," said **Richard Cilley**, who serves on the **South Austin Campus Advisory Committee**. "The question is, how ugly do you want it to be?"

The uproar over the design (or lack thereof) is merely the latest hitch in a protracted four-year planning process. The school bought the land in 2002, and in May 2003 voters passed the bond issue to fund construction, but SACAC members complain that ACC took too long to get going on the designs. When the first set of plans finally came in last summer, construction estimates on the avant-garde, energy-efficient building came in a whopping \$5 million over budget. The plans were scrapped, and the architects started working on a simpler (and smaller) design. The planned curriculum was therefore also simplified, as ACC jettisoned plans for an "anchor program" in music and commercial music while they downsized the building from 122,000 to 86,000 square feet.

What remains is a simple brick box with all the utilitarian glamour of a Soviet-bloc housing project, with only 16 classrooms and eight labs. The reduced size, and the lack of an anchor program, will mean that many students will have to travel across town to complete their degree or certificate programs, largely undermining the purpose of a South Austin campus. This is one of many things that frustrates SACAC member **Guadalupe Sosa**, who ran for the ACC board last year. "When I was running for the board, one thing students mentioned was that they didn't think it was right to have to run across town for different class-



South Austinites are still waiting for an ACC campus at this site, and may have to wait a little longer.

JOHN ANDERSON



The ugly plainness of "The Box" just didn't pass muster with ACC board members or would-be neighbors.

es," she said. "They would like to see most of the classes they need at one campus."

While Sosa is unhappy with **The Box** ("I could have designed something like that"), she's willing to accept it more or less as is: What matters to her is that the building not become any smaller, and that the campus open as soon as possible. The SACAC will come up with an official recommendation for action at their meeting this week. However, some members think getting it done right is as important as getting it done fast.

At this point, the ACC trustees basically have three options. They can build **The Box**. They can spruce up **The Box** in relatively simple ways, such as by tinkering with brick patterns or the entranceways. Or, they could try to find extra funds to dispense with **The Box** entirely and build something that feels more like a campus and less like a cut-rate office park. When the plans were unveiled for the board, trustee **Veronica Rivera** indicated she's open to the idea of

sacrificing some programmatic elements if it means a more collegiate design — if that's what the community wants. "I don't live in South Austin, but I know many people in South Austin pride themselves in the weirdness, the uniqueness of Austin," Rivera said. "If we need to reduce some of the classrooms or classes that we promised, I think this is something we may want to discuss."

But another issue that needs discussion is how to keep the comedy of errors from repeating itself the next time ACC

decides to build. As Austin grows, ACC is likely to try to annex outlying areas into the taxing district; those students will have to attend class somewhere. And in building classrooms to accommodate them, Cilley says ACC needs to overhaul its planning process. Based on his construction experience, Cilley believes the problem lies in poor communication between the architects designing the building and the construction manager at-risk, who determines a "guaranteed maximum price" for the project. Each time the campus was designed, Cilley says, the construction manager waited too long before getting a GMP. Construction documents for **The Box**, for example, were 75% complete before the board even saw an architect's rendering, and that was a week before the submission of subcontractor bids, which the construction manager uses to come up with a GMP. "Because the project was allowed to continue without getting a guaranteed maximum price, we've been off in this la-la land where we had a project, but we never had a project we could afford to build," Cilley said.

But **Ben Ferrell**, ACC's vice president for business services, says it makes sense to let the architects make mostly complete drawings before getting bids: Because construction managers must guarantee that they can meet the GMP, if they bid too early they naturally pad their estimate to cover any surprises that might show up in the finished drawings. "If you force someone to guess the future, they'll put extra money in it to protect themselves," he said.

Nevertheless, the board has called for the heads of the architects and construction managers, who have been invited to the Feb. 7 meeting. "I think they need to hear the level of dissatisfaction on this board with spending \$1.1 million in architectural fees and getting this," said board chair Barbara Mink. But having vented, the board also needs to figure out what to do next: whether to sacrifice form to function, or to make South Austin wait a little longer still for their long-promised campus.

— Rachel Proctor May

NEWS

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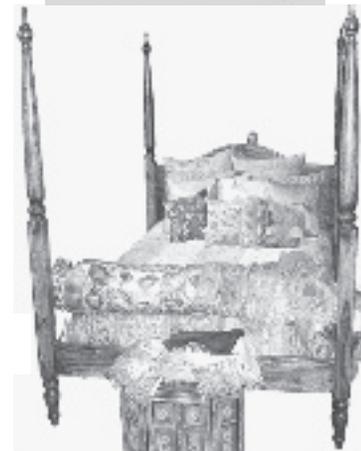
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# THE HIGHTOWER REPORT

BY JIM HIGHTOWER

## NEWT FOR PRESIDENT

Oh, please, please, pleeeeee, tell me it's true. Please tell me that Newt "The Newt" Gingrich really is mounting a political comeback and is planning to be the next Republican nominee for president!

What a goofball! What a political extremist! What a hypocrite! What a perfect symbol of how far to the ultra-right the Republican party has moved! Yes, give us Newt!

The former speaker of the house is renowned for having the personality of a hand grenade – with the pin already pulled! He rose to power by demonizing Democrats and all things liberal, ranting regularly about family values, integrity in government, slashing federal spending, Bill Clinton's marital infidelity, and such. Yet, this "family man" divorced his first wife while she was undergoing cancer treatments, running off with wife No. 2. But he has since dumped her as well, scampering off this time with a former congressional staffer with whom he was having an affair.

Meanwhile, "Mr. Integrity in Government" was a willing whore for any corporate lobbyist waving campaign checks at him, literally allowing them to write laws. Also, he was a loud proponent of fattening the military budget and rattling America's sword – even though he personally had dodged the chance to be a real soldier during the Vietnam War.

After he imploded politically and his own party ousted him in 1999, the Newt did not return home to Georgia, but became a hired gun for corporate interests in Washington. Now, 10 years after his political demise, Newt says he is newly arisen. He has a new book modestly instructing us on what America should do in the 21st century, and he's using it as a pulpit to launch himself into the '08 presidential race. His platform is pure Newt: Stop driving God from public life, fund "patriotic" education policies, triple the government's spy budget, and privatize Social Security.

Wonderful. Bring him on!

## JOBS, WAGES, MERGERS, AND YOU

"A bumper year for U.S. jobs," exclaimed the headline in our local daily paper. Wow, good news, right? The boom must be back!

Uh-uh. Read further, and you learn that job creation is not even keeping pace with the increasing number of working-age Americans. And way down in the story you find this sentence: "The increase in jobs was not translating into increases in wages." That's good news for CEOs but bad news for the average American.

Yes, say corporate economists and the Bushites, but it's bound to get better soon, just like we've been promising. Trust us. Uh-uh, again. I was in Southern California recently, and a local paper offered its 2005 jobs forecast for Orange County, one of the most prosperous places in America. There will be new jobs, the story said, but don't expect to live high on the hog. The 10 occupations expecting the most job growth were: retail sales, security guards, cashiers, food service, janitorial, waitstaff, nurses, telephone customer service, laborers, and landscapers. Only one of these pays anything approaching a middle-class wage, and most pay what amounts to poverty wages in Orange County.

Meanwhile, the one boom that really is under way is a job crusher: corporate mergers. For example, Kmart is taking over Sears, Sprint is swallowing Nextel, and Oracle is absorbing PeopleSoft. Looking at the merger surge expected this year, one analyst gushed, "Corporate America has finally gotten a bit of swagger back in its step."

Dandy. We need economic growth, not economic consolidation. Corporate profits are way up, 70%, and cash flow is at a record rate of \$1.3 trillion a year. But instead of increasing wages, and opening new factories, swaggering CEOs are diverting America's investment capital into buying out their competitors, shrinking both jobs and consumer choice.

*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).*

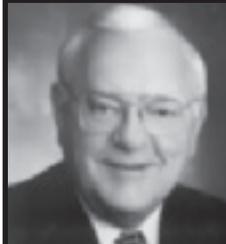
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# HERE COMES THE TRAIN

TRANSIT-ORIENTED DEVELOPMENT PROMISES TO RADICALLY RESHAPE OUR SKYLINE. IS AUSTIN READY?

BY LEE NICHOLS



DOUG POTTER

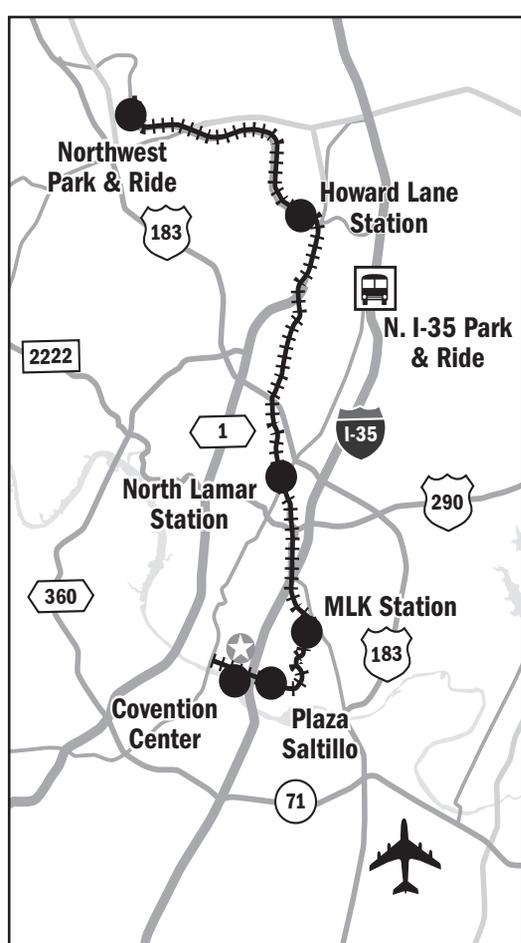
S

tanding at the end of Rutledge Spur Road at the far northern tip of Austin, it's hard to believe the crazy-quilt urban sprawl of 183 North is only about half a mile away. Rutledge is a rural, one-lane road that looks like it's only recently been paved. It's lined on one side by a handful of quaint little houses that once must have offered a country refuge from the nearby city's hustle and bustle. On the opposite side, the houses face only Hill Country live oaks and cactus. The three-quarter-mile spur dead-ends at the Capital Metro-owned railroad tracks, punctuated there by a rustic, long-abandoned farmhouse and windmill, the entire scene quite an anachronism in modern Austin.

And if city of Austin planners have their way, this nostalgic but little-used rural backdrop will soon be gone. In fact, more than gone – completely obliterated.

For the 2000 referendum, opponents of light rail successfully used the campaign slogan, "Rail: Costs Too Much, Does Too Little." Supporters responded with the streamlined and therefore cheaper commuter-rail version approved by the voters last November. But although the cost has come down, the next generation of rail still carries major metropolitan ambitions – and when one studies the proposed Transit-Oriented Development Ordinance pending before the City Council, it's clear that as the planners conceive it, rail is going to do a lot.

IF THIS STORY IS THE FIRST YOU'VE HEARD OF A MASTER PLAN FOR "TRANSIT-ORIENTED DEVELOPMENT," YOU'RE NOT ALONE.



The Transit-Oriented Development Ordinance would promote much higher development densities than ever before seen in seven different areas of Austin, clustered around six proposed rail stations and one park-and-ride bus line.

**SEE P.38 FOR MORE DETAILS**

Depending on your perspective, the question remains whether those contemplated changes will be good or bad for Austin.

"Transit-Oriented Development" is not the most catchy of project names. It certainly doesn't have the alarming, call-to-action drama of, say, the "Save Our Springs Ordinance." Yet, if it comes to pass – the TOD Ordinance is on the City Council agenda today, but likely will be postponed – it could have at least as big a long-term impact on Austin's life and urban landscape as that other famed bit of the city legal code.

The logic behind the ordinance is simple: If the city wants Capital Metro's mass transit – especially the commuter rail line approved by voters last November – to be efficiently used, then the "mass" needs to be near the "transit." The TOD Ordinance, if it fulfills its intentions, will through zoning standards promote much higher development densities than ever before seen in seven different areas of Austin, clustered around six proposed rail stations and one park-and-ride bus line. The explicit desire is to put as many potential mass transit users within quick walking or bicycling distance of the rail stations as possible.

"This is where I think you have a real intersection of the city and Capital Metro's goals," says George Adams, principal planner in the city's Transportation, Planning, and Sustainability Department. "We want to create a really mixed-use, walkable environment that meets a lot of the city's desires for more compact and sustainable land-use patterns, and it meets Capital Metro's desire to increase transit ridership and make the most of the community's investment in transit. We're trying to tie the land-use patterns and the transportation – in this case, [mass] transit – together."

Although there are strong distinctions among the proposed TOD zones, the developmental effect in each case should be quite dramatic:

Existing neighborhoods in the central city – now mostly composed of modest, single-family residences and one- and two-story businesses – could see the sprouting of six-story buildings; and the farther-flung zones, currently occupied either by pastures or by classic suburban sprawl, are expected to host "town centers," with up to 10-story buildings sustaining a mix of both residential and business uses – and none of the archetypal big-box retail marked (or disfigured) by acres of open-space parking. Additionally, the ordinance would ban certain "non-pedestrian-friendly" uses within the zones, such as automotive-related businesses, storage buildings, and scrap yards; and at the densest parts of the zones, even single-family housing would be forbidden.

The process of creating this potentially landmark ordinance has been quick – some believe too quick. The City Council requested that staff begin crafting the ordinance back in September, in anticipation of rail's November approval at the ballot box, with a due date of Jan. 27 (today). In the interim, staff has presented the draft at neighborhood and stakeholder meetings, making modifications based on the feedback gathered there. And certainly the years of debate over various rail proposals have featured plenty of discussion of the new urbanization potential associated with rail. However, if this story is the first you've heard of a master plan for "transit-oriented development," you're not alone; in January gatherings of concerned citizens, and even on citizen commissions, a common complaint was, "I just heard about this."

In fact, when Adams and other planning department staffers presented the ordinance to the Urban Transportation Commission on Dec. 20, the UTC recommended that while the council should move forward with the

*continued on p.34*

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TOD, they should slow down the process, in order to allow citizens more time for study and input.

"The owners of these properties ... didn't find out about this project until a week ago Monday [Dec. 13]," complained Tomás Pantin to the UTC, adding that the holidays had exacerbated the problem. Pantin's photography studio would be within the Plaza Saltillo TOD. Likewise, UTC member Greg Sapire commented, "Everything I know about this subject I've learned in the last 35 to 40 minutes."

"On the one hand, it has been a pretty aggressive schedule," Adams told me, "but - and I'm not trying to minimize the importance of this at all - but compared to a lot of code amendments that the city does, there has been a huge amount of public

TOD overlay (zoning) districts around the seven areas; these zones are currently written into the TOD Ordinance draft, so this will be accomplished upon passage. Then, through a combined effort of stakeholders and Capital Metro, create well-defined specific plans for each individual station area, to be finished some time during 2006-07.

Since one size will not fit all areas, staff has designed four distinct types of TOD zones - Neighborhood Centers, Town Centers, Regional Centers, and Downtown - and within each of these, three different "scale zones" - Gateway, Midway, and Transition - to help the TOD zones blend with the surrounding areas. (See p.38 for a detailed analysis of the characteristics of each zone.) In brief, the allowed densities



JOHN ANDERSON

This is Capital Metro's new Northwest Park & Ride in far north Austin. Or to be more accurate, this is where it will be in a few years, along with eight-story-high development.

**"THE OWNERS OF THESE PROPERTIES ... DIDN'T FIND OUT ABOUT THIS PROJECT UNTIL A WEEK AGO MONDAY [DEC. 13]."**  
**- EAST AUSTIN BUSINESS OWNER TOMÁS PANTIN**

**"IT HAS BEEN A PRETTY AGGRESSIVE SCHEDULE. ... BUT COMPARED TO A LOT OF CODE AMENDMENTS THAT THE CITY DOES, THERE HAS BEEN A HUGE AMOUNT OF PUBLIC INVOLVEMENT ON THIS."** - CITY PLANNER GEORGE ADAMS

involvement on this. Typically with the code amendments, frequently no one will hear about it until it's at the Planning Commission [just before going to the City Council]. With this endeavor, we made a fairly substantial effort early on to get the word out. It was imperfect, because of limited resources."

**Getting Into the Zones**

For implementation, city staff proposes a two-step approach: First, define interim

would range from very intensive Downtown development, through less intensive but still high-density development at Regional and Town Centers, to lowest-density uses in the Neighborhood Centers. Looked at from the other end of the development telescope, commuters entering a TOD zone can expect to see slightly higher rooftops as a station approaches (the Transition), then even higher beginning about 1,500 feet from the station (Midway), and then the most intense

development in the area immediately around the station platform (Gateway).

Each TOD zone type is an attempt to prescribe development appropriate for that particular station area. That's not to say that some zones will be innocuous in effect; aside from the Downtown usage (essentially more of the same), the new zone overlays will allow more intense land usage than is occurring in those areas now. And they won't just allow it, they will mandate it - not only do the zones set maximum building heights, but in all but the transition zones of Neighborhood Centers, they prescribe minimum heights as well. And in the Gateways and Midways, only large-scale multifamily housing will be permitted - single-family, duplexes, and the like will be banished to transition or non-TOD areas. (Pre-existing nonconforming uses will be grandfathered, but any property owner who changes the way his or her property is used will have to come into compliance with the new zoning conception.)

And building height is not the only standard - the zoning prescribes minimum first-

floor heights (15 feet), requires at least one entrance facing the street, large front windows, off-street parking, and setbacks of no more than 15 feet. All of these standards and other regulations - in the spirit of the national trend toward "New Urbanism" - are intended to create a walkable environment, with plenty of ground-level retail, hopefully creating a common public space where sidewalks become lively and cars are less necessary.

As the draft ordinance now stands, there is only one Downtown zone, planned for the rail station to be established near the Convention Center. Development promoted there would be almost unlimited - Downtown is full of tall buildings, and this type of zoning just encourages more of the same, even requiring a minimum of six stories. The next three stops along the proposed rail route are Plaza Saltillo along East Fifth, the MLK neighborhood (at the East Austin site commonly known as the Featherlite Tract, just west of Airport Boulevard), and the Crestview neighborhood (at the intersection of Lamar and

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Airport, where the soon-to-be-vacated Huntsman Chemical facility now sits); these would all be Neighborhood Centers, with more modest rises ranging from a minimum of three to a maximum of six stories in the Gateway. Farther north, the train would stop at the intersection of Howard Lane and Burnet and end at the proposed Northwest Park & Ride on Rutledge Spur – just east of Cedar Park on a piece of formerly state-owned property once known as “The Hog Farm.” These latter two stations – as well as a bus-only Park & Ride on North I-35 between Parmer and Howard – would be the anchors of Town Centers, with mixed-use three- to 10-story buildings that, planners hope, will help stem the tide of strip malls and big-box shopping centers that are currently about as friendly to pedestrians and bicyclists as the center lanes of an expressway.

(Currently, no Regional Centers are part of the approved rail plan, but the ordinance nonetheless would provide for them, on the principle that they might be useful in the future. A Regional Center was originally planned for the UT Pickle Campus on Braker Lane, but due to unresolved issues of where the station platforms would be located, it was later removed from the ordinance, as were proposed Town Center zones at Highland Mall and a bus-only Park & Ride on South I-35.)

### The Devil's in the Details

The TOD Ordinance hardly envisions a care-free utopia; it merely seeks to make the most of the limited mandate voters handed to Capital Metro on Nov. 2 – a single rail line, running from Cedar Park to Downtown, much more humble than the light rail network that narrowly lost at the polls four years earlier.

For a while, the process seemed to be sailing along relatively smoothly, with more curiosity than animosity being expressed at various meetings. But city planners have hit their biggest speed bump at a series of meetings they did not arrange: a couple of hastily called gatherings of 30 or 40 people in January at the Carver Library in East Austin, hurriedly trying to catch the train. The ad hoc group, an offshoot of some December meetings among

*continued on p.36*



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affordable housing activists, included some of the heaviest hitters of Austin's neighborhood activists, including former council aide and South Austin Democratic activist Jeff Jack, former City Council member and UT professor Bill Spelman, professional campaign strategist and Liveable City activist Mark Yznaga, representatives of the Eastside environmental group People Organized in Defense of Earth and her Resources, and Hyde Park's Susan Moffat (wife of *Chronicle* publisher Nick Barbaro), to name a few.

Nobody in this group said they anticipate utopia, but all made it clear they believe that city planners could strive for a more effective plan than they've issued thus far. The meeting produced two major areas of concern: 1) again, that the process has happened too fast, with word about the ordinance process insufficiently disseminated – a problem worsened by the December holidays, around which many of the official meetings were scheduled; and 2) not enough provision has yet been made in the contemplated development plan for affordable housing.

One inevitable problem to be addressed concerning intensified development within neighborhoods (especially Saltillo and MLK,

areas of the city – would be offered to developers who, for at least 15 years, would guarantee housing to people whose household income ranged from 50% to 80% of the median family income in metro Austin. But those proposed parameters clearly didn't satisfy housing advocates in attendance at the Carver meeting.

Affordable housing activist Alison Schmidt complained that 15 years is only about half of what most governmental grants require, and noted that in certain areas of town, 80% of MFI is still too rich for many people. Another activist, Susan Way, noted that such housing could still cost \$1,400 in rent per month. "That's not affordable," she said.

Planning Department staff concluded the best way to deal with the situation was a full retreat, of sorts – deciding that because affordable housing just isn't their area of expertise (that's the province of the Neighborhood Housing and Community Development Office), all such incentives were scrapped (removing about two full pages from the 14 pages of draft text), and the housing considerations were punted to step two of the process.

"We are understanding that each of the stations is different," says Adams. "We are

**IT IS NO DOUBT A GOOD SIGN THAT THUS FAR NEIGHBORHOOD ACTIVISTS ARE MERELY TRYING TO SLOW TOD DOWN, NOT SET UP ROADBLOCKS; THEY USUALLY START DEBATES NOT WITH CONDEMNATION BUT QUALIFIERS: "I SUPPORT TRANSIT-ORIENTED DEVELOPMENT, BUT ..."**

and to a lesser but still troubling extent in Crestview) is obviously gentrification – increasing the property values of a neighborhood to a point that the people already living there can no longer afford to do so. Staff originally tried to deal with the gentrification potential via incentives that would allow a greater maximum height and floor-to-area ratio (the ratio of total floor space versus lot size) to developers who would agree to set aside certain percentages of affordable housing. In short, the incentives – applied in blanket fashion to all TOD

proposing to defer that to the station planning phase, and it would become another element of the station area plan, where we could look at each station individually and really understand what are the needs for that particular area." At a second meeting of the Carver group, participants seemed uncertain as to whether this response was a good or bad thing.

Gentrification threatens not just residential real estate, but also small businesses. Pantin's photo studio, for example, has been on East Seventh since 1986. He says he's



The Triangle Development at 45th and Guadalupe could be a model for Transit-Oriented Development's future – both in terms of architecture and public process.

not against transit, but worries that the temporary overlay to lock in land uses – and building specifications – for the next few years will be too financially onerous for small businesses like his own.

"All these ideas are wonderful in principle," Pantin told the UTC, "but the problem is most of these changes happen right away. ... For a small business owner to build his own building is very, very expensive in this kind of construction. You're forced to have a storefront. We don't want to have a storefront. You're forced to have 15-foot high ceilings, and a certain number of floors. ... We need to slow down and get some of the owners' input."

Shortly after that meeting, staff responded by exempting businesses that occupy 8,000 square feet or less; Pantin later said that many Saltillo businesses would need that bumped up to at least 8,600.

Another potential challenge to local businesses is the planned ban on certain uses within the TOD zones. The list includes automotive repair services, sales, and washing; basic industry; convenience storage; equipment repair services and equipment sales ("equipment" meaning large farm implements, heavy trucks, and the like); recycling centers; scrap and salvage services; and vehicle storage. The theory behind such exclusions is that, with their need for sprawling outdoor space, these kinds of businesses

would be incompatible with the sought-after development density.

Despite these exclusions, the grandfathering provisions within the draft ordinance mean that, for example, the cluster of auto-related businesses located all around Lamar and Justin probably needn't be worried about their immediate futures (although the property owners may find it financially advantageous to sell). But the proposed ban probably completely derails Troy Nichols, who was planning to relocate his Muffin Muffler business in May from Burnet Road to property he just bought within the proposed boundaries of the North Lamar TOD. Since the ordinance could already be in effect before he can set up shop, he'll likely be up the creek. "I'm one of those keeping-Austin-weird businesses," he complains, the kind of locally owned companies that Liveable City was in theory founded to protect.

Adams hopes that the changes to accommodate small business will help but admits that he probably can't help someone in the specific transitional predicament represented by Nichols. Ultimately, however, planners – and really, some of the potential developers as well – need the certainty that properties will mostly be in compliance with uses that will serve transit, well before the transit actually arrives.

Money will always flow in the direction of more money, and if a developer sees more

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profit in another Wal-Mart or Home Depot, that's what will get built, regardless of Capital Metro's intentions.

### Polishing the Apple

If you've been in Austin for more than a year, and remember what the Triangle, the formerly grassy field bounded by Lamar, Guadalupe, and 45th, looked like before development-in-progress – look again now, as it becomes a model for “New Urbanist” central-city design. You'll get some idea of what is coming in the neighborhoods targeted by TOD. In all of these areas, the transformation will be nearly as radical, and generally covering areas twice as large as the Triangle.

In fact, the well-documented battle between neighbors and developers over the Triangle could be viewed as merely a warm-up for the TOD process. Only this time, the citizens will have “adversaries” – city planners – who actually share their goals; the haggling will come in the details, before developers can directly enter the picture. But those details are crucial.

It is no doubt a good sign that thus far neighborhood activists are merely trying to slow TOD down, not set up roadblocks; they usually start debates not with condemnation but qualifiers: “I support transit-oriented development, but ...” In their ongoing discussions with planners, the neighborhoods in general seem to be saying, “Take a good idea and make it better.”

If all goes according to the ideal plan, empty fields will become bustling hives of activity – people strolling the sidewalks, window-shopping, eating in sidewalk cafes, perhaps working a hop, skip, and jump from where they live, and interacting with one another face to face instead of car to car. And of course, hopping on the train or the bus to head elsewhere. But within that overall plan, central-city neighborhoods walk a tighter rope: Will longtime residents and funky, Austin-defining business benefit? Or will this be like so many other development deals, benefiting only a few?

“I feel really strongly about the community getting the benefit of the public investment,” said Liveable City board member and former City Council Member Brigid Shea at the Carver meeting. “It's our sales tax dollars that are building the rail line. It's a public investment in the things that increase the value of the property of these sites. And I think it's not something we should even be polite about – I think we need to demand that the community get the value for the investment that the community is making.”

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# Charting the TODs

The proposed TOD Ordinance lays out four different kinds of TOD districts (examples pictured), though none of the currently proposed stations are designated as a "Regional Center."

- DOWNTOWN:** Convention Center (1)
- NEIGHBORHOOD CENTER:** Plaza Saltillo (2)  
MLK (Featherlite) (3)  
Lamar Station (Huntsman) (4)
- TOWN CENTER:** North I-35 (5)  
Howard Lane (6)  
Northwest Park & Ride (7)

Each district (except Downtown) is divided into three zones, as shaded on the aerial photos below.

- Gateway:** densest development
- Midway:** 2-3 story, mostly multifamily
- Transition:** similar to surrounding neighborhood

*(Note: The zones shown are merely temporary zones designed by city staff; final zones will be determined later in a station planning process by citizens and other stakeholders.)*



## NEIGHBORHOOD CENTER (LAMAR)

A Neighborhood Center TOD district is located at the commercial center of a neighborhood. Desired average density of approximately 15 to 25 dwelling units per acre (net). Typical residential uses could include small lot single-family, single-family with accessory unit, townhouse, and low-rise apartment or condominium.

- BUILDING HEIGHTS:**
- Gateway zone: 3-6 stories
  - Midway zone: 2-5 stories
  - Transition zone: 1-4 stories

4

1

## DOWNTOWN (CONVENTION CENTER)

Under the current draft of the TOD Ordinance, the planned Convention Center station is the only one on the new rail line that will have the "Downtown" designation.

The Downtown district has an overall density of greater than 75 dwelling units per acre (net). Typical residential uses include mid-rise and high-rise apartments and condominiums.

Because of its placement in a business district, the entire zone is considered a Gateway zone, with no Midway or Transition zones.

- BUILDING HEIGHTS: 6+ stories**

1

7

## TOWN CENTER (NORTHWEST PARK & RIDE)

A Town Center TOD district is located at major existing or future commercial, employment, or civic centers. Desired average density of 25 to 50 dwelling units per acre (net). Typical residential uses include townhouses, low-rise and mid-rise apartments and condominiums (generally four to eight stories).

- BUILDING HEIGHTS:**
- Gateway zone: 3-8 stories
  - Midway zone: 3-6 stories
  - Transition zone: 2-5 stories



For more on the Transit Oriented Development Ordinance, go to [www.ci.austin.tx.us/development/transit\\_development.htm](http://www.ci.austin.tx.us/development/transit_development.htm)

# TOD District Zones

Each TOD district "may be divided into zones of varying development intensity," each of which has its own set of regulations.

**GATEWAY ZONE:** Minimum three to six stories. This is the area immediately surrounding the station platform, where passengers enter or exit buses or trains. Typically, this area encompasses land that is about 300 to 500 feet from the platform edges. This zone is characterized by achieving the highest level of "transit integration," that is, the highest-quality design of public streetscapes connecting to the transit platform and buildings that orient toward the station and provide ground-floor, pedestrian-oriented uses with employment and/or residential uses above.

**MIDWAY ZONE:** Minimum two to three stories. This is the area between the Gateway and Transition zones, generally with an inner boundary beginning 300 to 500 feet from the station platform and an outer boundary 1,000 to 1,500 feet from the platform. The Midway Zone may be predominantly residential, including a variety of multifamily building types such as courtyard apartments, live-work units, townhomes, etc., but may also have retail and offices.

**TRANSITION ZONE:** One to five stories. This is the area at the periphery of the TOD where the scale is adjusted in order to be compatible with existing or future development scale/intensity just outside the TOD. In general, the transition zones are intended to help the TOD have a more gradual integration with surrounding single-family homes.

## Building Heights

(number of stories – minimum & maximum)

	Gateway	Midway	Transition
<b>Downtown</b>	6+	-	-
<b>Regional Center</b>	4-10	3-8	3-6
<b>Town Center</b>	3-7	3-6	2-5
<b>Neighborhood Center</b>	3-5	2-4	1-3

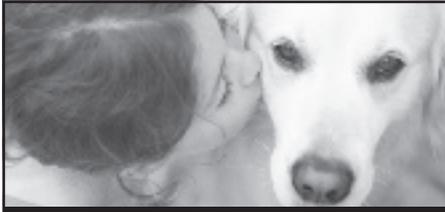
(Maximum heights could go up if the final ordinance reinstates affordable-housing bonuses included in earlier drafts.)

## The Process

The TOD ordinance would set up seven TOD districts and apply certain "Initial Regulations" – in effect until City Council approves the final station area plan for each individual district.

### Among the Initial District Regulations:

- Prohibits various uses, such as auto repair and sales, ministorage, scrap and recycling services, drive-ins, and "basic industry"
  - Prohibits drive-in services
  - Prohibits single-family and duplex residential within gateway and midway zones
  - Allows mixed-use residential above retail
  - Sets a maximum 15-foot setback on front and side yards
  - Requires street-level entrances, covered walkways, and 50% window frontage on all ground-level commercial buildings
  - Reduces minimum parking requirements, and also sets a limit on the maximum amount of surface parking allowed
- These are temporary regulations, in effect until City Council approves a **Station Area Plan** for each district – a zoning ordinance wherein the district's development regulations and standards are defined and the boundaries of the zones can be changed.



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The seemingly simple word "home" is a repository for whatever we choose to put in it, individually and as a culture. Artist Michelle Mayer has taken on the changing ideas that make up our new model of "home" since 9/11 and the advent of war in Iraq. "Open House" is Mayer's first solo exhibition at Women & Their Work, and it shows a complete vision that is rare in an emerging artist.

**Austin Chronicle:** So how did you end up making this work?

**Michelle Mayer:** I had a problem to deal with. I had all these paintings I wanted to do, videos I wanted to show. They all had a similar theme. How could I make them all interact and work together? So I came up with putting them in a house, then the house itself became its own work. It became the installation, with sub-spaces. A house envelops you; it is a comforting space to be in. I wanted to make works for each room.

**AC:** What made you have this vision of home, traditionally a place of comfort and refuge, now under siege?

**MM:** I think in most of my pieces there is a duality. It is to bring out an idea. Instead of just showing one thing, I choose to show both at once, so you can feel the full effect – you see both sides at once. Having opposing images or ideas creates a tension. I think that is what you feel as an underlying anxiety in the house, which is a reflection of the anxiety in the world, the lack of peace.

**AC:** Did 9/11 have an impact on this work?

**MM:** After 9/11, I became more sensitive to what was happening – especially in the world of media. There was a fear campaign that started with 9/11 and hasn't stopped. It inspired a lot of my thoughts that turned into this work. It is not the only thing. I want the images that people see in their daily lives to speak the truth. [In *Anthem*], here is an image of bomb-

ing in Baghdad – everyone saw the images over and over. And almost everyone sees fireworks. Here are those two images together, along with the national anthem – how does that make you feel?

**AC:** The words "This is not happening so wake up" are barely discernible in the painting *Alarm*. They are painted the color of the air they float in. Just what do you mean by that phrase?

**MM:** I wanted that to be something that came at you slowly, like an idea will come to you. You won't see it at first, but once you do, you can't deny it. I wanted to emphasize the dreamlike state most of us are in. It's drawing attention to the fact that a lot of people are putting their fingers in their ears and closing their eyes about things that might feel wrong rather than react.

"Michelle Mayer: *Open House*" runs through Feb. 12 at Women & Their Work Gallery, 1710 Lavaca. For more information, call 477-1064 or visit [www.womenandtheirwork.org](http://www.womenandtheirwork.org)



## ELABORATE LIFE

HIS LOVE OF THEATRE HAS LED 'AIDA' DIRECTOR  
MATT LENZ ON AN AMAZING JOURNEY BY BARRY PINEO

Some people have a tremendous passion for theatre. Talking with Matt Lenz, you get a clear sense that he's one of them.

"I've been doing theatre since the seventh grade. I did summer theatre in my hometown, then went to Wagner, a small liberal arts school on Staten Island. I just wanted to get to New York City ASAP, but I was this scared little kid from Illinois – so at least I could see Manhattan from my dorm room. I went to Circle in the Square after Wagner and acted for a long time in tours and some commercials. The last acting I did was the Off-Broadway run of *Vampire Lesbians of Sodom*. A year and a half, eight shows a week. Doing the show over and over like that made me think, 'Wow, this is really hard, but this is the goal, right?' It was one of the things that spurred me into directing more."

Lenz has directed in Austin before, notably *Dirty Blonde* and *Love! Valour! Compassion!*, both for the Zachary Scott Theatre Center.



"Around the time I turned 30, I gave myself permission to direct full-time. The more I did it, the more I knew it was right for me. I eventually went to work for Disney, re-creating and maintaining their shows on Broadway and on tour. That kind of associate director gig has been my bread and butter,

and Disney was like my grad school. It made sense because my goal had always been to direct musicals on Broadway. Disney gave me amazing hands-on experience, so I spent eight years with them. When I left, Jack O'Brien – somebody at the top of his game, an amazing director and an amazing man, absolutely one of the best people working in the business anywhere in the world – asked me to be his associate director on *Hairspray*. So you know, I couldn't turn that down."

Lenz will be directing *Hairspray* himself in London's West End this fall, but right now he's back in Austin, directing Zach's production of the

musical *Aida*, by Elton John and Tim Rice. Through his association with Disney, he has a long history with the show.

"I was the associate director for *Aida* – then titled *Elaborate Lives* – through its first three workshops and its initial out-of-town tryout in Atlanta. It was a really powerful experience for me, but it's been sort of an unrequited journey. Atlanta was big technically, and we ran into major snafus. Consequently, changes were made in the creative team, and I didn't make it to Broadway with the show. It was hard having developed it and then missing that last 15 percent of its journey. So it's great to have the chance to look at it again, interesting to try it out on my own, especially for this different-shaped venue. I decided to rethink it in a fun and interesting way, peel away all the stuff and make it about the people. About human connections that can last lifetime after lifetime. About the passionate, tragic, and beautiful love triangle that it is."

*Aida* runs Jan. 27-April 3 at the Zachary Scott Theatre Center Kleberg Stage, 1421 W. Riverside. For more information, call 476-0541 or visit [www.zachscott.com](http://www.zachscott.com).

## AUSTIN PLAYWRIGHTS: WORLD DOMINATION PROCEEDING AS PLANNED

The playwrights of Austin Script Works are continuing to gain ground in their takeover of the American theatre. Up in Minnesota, Abi Basch and Kimberly Burke are two of the five writers to receive this year's Jerome Fellowships, administered by the Playwrights' Center. Basch had a Jerome last year, but scored a repeat fellowship on the basis of her script *Fear of a Fuhrer*, seen in ASW's PulseWorks Festival last October.

Burke won on the strength of her play *Lacuna*, which will be staged at UT this April in the David Mark Cohen New Works Festival. For more information, visit [www.coopnwf.org](http://www.coopnwf.org).

Over in Indiana, Sarah Myer, a UT MFA candidate, has won the Bonderman Award for her science-fiction play *The Realm*. It will be developed and presented in the 2004-2005 Waldo M. and Grace C. Bonderman Playwriting for Youth National Symposium.

Steve Moore's *Nightswim*, which premiered at the State Theater last fall, is a finalist for the American Theatre Critics Association/Steinberg New Play Award. Back in Minnesota, both Carson Kreitzer, who received an ATCA/Steinberg New Play Award citation in 2004 for *The Love Song of J. Robert Oppenheimer*, and ASW Artistic Director C. Denby Swanson have plays that are semifinalists for this year's PlayLabs, a nationally recognized play-development workshop at the Playwrights' Center. Kreitzer's is *Flesh and the Desert*, which will also be in the New Works Festival at UT; Swanson's is *A Brief Narrative of an Extraordinary Birth of Rabbits*. And over in Washington, Swanson's play *Atomic Farmgirl* is an alternate for the Women Playwrights Festival, co-produced by Seattle Repertory Theatre and Hedgebrook. For more information call 454-9727.

↳ **Esther's Follies and the American Statesman crown the city's newest wits** this weekend, as they bring to a close the debut edition of the XL Funnywriter Contest. Sixty people submitted home-grown comedy sketches for consideration by Esther's, with six finalists being staged by the Follies last week: "George and Bill in the Afterlife," by Allan Marcus; "Marriage Counselor," by Cy Young; "Pack of Wolves Day Care," by Paul Scott Mitchell; "Recruitment of Suicide Bombers Down," by Gary Miller; "The Swing," by Wendi Aarons; and "They Know Not What They Do," by Brady Sylvester. Five comedy specialists – Latino Comedy Project's Adrian Villegas, ProArts Collective's Boyd Vance, National Comedy Theatre's Les McGehee, stand-up goddess

Nancy Reed, and writer Spike Gillespie – will view all six during the 8pm show on Thursday, Jan. 27, then name the top three. For more information, call 320-0198 or visit [www.esthersfollies.com](http://www.esthersfollies.com).

↳ Designer Chase Staggs is the latest theatre artist to join the elite corps of paid Resident Company Members of Salvage Vanguard Theater. Each member gets a \$5,000 annual stipend. Staggs, who designed the sets for SVT's productions of *Death of a Cat*, *Know Dog*, the revival of *Cry Pitch Carrolls*, and *tempOdssey*, and is hard at work on SVT's nuevo opera *Genghis Khan*, opening in March, joins playwright and actor Dan Dietz, composer Graham Reynolds, and actor Jenny Larson. For more information, visit [www.salvagevanguard.org](http://www.salvagevanguard.org).

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# THE COMPANY YOU KEEP

FOR DANCE ARTIST ANDREA ARIEL, IT'S ALL IN WHO YOU WORK WITH BY ROBERT FAIRES

**A**ndrea Ariel is smiling a big, happy smile. Now, this in itself is not unusual. Smiles come easily to this Austin choreographer and dancer – the kind of person for whom writers coined the words “elfin,” “sprightly,” “puckish,” and a pack of similar adjectives that I’m sure by now she’s tired of hearing used to describe her. And she is sitting outside enjoying the sun on what is, even for Austin, an atypically warm day in January. But it isn’t the weather or her own sunny personality that’s prompting this smile. She’s listening to Leese Walker, artistic director of the New York-based Strike Anywhere Performance Ensemble and Ariel’s chief collaborator in *Detour*, the new Ariel Dance Theatre project, premiering this week at the Off Center as part of FronteraFest 2005. Walker is describing how she and Ariel have worked together, explored and melded their respective disciplines of theatre and dance together, learned together, created something new together. That’s what has Andrea Ariel smiling: the collaboration.

In a town rife with artists breaking through those barriers between disciplines, collaborating with one another across traditional creative lines, Ariel is a collaborator’s collaborator. For her, every project is an opportunity to seek out someone new to work with or try something new with a trusted creative partner. She relishes using their talents as the springboard for her own, sparking new directions for her choreography, and the discovery that comes from the interchange with different kinds of artists: finding that she can do things she didn’t know she could, seeing them do things they didn’t know they could.

“When I first started making work, it was *mine*,” Ariel says. “I want to really control this and make this mine.’ [I’d think]. Then when I would put it out there, sometimes I would feel like, ‘Ah, I just want to mess this up!’ As the years have gone on, I have found the more that I open up and bring other people in, all these wonderful new things happen, and then I get inspired back. So it’s definitely inherent in the process now. It’s like, what could I do differently?”

It might be to develop dances that respond to the poetry and music of singer-songwriter Patrice Pike or choreograph a dance around operatic soprano Cheryl Parrish as she sings. Maybe it would be to move to a sound-painting score by improvisational guru Walter Thompson or incorporate into a dance projected images by videographer Colin Lowry. Ariel has done all those things in the past few years and more, and each project has taken her and her collaborators into unknown territory, with stimulating results for the creators and for those of us fortunate enough to witness their efforts.

Now, Ariel is teaming with Walker to

merge the worlds of dance and drama, text and movement. The two met through Walter Thompson, the New Yorker who composed the score for Ariel’s *Red Light/Green Light* and whose improvisational orchestra has brought together artists of all stripes from all kinds of places, including Austin. (In addition to Ariel, its local alumni include Jason Phelps, Margery Segal, and Elizabeth Doss.) Walker and Ariel seemed almost destined

is jazz musicians, modern dancers, actors, and visual artists, and everything is created through improvisation.” It’s work – and more so, play – that requires a desire to create in the moment, a chemistry with one’s fellow creators, and a willingness to give and take with the other members of the ensemble. Through her experiences with Ariel in the Walter Thompson Orchestra, Walker found Ariel to possess all three in abundance, so she began inviting the Austinite

administrative frustrations from affecting one’s creativity. “We talked a lot about ‘Could we maybe work together collaboratively as a company, maybe even co-produce between Austin and New York?’” says Ariel. “Then we decided that we’d played together, we’d moved together, but we’d never actually done a show together, so maybe that would be a good place to start, just to make sure that we wouldn’t kill our friendship.”

The two agreed to test the waters in Austin, with Ariel bringing Walker in as one of the collaborators for an upcoming project. The trick was settling on a fixed amount of time short enough that Walker could afford to be down here yet long enough that they could realistically develop a complete work. A month was what they calculated as the maximum amount of time they could set aside. But that prompted them to ask themselves, “Can we really make a piece in a month?”

As it happened, life was handing Ariel some experiences that gave her tools for working quickly and “a lot of faith” in making things happen. She’d spent part of the summer at the North American Cultural Laboratory in the Catskills, where she’d been part of an inspiring group that developed new works in as little as four days. When she returned to Austin to get deeply into work on *Divine Dogma*, her September collaboration with Patrice Pike, a family illness kept her away from rehearsals until just five days before opening the show. Thanks to a group of very determined collaborators, they pulled it off. Then, between that production and a late autumn trip to New York to do some final planning with Walker before she came to Austin, Ariel’s father died. “I was in this state of, ‘Oh my God, I don’t even know how I’m going to be able to make a show,’” she recalls. “It was crazy to go to New York. I was very raw. We had just been through the funeral, but I had decided to just tumble through life somehow – maybe it would help pick me up.”

With only the vague idea of “detour” that Ariel had suggested earlier in the process to guide them, the two did what Ariel calls “a lot of raw writing about experiences of meeting death in different ways, coming up against something that had to do with death that changed your life.” Getting those pieces out under such trying circumstances proved affirming for Ariel and actually gave her and Walker a direction for the work, characters and ideas they could use for inspiring the artists they would work with in Austin.

The point was always to have the material in the show represent not just the collaboration between Walker and Ariel but *all* the artists. “It was real back-and-forth with the performers,” says Walker. “For example,



**IN A TOWN RIFE WITH ARTISTS WORKING WITH ONE ANOTHER ACROSS DISCIPLINES, ANDREA ARIEL IS A COLLABORATOR’S COLLABORATOR. FOR HER, EVERY PROJECT IS AN OPPORTUNITY TO SEEK OUT SOMEONE NEW TO WORK WITH OR TRY SOMETHING NEW WITH A TRUSTED CREATIVE PARTNER.**

to hit it off. Besides their mutual interest in creating work improvisationally, both were heading small, independent performing arts companies and were on what Ariel calls “this parallel track”: fighting to take the company to that next step financially, shouldering the weight of that struggle alone, and trying not to get burned out. But even more than being administrative twins, the two shared a deep interest in collaboration.

“Collaboration is so much of what my company is about,” says Walker. “My group

to perform with Strike Anywhere, where she fit in so well that, as with the Thompson orchestra, she’s become something of an honorary member of the company. “Now, whenever I’m in New York,” says Ariel, “it’s uncanny how often Walter and Leese will be doing something that I can jump into and be part of. It’s great fun.”

As their friendship grew, Ariel and Walker kept up an ongoing conversation about running a company and how not to be burdened by it and how to keep the admin-

the first day I came with three monologues, one for each of the characters. We had them dig into them a little bit, and then write their initial impressions, and then I went away and wrote based on what happened in the rehearsal room.”

Creating an environment in which that kind of give-and-take, that kind of collaboration, was possible was crucial to Ariel and Walker, especially since the only performers they had worked with before were each other. “Because we were all new with each other,” says Ariel, “we started the process with lots of improvisation and group-building activities, things that really connected everybody, that allowed us to really bond, to really feel safe. It opened up a nice situation for lots of exchange. Because we told them, ‘We don’t want to just write this and give it to you. We really want to make it all a give-and-take.’ So they participate a lot, and we do improvisational games or studies to create source material so we can draw not only from movement I make but movement they make. And also we’re learning each other’s movements. It’s really like we have this tremendous vocabulary now that embodies the characters.”

“It’s all new territory for a lot of us,” Ariel notes, but she also observes that “you’d think we’ve known each other a long time the way we’ve connected. It’s really sweet.”

“It really is,” says Walker. “Even when we’re exploring dark territory, there’s an incredible amount of trust and respect that’s been generated in an incredibly short time.”

“Which is what we prayed for,” adds Ariel, prompting both to laugh long and hard. “We

were like, ‘Oh boy, if we don’t have that, we’re gonna be screwed.’ ‘Cause we don’t have time to nurture this thing that you want to have happen really fast.”

Ariel and Walker might not have realized it, but they didn’t need the prayers. They were both artists accustomed to working in the moment, to taking whatever was thrown their way and playing with it until they had something. They are open, open to each other, open to their fellow artists, open to the creative impulse, open to life. And in their collaboration, they made sure to surround themselves with collaborators of like spirit, artists who are open and can play. It’s all in the company you keep.

Ariel acknowledges the importance of openness and play to her way of working. “The more we open up, the more we realize that we’re all connected to this wonderful thing. It’s like a stream. You’re creating, and it’s this stream, so you’re open to whatever else is happening, and that can influence you or you can groove with it or decide to change it. It’s that stream of creativity that just feeds on itself!”

“That’s why I love the week that’s coming up right now. This is the most fun week, because soon everybody will be in the room – the set designers, the musicians, the actors, the dancers – and everybody is jumping off that seed that we started with, and now it’s not ours anymore. This started with this seed of an idea, and then it goes fwoosh and it’s not mine anymore. It’s everybody’s. It’s so cool! [Laughs] That’s my favorite part.” ■

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The real model/lawyer, Erin Elmore from *Apprentice 3*, who has now posted my original model/lawyer story on her Web site, [www.erinelmores.com](http://www.erinelmores.com)

**WORDS OF THE WEEK:** "Discretion is dishonesty with a little good breeding." – Cole Porter

**THE SLUDGE REPORT:** Is it really true, as the New York papers say, that devoted Republican **Dennis Hopper**, who was chairing the creative coalition gala for the **Dubya's** second inauguration, did not even make an appearance at the event? Attending were **Macy Gray**, **Gary Busey**, **Al Franken**, **Mario Van Peebles**, and others, but no Dennis Hopper. Dennis, it seems, was, um, *disinvited* from the inauguration due to objections from the religious right. I imagine he went and drowned his sorrows with other Republican reject **Kid Rock**... And this **SpongeBob SquarePants** scandal! Doesn't the religious right have anything better to do than go after cartoon characters? What in the name of **Tinky-Winky** are they thinking? But now, SBSP, **Winnie the Pooh**, **Barney**, **Rugrats**, and more than a hundred other cartoon characters sing "We Are Family" in an educational video meant to promote tolerance. The irony is that the **We Are Family Foundation**, established by **Nile Rodgers** of the Seventies hitmakers Chic, is being attacked by Christian groups for having a tolerance pledge on its Web site that asks people to respect, among other things, the sexual identity of others. Apparently, this is not SBSP's first time at the rodeo. **MSNBC.com** said, "**SpongeBob**, who lives in a pineapple under the sea, was outed by the U.S. media in 2002 after reports that the TV show and its merchandise were popular with gays." All of this slipped under my radar. I had no idea

**MODEL/LAWYER REPORT:** Well, model/lawyer **Erin Elmore** has made her debut on **The Apprentice 3**. She is on the **Magna** team (the one with book smarts), which lost to **Net Worth** (the team with street smarts) in the premiere episode. Elmore did not display any of the fabulous modeling moves that I'd hoped for, but she did perform admirably at her job – which entailed running a cash register at **Burger King** while wearing little bobble-head antennas. Even if her team lost, it was no fault of hers, and she

was not the one to be fired. But as the contestants get narrowed down, we'll get to see what they're really made of. I'd like to see Erin (who looks like her parents may have been **Ashlee Simpson** and **Cher**) take control by standing up, holding for two beats, looking over her shoulders in each direction, and striding into the key-light and saying, "This is how it's gonna be ..." Oh, and by-the-by, Ms. Elmore has posted my original model/lawyer story on her Web site, [www.erinelmores.com](http://www.erinelmores.com).

that poor SBSP had already been branded with a scarlet **G**, but as far as SBSP merchandise being "popular" with gays, well, we'll just say that no one in my vast circle is sporting any sort of SBSP merchandise... During the recent presidential elections, **George Bush** tried desperately to vilify the notion of considering someone else's point of view and perhaps reconsidering your own. He called this "flip-flopping" and nailed **John Kerry** to the cross with it. But it appears Bush himself has done a bit of "flip-flopping" on the issue of gay marriage. In **The Washington Post**, he said last Sunday, in effect, that many senators felt that a constitutional amendment was too extreme since the **Defense of Marriage Act** was already in place. Because many senators are waiting to see if that legislation can withstand a constitutional challenge, Bush said "nothing will happen" with the proposed amendment for the time being. It's all right,

Bush, people change their minds about things every day – give it a try sometime... But, fear not, ye conservative Christians, you still have that repulsive U.S. **Sen. Rick Santorum** in your corner. After Bush sounded like he was waffling on the issue, Santorum quickly found an open microphone and declared that he would never abandon his constituents and that he'd continue to promote their agenda for a constitutional ban on gay marriage. Then, a week later, he lumped all gay people in with practitioners of pedophilia, bestiality, incest, adultery, bigamy, and polygamy. Later, he said, "I am a firm believer that all are equal under the Constitution." Until he changes it, that is. Then only heterosexuals will be equal. "My comments should not be construed in any way as a statement on individual lifestyles," he said, contradicting himself again. Or is the word "flip-flop"? Since Santorum is in such horror over "acts outside of traditional hetero-

sexual relationships," then I recommend that he not participate in any...

**SPAM THIS:** In view of Austin attorney **Lin Hughes'** defense of her client, the UT student who is charged with running one of the largest fraudulent spam operations in the world, surely she won't mind if we all forward our spam to her: [lhughes@mcginnislaw.com](mailto:lhughes@mcginnislaw.com).

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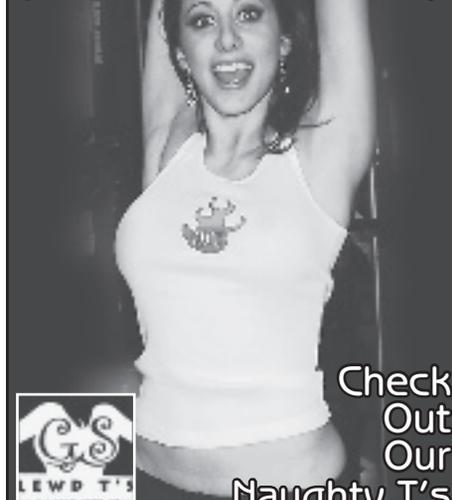
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**13th annual Austin Chronicle Short Story Contest Update:**

Submissions were down this year – nonfiction is in, after all – but we're still excited with the 350 short stories we received from Texas to Colombia to Wyoming to New York to the UK. By now, we've narrowed down the pool considerably, and our wonderful judges – UT English and Gender and Women's Studies professor, author, and performer **Ann Cvetkovich**;

2003 *Austin Chronicle* Short Story Contest winner **Linden Dalecki** (who has recently inked a deal with Houghton Mifflin); Rude Mechanicals playwright **Kirk Lynn**; Okkervil River frontman and *Chronicle* contributor **Will Robinson Sheff**; and *Grass Roof, Tin Roof* author, UT and Texas State teacher, and musician **Dao Strom** – will soon decide first through fifth places at a supersecret location that will likely involve a submarine and child snipers. Winners will be announced on Feb. 16 at our BookPeople party, and published in the Feb. 18 issue of the *Chronicle*. For more, see our ad on p.75.



**SHANTARAM**  
by Gregory David Roberts  
St. Martin's Press,  
936 pp., \$24.95

In addition to bolstering tourism, Gregory David Roberts' *Shantaram* will do for India what Alex Garland's *The Beach* did for Thailand: realistically color a foreign world as an accessible frontier for adventure, intrigue, and, most importantly, new beginnings. Talk about a perfect place for *Shantaram*'s hero and narrator, Lin, to hide out. A spiritually enlightened Aussie fugitive (really, is there any other kind?), he takes refuge in the seedy slums of Bombay, where massive fires and cholera epidemics among the 11 million are as common as the yearly monsoon rains.

With such a backdrop, this tale knows no boundaries, blooming with each successive page. Lin carries on a love-at-first-sight affair, peddles hash, saves a mafioso's nephew from a pack of wild dogs, sets up a free clinic for the poor, revives overdosing tourists in a local hotel, rescues an American hooker from having her face doused with acid, and is brutally tortured at an Indian prison – and that's only halfway through the near thousand-page epic.



Occasional overwriting is excused when the inspiration for *Shantaram* is understood: It's a succinctly dramatized version of the author's own life experiences, nearly as fantastic as the novel itself. Sentenced to 19 years in prison after robbing people with a toy pistol to support his heroin habit, Roberts escaped and traveled the world. He ended up in

Bombay, where he spent a decade treating people with various Third World ailments while making his bread 'n' butter wheeling and dealing on the local black market. Upon his recapture in Germany, he began writing *Shantaram* as he served out the rest of his sentence. Noted in the acknowledgements is that "the first two drafts of the book – which took six years' work and six hundred pages – were destroyed in prison," most likely by guards, whom Roberts shows a virulent distaste for in his writing. In fact, the repulsion of incarceration seems to lurk throughout the entire story, hidden coyly in metaphors until the proper plot point.

Which is exactly what makes *Shantaram* so entertaining, such a cinematic piece of literature. It is no wonder, then, that Warner Bros. paid \$2 million for the outright purchase of the novel, with Johnny Depp set to star. Sound familiar?

– Eli Kooris

**BOOK REVIEWS**

**HOME LAND**  
by Sam Lipsyte  
Picador, 229 pp., \$13 (paper)

Jesus, Sam Lipsyte's a good writer. Insightful, clever, able to delve deep into his characters and their environments (i.e., us and our worlds) with surgical skill. All of which is what makes his new novel, *Home Land*, almost a delight to read. Unfortunately, there's his protagonist to deal with: Lewis Miner, a major loser in so many senses of the word, whose vindictively honest dispatches to his high school alumni magazine are what make up this long story.

But who doesn't love, or love observing, a loser? How can we not embrace a character who's so hapless and helpless in the face of common reality, who's less than half a success in almost every endeavor (except for masturbation, and, even there, Lewis is outranked by his own personal imaginary wankmaster, the so-called Kid)? He's an antihero, right? He is – as



two introductory blurbs suggest – the new generation's Holden Caulfield. I mean, c'mon, right?

No, I'm sorry, the guy's just too pathetic and whiny to identify with, even for your reviewer, who's not always as far from that mark as he'd prefer to be. Lewis is just a shade too much of a grating schmuck to enjoy reading the exploits of for the length of a novel, unless it's your job to review the book. Which is a shame, because the ending to which this whine festival slowly builds is a twisted comic masterpiece of high-school-reunion-depicting that you'd probably enjoy the hell out of. And, if you don't read the book, you'll also miss bits like this: "You know how that squidlike placenta flops out of a woman after her baby is born, all purple and weird? Wouldn't it be better if, instead of a mutilated infant octopus, a perfect round of sourdough bread slid out?"

See? Lipsyte. Goddamn. So you might want to try his earlier books – *The Subject Steve* or *Venus Drive* – instead.

– Wayne Alan Brenner

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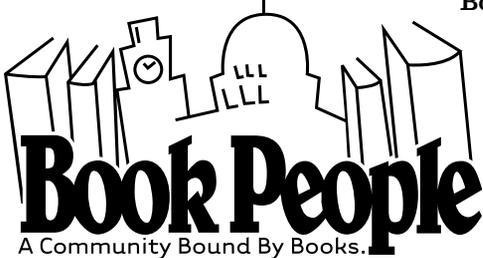
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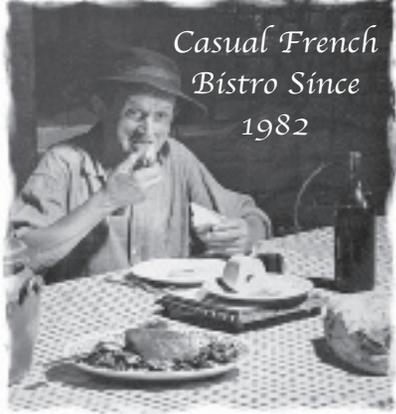
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# PICKING THE SPREAD

## THE BEST BETS FOR WATCHING SUPER BOWL XXXIX IN AUSTIN

Super Bowl XXXIX is upon us, and I am almost beside myself with excitement. Super Bowl Sunday is my favorite holiday, a wonderful day to spend having fun with friends, enjoying all kinds of good foods and cold beverages, and cheering on your favorite team. Most of us may be hosting or attending Super Bowl parties, but for those who prefer to let someone else do the cooking and cleanup, Mick Vann and I rounded up a few suggestions of excellent sports bars at which to enjoy the big game. Wherever you might watch it, have a Merry Super Bowl! — *Claudia Alarcón*

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SCS's ambience is warm and funky with a friendly patina; you come here and slip into a comfortable groove that is long-established. It's more like a small-town roadhouse than a bar smack in the middle of a big city. It's also the de facto home of the New Orleans Saints faithful, and those five tubes are generally tuned to sports channels.

Bud George, the chef, brought some bona fide Cajun influence to the menu when he arrived in '96. Our last visit started with a huge basket of succulent Fried Crawdad Tails With Spicy Hushpuppies (\$7.95). Bud's batter has substance, but doesn't overwhelm. It's a given that you'll order the cheese fries (\$4), a large portion

of crisp fries swaddled in gooey cheddar. The authentic Cajun gumbo is chock-full of smoked duck, chicken, and spicy sausage and made with an aromatic dark roux. We'd like a few more veggies to round it out, but the gumbo here is the real deal.

The 6-Piece Fried Catfish Plate (\$8.50) is a delight: moist and meaty fresh catfish in a nicely spiced batter, accompanied by some truly delectable beans (so hard to find these days) and slaw that manages to be crisp, lightly dressed, and full of flavor. The Muffaletta (\$4.95 for a quarter) is a gut-busting portion, layered with corned beef, ham, salami, provolone, and Swiss with olive salad (which we thought needed a bit more salty tang). Other past visits have yielded a superlative étouffée, oysters, shrimp, po'boys, and a first-rate chicken-fried steak.

SCS is an ideal spot for watching any sports event, sipping some ice-cold beers (koozies supplied on the deck), and munching some excellent Cajun cuisine. Whether you're young or old, you'll feel right at home with the regulars. Shoal Creek Saloon fits perfectly.

— *Mick Vann*

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415 Colorado, 495-1558

Daily, 11am-2am

From outside, I could already hear the sounds of the action from two speakers posted above Ringers' outdoor sign. After entering, I actually caught myself gasping out loud at the sight of the spacious room, the huge projection screen and the many well-placed plasma TVs, the sleek yet comfortable tables and chairs, the long granite bar, and the low and atmospheric lighting. Everything here is clean and modern. The owners of Ringers didn't leave out a single detail in creating this sports fan's paradise. They even have TVs in the bathrooms, behind the mirrors over the sink! I was blown away, and I hadn't even had the food. Chef Andrew Bell, formerly of Wink and Uchi, is in charge of this kitchen. His menu consists of many classic bar-food items, but prepared with little touches of distinction that separate his fare from any



JOHN ANDERSON

other sports-bar food. Everything we tried was outstanding. The six tempura-battered jumbo shrimp (\$9.95) were wonderful with the soy-ginger dipping sauce, as were the tender fried Salt and Pepper Calamari (\$8.95) served with a side of marinara sauce and an awesome serrano ranch dip. The wings come in three varieties: barbecue, salt-and-pepper, and traditional Buffalo (\$7.95), which were savory and spicy without burning the taste buds. They came served with a cooling homemade blue cheese sauce and fresh carrots and celery sticks. We loved the Fried Pickle Spears (\$4.95), which were tangy and still crisp inside a light tempura batter. The Spicy Pulled Pork Sandwich (\$6.95) with onions and pickles was delicious and filling, and the seasoned and battered fries get my current vote for best in town. Not to leave the bartenders unheralded, the Ruby Red Martini Shaker (\$9.95), made with premium vodka and grapefruit and cranberry juices, was very good, as was the peppery, garlicky Bloody Mary (\$6), although it could be a bit spicier. The waitstaff is efficient and very nice. In my opinion, this is probably the best all-around sports bar in town.

— *C.A.*  
*continued on p.50*



Shoal Creek Saloon

**WEB EXTRA** In "Austin on the Hoof: Rounding Up the Austin Steak House Scene" (Jan. 14), *Chronicle* contributor Barbara Chisholm's reviews of the G/M Steakhouse, Reed's Jazz and Supper Club, and Texas Land & Cattle were erroneously — and regrettably — omitted. Now, you can find them online at [austinchronicle.com/issues/dispatch/2005-01-14/food\\_set5.html](http://austinchronicle.com/issues/dispatch/2005-01-14/food_set5.html), along with the reviews that did run in our print edition.

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

### Guess What?

Want to attend one of the coolest Austin dinner parties of this or any other year? A few invitations are still available for the eighth annual **Guess Who's Coming to Dinner?** series to be held on Saturday evening, Feb. 5. Every year, groups of generous, fun-loving folks host dinner parties to benefit **Project Transitions**, a local nonprofit providing services to Austinites living with HIV-AIDS. Potential guests choose from a list of 23 creatively themed dinner parties, make a \$75 donation, and show up at someone's home for an evening of good food and new friendship, not to mention making a real contribution to the community. At the end of the evening, hosts and guests gather for a champagne and dessert reception downtown at **Award Modern** (1009 W. Sixth). If this sounds like your kind of event, contact the Project Transitions office today at 454-8646 to choose a party!

## EVENT MENU JAN. 27-FEB. 3

☉ Restaurateur **Carmelo Mauro** and vintner **Paul Bonarrigo** invite you to join them for their seventh annual Two Gentlemen of Sicily wine dinner. Enjoy a five-course meal at Carmelo's (504 E. Fifth, 477-7497) paired with wines from **Messina Hof Winery**; \$60 per person, reservations necessary; 6:30pm, Thursday, Jan. 27.

☉ **The Blair House Inn** (100 W. Spoke Hill Dr. in Wimberley, 512/847-1111): Vintner Dinners are open to guests of the inn as well as other interested diners. Every Saturday evening in January and February, Blair House chef **Christopher Stonesifer** will create a special five-course meal paired with wines from a different vineyard. This weekend, **Ed** and **Madeleine Manigold** of **Spicewood Vineyards** will present their wines. Reservations are necessary; 7pm, Saturday evening, Jan. 29.

☉ Local restaurateur and wine expert **Michael Vilim** presents a special Wine 101 class as part of the academy at the **Wine & Food Foundation of Texas**. Class will be held at **Castle Hill Cafe** (1101 W. Fifth, 476-0728). Cost is \$20 for foundation members, \$30 for nonmembers, and reservations can be made at [www.winefoodfoundation.org](http://www.winefoodfoundation.org) or by calling 327-7555; 6:30-8:30pm, Monday, Jan. 31.

☉ The owners of **Z'Tejas** (1110 W. Sixth, 478-5355; 9400 Arboretum Blvd., 346-3506) have come up with a unique way to celebrate Mardi Gras and make important contributions to the hunger-relief efforts of **Share Our Strength** at the same time. For an entire week, they'll be offering Hurricane Happy Hours and Louisiana-style menu specials for lunch and dinner, plus brunch on Saturday and Sunday. During this promotion, \$1 from each Hurricane and special menu item will be donated to Share Our Strength. The week's festivities culminate in the Z'Tejas Bayou Bash, a \$50-per-person Mardi Gras Party in the Annex to the West Sixth location. For party tickets or more information, contact 478-5355. Tuesday, Feb. 1-Tuesday, Feb. 8.

**THE TAVERN**

912 W. 12th, 320-8377

Daily, 7am-2am

Built in 1916, the green chalet building at Lamar and 12th had previous lives as a grocery store and a steak house (with upstairs brothel). It opened as the Tavern in 1933 with the end of Prohibition. The city tried to close it down in '38 when they started paving Lamar Boulevard, but the patrons raised such a ruckus that it survived. The cost of updating to meet new city codes closed it briefly in 2002, but a group led by Bob Cole took it over, did the required remodel, and reopened with greatly improved food. It's here to stay and is the most popular home for sports fanatics in Austin.

Inside, it's larger than it seems, with an upstairs bar and game room, and decks front and back. There are 40-plus televisions scattered throughout, so a game is never far from view. The ambience oozes with old Austin charm, with dark wood, a wall of photos of bar and restaurant employees from Austin's past, and a graffiti-filled bar. Clients run the gamut from students to octogenarians, all coexisting peacefully.

Recently we dined on the scrumptious Mexican White Wings (\$7.59), a take on hot wings, made with strips of chicken breast with serrano slices (more, please), wrapped in bacon, and tossed in hot sauce. The burgers are top notch; our Tex Mex (7.99) was made with a yeasty kolache bun, roasted jalapeños (more, please), bacon, and two cheeses. The thick, crunchy, homemade potato chips are divine (as a side, \$1.99). And, speaking of sides, there are 20 from which to choose for the nonmeat eaters.

The Tavern Club Sandwich (\$7.29) is one of the best we've had in town, amply layered with ham, turkey, bacon, and fajita chicken. The Southern Chicken Salad (\$7.99) is huge and fabulous: tossed with diced pickles, pecans, cheese, greens, and tortilla whiskers. The Bread Pudding (\$3.59, small) is moist and sensual, topped with ice cream and chocolate.

Any time there's a sports event of any kind, no matter what it is, there will be supporters of both sides cheering on their respective teams good-naturedly. This is Austin's place to be when the sports bug bites, accompanied by good food, great drinks, cold beer, and old-time comfort. — M.V.

**TEXAS CHILI PARLOR**

1409 Lavaca, 472-2828

Kitchen: Monday-Saturday, 11am-12mid; Sunday, 11am-11pm

Bar: daily, 11am-2am

Even though the Texas Chili Parlor has only three TVs, it is nevertheless a staple of Austin's sports-watching and drinking, and it makes up for its lack of TVs with atmosphere, perfect for Super Bowl- or people-watching. This venerable establishment on Lavaca serves good burgers, sandwiches, Tex-Mex dishes, and, of course, chili in many varieties to satisfy all tastes, even vegetarian. The Texas Sampler Grande (\$6.95) is a good starter, with sampler-sized portions of queso, fresh guacamole, and your choice of chili. The chili choices range from mild, spicy, and xxx to black bean and Elgin sausage and five-bean vegetable chili. Any of these spicy concoctions can also be had as a Frito Pie (\$5.75, small; \$6.75, large) with chopped onions and pickled jalapeño slices on the side, atop a huge baked potato (\$5.95), on a cheeseburger, or on enchiladas. The burgers are very good, cooked to temperature, and they come in many varieties. The Bacon Cheeseburger (\$5.95) comes loaded with bacon, lettuce, tomato, and pickles, and the Gringo Burger (\$5.95) with Swiss cheese and grilled onions is probably my favorite. For the carb-conscious, the Cheeseburger Salad (\$4.95) features a patty with melted cheddar and a side of fresh salad with choice of dressing. Even though it is a boneless, skinless chicken breast, the Chicken Chipotle (\$6.95) is pretty good among the Tex-Mex specialties. But the best deals are the nightly dinner specials. On our last visit, the 12-oz. New York Strip with a baked potato and side salad (\$9.50) was excellent. The meat was flavorful, tender, and cooked to temperature, and the baked potato came loaded with toppings. The special Bloody Marys, screwdrivers, and mimosas for \$2.25 are the perfect way to start a weekend of sports watching. — C.A.

**TAILGATING TRADITIONS**

**PHILADELPHIA VS. NEW ENGLAND**

Tailgating parties are an integral part of football tradition. The food and drinks prepared and consumed before and during the game are of great importance to fans everywhere. While cold beer and charcoal grills are almost universal in tailgating, there are regional favorites all over the country. What follows is a brief description of regional food favorites that fans of this year's Super Bowl teams may enjoy on Feb. 6. — C.A.



If you were going to culinarily honor the tailgating of the Eagles for the Super Bowl, you'd first need some local beers. You'd get some Penn, Yuengling, "growlers" (eight-beer minikegs) of Bell Tower Brown Ale, or some Downingtown (one of the top five craft beers in America): Victory would be the obvious choice, but you could also take along some of their 7.4% double bock, Old Victorious. For the teetotalers: Frank's Black Cherry Wishniak Soda would be the option.

For breakfast, you'd pack on the carbs with some scrapple sammies: grilled English muffins topped with grilled, sliced scrapple, cheese, fried eggs, and ketchup — these are cooked on a camp stove while the real fires are blazing and cooking down to a good bed of coals. Although many consider scrapple a culinary abomination, Eagles fans love the ground leftover pig scraps, with cornmeal and spices thrown in, compressed into a loaf.

For noshes, you'd have Federal Bakery's soft pretzels, gently warmed in foil over the coals, with some hot mustard for dipping, and some hoagies, sliced thin and toothpick-skewered (properly made on an Amoroso's Italian roll, with sharp provolone, prosciutto, superset, old-fashioned capocollo, Dilusso salami, pepperoni, tomato slices, shredded lettuce, thin onion slices, oregano, and olive oil, just like the ones at Campo's, Primo, Salumeria, Sarcone's, or Tony Luke's.

Once the fire got cooked down and you'd had adequate libations, you'd make South Philly Cheesesteaks, cooked over the fire on a flattop griddle, with thinly sliced rib eye, Cheez Whiz or provolone, grilled onions, and hot & sweet roaster peppers (in the style of Dalessandro's, Geno's, Jim's, or Pat's). You'd want to accompany these with grilled pork tenderloin and provolone sandwiches for good measure. Of course, you would also require copious amounts of bratwurst, simmered in local beer, grilled, then topped with caramelized onions and horseradish mustard.

For dessert, it might be cold enough to keep some Rita's or Morrone's Water Ice frozen without a supply of dry ice, but it also might be suicide to sip this stuff when it's ass-freezing cold. Instead, gently warm some Tastykakes (Little Debbie-like local cakes) over the slow side of the grill, just enough to make the filling slightly molten, and then serve with a side bowl of Goldenberg's Peanut Chews (yummy bite-sized, chocolate-covered peanut butter candies).

In Philly, the tailgating cuisine centers on the pig, and they have a wealth of local porcine product tradition upon which to draw. If you want the real deal, call Taste of Philadelphia (1-800-8-HOAGIE) or visit [www.tasteofphiladelphia.com](http://www.tasteofphiladelphia.com), and they can wrap it up and overnight it to your front door. Go Eagles! — M.V.



New England. A place where football season means unimaginably cold weather and blizzards. But that doesn't deter Patriots fans from being enthusiastic tailgaters. Just what do these people cook when it feels like it's 20 below zero on game day?

Considering that our beloved queso dip would not stay in liquid state for very long in New England temperatures, fans may like to snack on the famous sharp cheddar cheese from Cabot Creamery in Vermont, luckily available in Austin at Central Market. It is a rich and creamy cheddar with just the right amount of sharpness. I love it plain or with crackers.

Clearly, things to warm them up seem to be popular among Patriots tailgaters. Boston baked beans, beans slow-baked in molasses, have been a favorite Boston dish since colonial days, when the city had a big rum-producing role during the time of the slave and sugar trade. This dish continues to be one of New England's most-loved traditional dishes, although for me, a Mexican, the thought of sweetened beans is enough to curb the appetite.

My friend Joan Tuttle-Vargas, a native of Massachusetts who has lived in Austin for the past 11 years, recalls chili as a very popular game day dish. "There always seemed to be a lot of chili at football parties," she says. She also mentions seafood chowder, or as she jokingly pronounces it, "chow-dah," made with clams or fish, potatoes, and milk. "Meatball sandwiches and Italian sausage sandwiches with lots of peppers and onions were also big. And fresh littleneck clams, with horseradish and Tabasco. Mmmmm."

If I had to hang out with Patriots fans, I would rather do so with the people steaming Maine lobsters, clams, or hot dogs in beer, preferably a good Boston-style lager, like Sam Adams or the local Harpoon brew. Some people even do traditional New England clambakes in a big pot on the grill, complete with lobsters, clams, potatoes, and corn-on-the-cob, properly covered with seaweed. Now, that's my style. — C.A.

**SUPER BOWL WINES**

I know, most of our Super Bowl drinks will probably be from Shiner, Texas, but I thought it might be fun to pull together a group of wines that would go well with snacks and screams. What we need are wines that are quaffable, inexpensive, and can either go with a broad selection of munchies or can be drunk all by themselves.

Let's start by showing a little sympathy for Texas. It seems as though it will be several decades before we have a team in the big one again, but we already have several wines that fit the bill. In the white category, Fall Creek Vineyards Chenin Blanc (\$6.99) offers a delicious wine with a floral aroma and just a slight touch of sweetness that makes it a great match with buffalo wings, barbecue, and any kind of Southwest or Asian food. The perfect Texas red wine for those

foods is Llano Estacado's Signature Rhone (\$8.99), a blend of several grapes with the emphasis on spicy intensity.

A white wine that I've recently discovered and am just nuts about is Marquis Philips 2003 Holly's Blend (\$9.99). This is made from an obscure grape — the Verdejo — usually found only in Portugal. Marquis Philips is a joint venture between an Australian and American family with the aim of using Australian fruit to make wines for Americans. This wine is slightly floral but filled with a red-wine-like viscosity. The flavors last in your mouth for a good long while after you swallow. This would go great with anything from a ham sandwich to chips and queso. My last recommendation is for an Italian red wine LaNunsio Barbera D'Asti (\$9.99). I recently had a bottle of this wine with a grilled chicken, and it was delicious, but the next night, we discovered its highest calling: It makes the perfect hamburger wine. — Wes Marshall



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### RECENTLY REVIEWED

**ITALIAN: ANDIAMO** The personal warmth and hospitality of old-style restaurateur Giovanni Cocciantre make this a special place to dine. Northern Italian specialties, good soups, and homemade pastas. Wine list coming in March 2005. 2521 Rutland, 719-3377 \$\$\$

**INTERIOR MEXICAN: CILANTRO'S MEXICAN RESTAURANT** This tiny restaurant serves tasty Mexican home cooking in a cozy and no-frills atmosphere. Not to be missed are the tacos doblados and the fabulous homemade flan. No liquor, but you can BYOB. 1025 W. Stassney, 707-1207 \$

**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 \$\$\$

**AMERICAN CAFE: MOONSHINE PATIO BAR & GRILL** Features an affordable American regional menu and a busy bar. 303 Red River, 236-9599 \$\$\$

**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 \$\$

**PAN-ASIAN: NOODLE-ISM** The emphasis is on quality ingredients along with quick and friendly service. This is a place where vegans and carnivores can happily coexist. 107 W. Fifth, 275-9988 \$\$

**AMERICAN CAFE: OLD PECAN STREET CAFE** For more than 25 years Pecan Street has been serving crepes and salads, Fat Chocolate cake, and wonderful coffee to a loyal clientele. 310 E. Sixth, 478-2491 \$\$\$

**AMERICAN CAFE: PARADISE CAFE** Its downtown location and hearty menu have led to its success as a lunch destination as well as a nighttime spot. 401 E. Sixth, 476-5667 \$\$

**STEAKHOUSE: RUTH'S CHRIS STEAKHOUSE** A famous national steak house chain, Ruth's Chris serves top-grade aged prime beef with the traditional sides in an extremely expensive atmosphere. Full bar available. 107 W. Sixth, 477-7884 \$\$\$\$

**PACIFIC RIM: SABA BLUE WATER CAFE** Busy, loud, and aimed more at the bar crowd than the food crowd. If you happen to be thirsty and want a snack while you're waiting for dinner, Saba fits the bill nicely. 208-D W. Fourth, 478-7222 \$\$

**JAPANESE: SAKÉ ON SIXTH** A sleek, contemporary place with an innovative approach to the regular sushi bar, offering sushi, sake, and music. 621 E. Sixth, 478-8788 \$\$

**TEX-MEX: SERRANO'S** Muchas margaritas and full-service Tex-Mex overlooking the Symphony Square amphitheatre. 1111 Red River, 322-9080 \$\$\$

**STEAKHOUSE: SULLIVAN'S STEAKHOUSE** The perfect meal here is the 24-oz. Cowboy Ribeye along with their justifiably famous Wedge of Iceberg, slathered with a decadent blue cheese dressing. 300 Colorado, 495-6504 \$\$\$\$

**THAI: THAI TARA** This fashionable West Sixth Street outpost continues to be the destination for downtown Thai food and atmosphere. 601 W. Sixth, 236-0856 \$\$

### EAST

**SOUTH AMERICAN: DOÑA EMILIA'S SOUTH AMERICAN BAR & GRILL** Specializes in the hearty cuisine of Colombia. Menu highlights include *Sobrebarriga 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 abondigas*, the *mariscadas*, and the *pupusas*. 642 Calles, 474-7749 \$\$\$

**STEAKHOUSE: OLD SAN FRANCISCO STEAKHOUSE** Family fun is the main event at this kitschy steak house that evokes the Gay Nineties. Good steaks and a recently updated menu are a delightful surprise. 8709 N. I-35, 835-9200 \$\$\$

**BARBECUE: SAM'S BBQ** Wonderful slow-smoked brisket, chicken, mutton, and hot sausage topped with a sauce that makes the meat sing. 2000 E. 12th, 478-0378 \$

**TEX-MEX: TACO SABRORO** 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 \$\$\$

### LAKE

**TEX-MEX: IGUANA GRILL** A medium-priced menu offers most of the standards, but the flautas and sauces really stand out. Fabulous margaritas and a stellar beer selection go well with a killer view. 2900 RR 620 N., 266-8439 \$\$

**SOUTHERN/DOWN-HOME: SPRINGHILL RESTAURANT** The daily buffet always features fried catfish, vegetables, and several choices for non-fish-eaters as well. 13212 W. Hwy. 71, 836-3244 \$

**THAI: THAI SPICE CAFE** This menu offers fresh, fast, reliable versions of traditional Thai fare. 1310 RR 620 S., 263-2221 \$\$

### NORTH

**STEAKHOUSE: COOL RIVER CAFE** Elegant steak house and grill with a ski-lodge atmosphere. Menu items have a Southwestern flair. Full bar available. 4001 Parmer, 835-0010 \$\$\$

**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 \$\$

continued on p.55

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**INDIAN, VEGETARIAN/VEGAN: SWAD INDIAN VEGETARIAN RESTAURANT** The Thali Platter is probably the best taste sampler for newbies, but you can't go wrong with the different *dosas* they offer. 9515 N. Lamar #156, 997-7923 \$\$\$

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**MIDDLE EASTERN: ARARAT** This popular temple of Middle Eastern cuisine oozes with atmosphere that is midway between a yurt and a Hollywood film set. 111 E. North Loop, 419-1692 \$\$\$

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**STEAKHOUSE: J.C.'S BAR & GRILL** Superlative cheeseburgers, and steaks that are above average, at slightly less than average prices. You definitely get your money's worth at J.C.'s, and you'll leave with a contented smile. 5804 N. I-35, 407-9393 \$\$

**TEX-MEX: JULIO'S CAFE** The vegetarian taco with perfectly grilled zucchini and summer squash is a favorite, along with the enchiladas, chalupas, and fajitas. 4230 Duval St., 452-1040 \$

**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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**THAI: THAI VILLAGE** Enjoy a classy but still affordable meal and very artful food presentation. 6406 N. I-35, 452-3888 \$\$\$

**SOUTH**

**STEAKHOUSE: CAPITAL CITY STEAKHOUSE** An underappreciated gem serving well-prepared, reasonably priced steaks and generous, tasty sides in a casual atmosphere. 300 S. Congress, 480-8797 \$\$\$

**INTERNATIONAL: CHOOBY DOO INTERNATIONAL CAFE** A small neighborhood cafe with a modern feel, serving healthy and tasty fast food from gyros to Vietnamese sandwiches, fresh pearl drinks, fruit slushies, and teas. 3610 W. William Cannon #175, 891-9850 \$

**CAJUN/CREOLE: EVANGELINE CAFE** Don't fill up on beer and the marvelous homemade potato chips with chipotle mayo for dipping, as po'boys, Cajun/Creole specialties, and fried seafood options await. 8106 Brodie #110, 282-2586 \$\$\$

**AMERICAN CAFE: GALAXY CAFE** French-press coffee and jazz on Saturday nights up the cool factor, while bargain prices and delicious food keep you coming back. 9911 Brodie Ln. #750, 233-6000 \$\$

**GELATO/SORBETTO: INDIE POP COOL TREATS** The sweet treats of Dolce Vita are brought south of the river and ensconced in a pop-art place with Sixties sensibilities. Smoothies, too. 2310 S. Lamar, 804-0480 \$

**CHINESE: MARCO POLO** Excellent fresh food, elegant presentation, reasonable pricing, and late hours all combine to give Austin a very San Francisco-like option for dim sum and Cantonese seafood dishes. 2200 S. I-35, 445-5563 \$\$

**STEAKHOUSE: OUTBACK STEAKHOUSE** Pedestrian fare for those lacking elevated taste. Nothing remotely Aussie about the place except the schtick. Bloomin' Onions are good, but bring your own dipping sauce. 4211 S. Lamar, 383-8024 \$\$\$

**AMERICAN CAFE: SHADY GROVE** A beautiful outdoor seating area and hot dogs all year round. We're partial to the green chile cheeseburgers with mountains of onion rings. 1624 Barton Springs Rd., 474-9991 \$\$\$

**JAPANESE: SHOGUN** Specialties of the house include sukiyaki, tempura, teriyaki, teppanyaki, udon, and soba. The menu also features some interesting salads. 1807 Slaughter #225, 292-1580 \$\$

**BAKERY/COFFEEHOUSE: SWERVE COFFEE LOUNGE** An uber-hip coffeehouse on increasingly busy South Lamar, with a chic collection of mod mags and even-more-mod decor. 2310 S. Lamar, 444-1000 \$

**SOUTHWESTERN, TEX-MEX: TEXICAN CAFE** This popular venue specializes in El Paso-style variations like stacked Santa Fe enchiladas. Excellent margaritas and Dos XX on tap. 11940 Manchaca Rd., 282-9094 \$\$\$

**AMERICAN CAFE: ZAX PINTS & PLATES** Find American bistro cuisine here: fluffy crab cakes, classic Caesar salad, and meaty burgers with blue cheese. Also known for a large selection of great beers on tap. 312 Barton Springs Rd., 481-0100 \$\$\$

**UT**

**DELI/SANDWICH SHOP, DELIVERY, TAKEOUT: LONGHORN PO-BOYS & FALAFEL** It seems unlikely, but this tasty and unassuming sandwich shop makes some of the city's best and cheapest falafel. Famous for their stuffed grape leaves. 2901-B Medical Arts, 495-9228 \$

**THAI: MADAM MAM'S** Fans and regulars are always borderline obsessed. The authentic Thai homestyle dishes served in this popular campus-area spot are "Mam's" family recipes. 2514 Guadalupe, 472-8306 \$\$\$

**BURGER JOINT: ROCKETS** Burgers, chicken sandwiches, and "planet-sized spuds." They claim it's their burgers you see in fast-food commercials. 118 W Fifth, 482-0621 \$

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**CHINESE: SUN HING CHINESE RESTAURANT** Kung Pao, General Tso, and other Chinese standbys served up fresh and inexpensively. 2801 Guadalupe, 478-6504 \$\$\$

**THAI: THAI NOODLES ETC. HOUSE** A good selection of Thai street foods, including Thai noodle soups, dry noodle bowls, and stir-fry noodles. 2602 Guadalupe, 494-1011 \$

**TEX-MEX: TRUDY'S** A wide range of Tex-Mex with a slightly contemporary twist, and fans are crazy about the chipotle salsa and chips. The half-pound burgers are tasty and massive, and they also offer chicken-fried steaks. 409 W. 30th, 477-2935 \$\$

**VEGETARIAN/VEGAN: VEGGIE HEAVEN** The menu is heavy on Asian dishes but also offers meat- and dairy-free pastas, sandwiches, and desserts. 1914-A Guadalupe, 457-1013 \$

**WEST**

**AMERICAN CAFE: CASTLE HILL CAFE** After two decades in business, this eatery has a fresh, new look, with a recently redecorated interior and updated menu items. 1101 W. Fifth, 476-0728 \$\$\$

**AMERICAN CAFE, DESSERTS: CHEZ ZEE** Voluptuous, decadent brunch items are served with signature croissants and strawberry butter. Dinner options span a wide range, from pasta to chicken dishes to a variety of salads. 5406 Balcones, 454-2666 \$\$\$

**FRENCH: LA MADELEINE** Diners slide their trays down the cafeteria-style line to order quiches, salads, soups, and sandwiches on dense homemade bread and croissants. 3418 N. Lamar, 302-1486 \$\$

**STEAKHOUSE: SALTGRASS STEAK HOUSE** The casual, noisy atmosphere makes this an appropriate family steak house. The Denny's-esque menu also offers foods other than steaks, most of which have been heavily breaded, fried, and smothered in cheese. 2300 N. I-35, 238-0091 \$\$

**TEX-MEX: SANTA RITA CANTINA** Fresh sauces, rotisserie meats, and a friendly atmosphere make this a welcome new addition to Austin Tex-Mex. 1206 W. 38th, 419-7482 \$\$

**FINE DINING, ITALIAN: SIENA RISTORANTE TOSCANA** Loyal customers from the Loop 360 set enjoy hearty roast meats, homemade pastas, a liberal use of truffle oil, and the glow of a crackling fire. 6203 Capital of TX Hwy. N. Bldg. B, 349-7667 \$\$\$

**CHINESE: SNOW PEA** A couple of the standouts are the spider rolls and the spicy tuna rolls; the hamachi yellowtail has always been unfailingly fresh and succulent. 3706 Jefferson, 454-3228 \$\$

**INDIAN: STAR OF INDIA** The house specialty is the Maharaja Dinner, a spread fit for royalty. Lesser mortals will be sated by one of the biryanis or a tangy vindaloo. 2900 W. Anderson, 452-8199 \$\$\$

**THAI: THAI KITCHEN** This family of restaurants remains a perennial favorite among Thai-food lovers. 3437 Bee Caves Rd., 328-3538 \$\$\$

**THAI: THAI SPICE CAFE** Owned and operated by female chefs Vicki Vicha and Orasinee Ratana-Apron, both locations have similar menus, offering fresh, fast, reliable versions of traditional Thai dishes. 701 Capital of TX Hwy. S., 330-0203 \$\$\$

**BAKERY/COFFEEHOUSE: UPPER CRUST BAKERY** Cinnamon-roll aficionados should try their version, a refined-taste treat that refuses to overwhelm the cinnamon with stickiness. Stop by at lunchtime for soups, salads, and sandwiches. 4508 Burnet Rd., 467-0102 \$

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NEWS 8 AUSTIN

# POSSIBLE LIVES

## THE THIRD ANNUAL AUSTIN JEWISH FILM FESTIVAL



Now in its third year, the Austin Jewish Film Festival unspools an ambitious lineup of documentaries, narrative features, and shorts. Though none of this year's entries quite captures the flavor of red-state Judaica as well as Brian Bain's *Shalom, Y'all* (which screened in 2002), the films provide a global glimpse at the Diaspora, with settings from rural Uganda to rural Tennessee. They depict lives complicated by faith, by persecution, and by immigration, but also by racism, by sexuality, by poverty, by family ties, by aging, and by the vagaries of friendship and love. For a regional festival, AJFF spreads the net wide.

The star of the lineup is 2004's *Paper Clips*, which screened at last year's South by Southwest and opens the festival with two showings on Saturday, Jan. 29. An accomplished but simple documentary underwritten by Miramax, *Paper Clips* follows the teachers and students of Whitwell, Tenn. — a coal-mining town and the birthplace of the Ku Klux Klan — during a classroom experiment. After learning that the paper clip was a symbol of Nazi resistance, the kids pledge to collect 6 million

of them: Paper clips that spill out of the campus mail room and eventually occupy a boxcar once used for human transport during the Holocaust are now transformed into a memorial for its passengers.

Sunday's lineup includes *Wondrous Oblivion*, a coming-of-age drama set in a working-class, 1960s neighborhood. Little-seen outside of its native United Kingdom but heralded at the 2003 Cannes Film

Festival as the next *Bend It Like Beckham*, Paul Morrison's film introduces 11-year-old David Wiseman (Sam Smith), a passionate cricket devotee relegated to team scorer at his elite crosstown prep school. When a Jamaican family moves in next door, the racial tensions in the neighborhood escalate, and Paul's parents — assimilationist Polish Jews struggling for respect from the local xenophobes — must take sides. The film's issues are grave, but Morrison steps lightly by emphasizing the burgeoning friendship between David and the girl next door. Morrison also treats with great sensitivity the attraction between David's mother (Emily Woolf of *Velvet Goldmine*) and Dennis (the excellent Delroy Lindo), the Jamaican



paterfamilias who coaches David on life and cricket. The film's rich sense of atmosphere — there's a magnificent scene featuring a ska group called the Jiving Lindy Hoppers — captures the seismic shift between paranoid postwar Britain and the nascent counterculture.

Less successful but no less ambitious is *Walk on Water*, an intrigue drama from Israeli émigré Eytan Fox. An international production co-financed by Samuel Goldwyn Films and the Israel Film Fund, the film follows a cynical Mossad assassin (Lior Ashkenazi) reconnoitering in disguise as a tour guide for the twentysomething grandson (Knut Berger) of an escaped Nazi war criminal. The film is too loosely structured to recommend itself as the thriller it aspires to be, but like Fox's previous feature (*Yossi & Jagger*), it explores the complex relationship between masculinity and the possibilities of friendship, between Israeli machismo and homosexuality.

— Marrit Ingman

Screenings take place at the Arbor Cinema at Great Hills (9828 Great Hills Trail). For tickets — individual admission: \$7.50; \$5, student/senior; Flexpasses (10 admissions): \$60 — call 735-8426 or purchase at the venue prior to screening. For more information, log onto [www.austinjff.org](http://www.austinjff.org).

**SATURDAY, JAN. 29**  
*Paper Clips*, 7 & 9:15pm

**SUNDAY, JAN. 30**  
*Wondrous Oblivion* (plus the short film "Personal Goals"), 1:30pm  
*Bonjour Monsieur Shlomi* (plus the short film "Sea Horses"), 7pm

**MONDAY, JAN. 31**  
*Bonjour Monsieur Shlomi* (plus "Sea Horses"), Noon  
"Moving Heaven & Earth" and *One of the Lamed Vav*, 7 & 9:15pm (films shown back to back)

**TUESDAY, FEB. 1**  
*Walk on Water*, noon  
*Main Suspect* and *Behind Enemy Lines*, 7pm (films shown back to back)

**WEDNESDAY, FEB. 2**  
*Main Suspect* and *Behind Enemy Lines*, noon  
*Walk on Water*, 7pm  
Six Short Films, 9:15pm

**THURSDAY, FEB. 3**  
*Simon Magus*, noon  
*Watermarks*, 7 & 9:15pm

**FRIDAY, FEB. 4**  
Original Shorts Competition, noon



## OH! MIKEY: VOLUMES 1-6

The Fuccon Family, \$40

We all know mannequins are horrible things. Anyone who's seen *Mannequin 2: On the Move* can tell you that. But leave it to the Japanese, arbiters of the bizarre, to find a way to make them even scarier — by making them domestic. *OH! Mikey* is a sitcom involving not actors, but fashionably dressed mannequins. Be forewarned: The peals of maniacal mannequin laughter that punctuate each scene will become lodged deep in your brain, like a kernel of popcorn in your frontal lobe. And the gleam in their shiny plastic eyes will cut through you like a deli meat slicer. Oh, and there are subtitles. This wonderful concoction comes straight from the id of creator Yoshimasa Ishibashi, who originally debuted *OH! Mikey* on the Japanese variety show *Vermillion Pleasure Night*. The six-volume show (with the most recent installment released in December) follows a typical American mannequin family (the Fuccons) after they move to Japan to

start a new life. There's the blonde, grinning wife, Barbara; the breadwinner, James; and their impossibly adorable son (and source of many "OH!"s), Mikey. Adding to the creepiness are several of Mikey's *Village of the Damned*-esque friends and cousins, Mikey's grandparents (child mannequins dressed like old cattle farmers), and a menagerie of cold plastic oddballs set against live-action backdrops. The dialogue is rapid-fire and witty, filled with non sequiturs and static humor. What's brilliant here is the show's ability to take the typical sitcom formula (as James exclaims, "We're the model happy family!") and make it into three minutes of absurdity: Mikey becomes possessed, is sexually harassed by a tutor, held hostage, becomes a vampire, witnesses his parents in bed, and cries real mannequin boy tears when his crush disses him. But each scene still ends with several of the characters laughing in unison, as their vacant eyes ... warm your heart. It's all waiting for you at I ♥ Video (2915 Guadalupe) or online at [www.jlist.com](http://www.jlist.com). — Audra Schroeder

# THE ADVENTURES OF AUSTIN'S MARCH



Bickner, Jed Miller, Craig Newmark, Neeru Paharia, Daniel H. Pink, Rebecca Smith Hurd, and Jeffrey Zeldman

Strained, pained pun aside, it is with great disappointment that we alert you to the breaking news that the great Saul Bellow will not be attending South by Southwest 05 after all, despite rampant reports to the contrary. So, no Chicago-style blowout show with Mavis Staples, Buried at Sea, and Pelican at Auditorium Shores. And I shouldn't even mention that it was to be emceed by Barack Obama, because he's not coming, either. So, who is coming? Here are some highlights, but keep in mind that they constitute only a tiny fraction of the attending folks and films, and that they're subject to change. Some of this you might know already, and some you might not. For updates and more information (including that of the registration stripe), see [www.sxsw.com](http://www.sxsw.com) and consult each and every subsequent edition of *The Austin Chronicle* (including the dailies!) through the month of March.

### FILM: MARCH 11-19

The Texas Film Hall of Fame Awards will honor **Lauren Bacall** (the Frontier Award for *Written on the Wind*), **Robert Rodriguez**, **Marcia Gay Harden** (inducted by **Ellen Burstyn**), **Dennis Quaid**, **Irma P. Hall** (inducted by the **Coen brothers**), and more on opening night at Austin Studios, but meanwhile, here's a quick, early sampling of TBA screenings (stay tuned for attending cast and crew):

### DROP DEAD SEXY

D: Michael Philip; with Jason Lee, Crispin Glover, Melissa Keller, Pruitt Taylor Vince

### OCCUPATION: DREAMLAND

D: Garrett Scott & Ian Olds

### PALINDROMES

D: Todd Solondz (attending); with Ellen Barkin, Jennifer Jason Leigh, and more

### REEKER

D: David Payne

### SARAH SILVERMAN: JESUS IS MAGIC

D: Liam Lynch

### THE WENDELL BAKER STORY

D: Luke and Andrew Wilson; with Owen Wilson, Eddie Griffin, and someone really funny and famous whom we can't announce quite yet.



— Shawn Badgley

## DVD WATCH

### ALSO OUT NOW

**MacGyver:** The Complete First Season (Paramount): Richard Dean Anderson gives an action-packed visual tutorial for aspiring stoner handymen.

**Metallica: Some Kind of Monster** (Paramount): Witness emotional bed-wetting and testosterone tantrums from the kings of arena rock.

### UPCOMING

**Donnie Darko** Director's Cut (Fox Home Entertainment, Feb. 15): The visually stunning, apocalyptic masterpiece from director Richard Kelly, but with 15 minutes of added scenes and several soundtrack changes. This film will be required viewing for film students across America in five years.

### What the Bleep Do We Know!?

(Fox Home Entertainment, March 15): Science, philosophy, and religion ... three great tastes that don't necessarily taste great together, but get thrown together in this metaphysical exploration of enlightenment.

# Walk a Mile

THE TEXAS DOCUMENTARY TOUR: RAMONA DIAZ'S 'IMELDA'

BY ANNE S. LEWIS

When, with unblinking earnestness and nary a trace of irony, Imelda Marcos tells the camera that “when they went to my closet, they found shoes, not skeletons,” Philippines-born filmmaker Ramona Diaz’s heart must surely have leaped – she had her gotcha moment, her *Imelda* in the 16mm can. After all, it was the 3,000 pairs of shoes housed in the closet of the former first lady of the Philippines that “became a legend most.” But what surprised Diaz – who followed a fully cooperative Marcos around the Philippines for 30 days in 1998 – was that almost a decade after the couple was ousted, Mrs. Ferdinand Marcos was completely without remorse or guilt for their decades of repressive martial-law rule. Denial or self-delusion? (Ferdinand died in exile in Hawaii in 1989, and Imelda was allowed to return in 1991 to her homeland and remain so long as she adhered to the conditions of what amounts to a “country-arrest,” in which the government holds her passport and must approve her travels. Her request that her husband be buried in a cemetery for state heroes was denied, and his body will lie entombed in a mausoleum in the back yard of the governor’s mansion in his former home province until the state agrees to the burial Imelda feels he is entitled to. (Meanwhile, litigation is ongoing in more than 150 suits, and there are huge, unsatisfied judgments having to do with the disposition of the hundreds of millions that the Marcoses funneled out of the country to private Swiss bank accounts.)

To Imelda’s thinking, Diaz concludes, the very public life of a jet-setting royal that



as this poverty-stricken place. It was all image: Imelda felt that her image uplifted the people; they were able to live vicariously through her and that was enough. To her mind, she put the Philippines on the map.” Imelda, who in 1965 was called “the Jackie Kennedy of Asia” by *Life Magazine*, now divides her time between her several Philippines residences and her travels to Europe and New York, living quite comfortably, fully attended, on what she vaguely refers to as the “kindness of strangers” and the \$90-a-month government pension check she receives as the widow of a war veteran.

**“I realized after the second day of shooting that she was too aware of the camera. She would always address the camera. I wanted a *Grey Gardens*, but it was impossible. We thought, okay, if she loves talking to the camera, let’s let her tell her story.”**

**– Ramona Diaz**

Imelda lived – the glamour and excess; the bling and over-the-top, hand-embroidered couture collection (the detailed stitching of which caused at least one seamstress’ blindness); the lavish travel and entertaining; the incongruous meetings and photo ops with heads of state and Hollywood stars; the state moneys squandered on luxury hotels, theatres, and expensive building projects useless to her impoverished constituency – was good for her country.

“She doesn’t think she and her husband did harm,” Diaz says. “She thinks she uplifted the Filipino image because, there she was, this beautifully coiffed woman, traveling around the world, representing a country that, before her, was known only

In her award-winning film, now being shown theatrically (and on PBS’s *Independent Lens* on May 10), Diaz makes use of extensive archival footage, chronicling the intertwined history of the country and its ambition-driven first lady. There are scenes here you couldn’t make up – the young Imelda coming in second in a beauty contest and prevailing upon the judges to crown her the winner, the lavishly gowned Imelda dancing at state parties with Henry Kissinger, chatting with Gadhafi, being serenaded by George Hamilton. Some have criticized the film for seeming to accept uncritically Imelda’s version, which is freely offered throughout. When asked, for example, about the 1983 slaying of Marcos’ opponent, Benigno



Aquino, in which, though never proved, many saw the Marcos hand, Imelda says, “We were the ultimate victims.” Diaz says the viewer must be the judge. Diaz, a self-described “martial-law baby,” having grown up knowing only life under the Marcos regime, says her goal was to flesh out “the grays – as opposed to the black and whites – of good and evil. How someone who really believes she’s doing good can be so wrong – mainly because there’s this whole system telling her she’s wonderful. One gets detached from reality living in a bubble. This happens to a lot of people in power.”

**Austin Chronicle:** What was it like working with *Imelda*?

**Ramona Diaz:** I was surprised by how smart she was. And she’s very funny. Also very media-savvy and very directable. The only question she refused to answer was the one about her husband’s philandering. That went against her philosophy that a woman could be as beautiful as she was and still have a philandering husband. She would simply leave the room. At other times, say, if she just got tired of the filming, she would never ask, “How long is this going to take?” – she’s very nonconfrontational, very Asian that way – she would just leave the room. I would think she was just taking a break, but then we’d be informed that she’d left the building! Sometimes left town. So we finally figured out the way to handle this was to find out when she was coming back and meet her at the airport with the camera crew – she loved that! Or bring the crew to the restaurant where she was having lunch, when she was supposed to be meeting us at her apartment. ... She’d always leave these little clues as to her whereabouts. She loved the idea of having a crew following her again. Then we’d just pick up like nothing had happened, no explanations offered. Other times, she’d keep us waiting for hours while she was in her room. I stressed about all of this for a while, and then, at some point during the shoot, I knew that she was going to give us what we needed, and I knew that she wanted the film made too, so I relaxed.

After a while, I realized I could say no to her and not lose access. For example, after we’d spent three hours setting up for a shoot somewhere, she’d complain, “Oh, it’s too hot here!,” or “What an ugly background!,”

and I’d say, “Mrs. Marcos, we’re not moving.” She’d complain, but she’d stay.

**AC:** In the end, did you get the film you wanted to make?

**RD:** My original idea was to make a purely vérité film – just follow Mrs. Marcos around. Then I realized after the second day of shooting that she was too aware of the camera. She would always address the camera. I wanted a *Grey Gardens*, but it was impossible. We thought, okay, if she loves talking to the camera, let’s let her tell her story.

**AC:** Certainly one of the most dramatic events in this saga was when Imelda tried to have the film banned in Manila.

**RD:** When the film got accepted at Sundance last year, I wanted her to come – I wanted to be with her when she saw it for the first time – but she said she couldn’t because she “was grounded” by the government, because she’d returned from her last trip 10 days late. Then I heard that she’d gotten hold of a pirated copy and liked it and then later changed her mind. She had someone call and ask me to change some of the scenes (mainly the one about the seamstress going blind embroidering her gowns, of all things) but I said, “Mrs. Marcos, it’s a done deal, there was no editorial control involved in this deal.” So, she sued the distributor to stop the distribution in the Philippines. Then she offered to drop the suit if I wouldn’t call the film a documentary. Then, as the judge was ruling against her in the courtroom, she was holding a press conference outside announcing that she’d dropped the suit and that I’d agreed to “not call it a documentary,” which of course was not true. The film, as a result of all this prepublicity, opened in over 30 theatres – not the expected two theatres – and beat out *Spider-Man 2* that opening weekend. Not bad for the first theatrically released documentary in Manila. They didn’t even know what a documentary was: When the publicist would talk about the film, people would ask, who’s playing Imelda? ■

Imelda screens as part of the Texas Documentary Tour on Wednesday, Feb. 2, 7pm, at the Alamo Drafthouse Village. Ramona Diaz will conduct a Q&A after the screening. Tickets are \$4 for current Austin Film Society members and new members joining before the screening, as well as students, and \$6 for nonmembers. They are available through the Austin Film Society ([www.austinfilm.org](http://www.austinfilm.org)) or at the venue one hour prior to screening.

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# AT THE NATPE TABLE IN VEGAS

BY BELINDA ACOSTA

Well, by the time you read this, I'll have gone and returned, hopefully with interesting news from the front. "The front," in this case, is the National Association of Television Program Executives conference. The 40-year-old organization's conference is a key media-industry event where those who buy, sell, develop, finance, advertise, market, or license content (i.e., TV shows) come together to share information, make deals, and take stock of the TV industry.

This is my first year at the conference, lured by several factors. Foremost, I'm interested in who the people making programming decisions are and why they make them. How do rapidly changing technologies and demographics affect decision-making, which, in turn, affects what's on TV?

The three-day conference has several key events. The first is a keynote speech by cable network pioneer Ted Turner. I won't arrive in time for that, but Turner's comments provide the springboard for the day's focus on the future of cable TV.

Day two starts with an address by FCC Commissioner Michael J. Copps. After a year full of high-profile activity, several key issues remain on the FCC docket. The first

is the adoption of public-interest rules for digital broadcasters. While all five members of the FCC unanimously voted to require digital broadcasters to expand programming for children, the FCC faces some interesting challenges. Copps and his Democratic cohort, Jonathan Adelstein, have been very clear about their support of more public-interest programming by digital broadcasters. Their Republican cohorts have been less forthright, though the party line has typically been pro-regulation. Yet, as NATPE Washington Counsel Mickey Gardner observes, "As a result of the 5-0 vote, a question looms large in 2005: If children deserve more from digital broadcasters freely using the public's spectrum, why shouldn't the general public get added, content-neutral" content as well?

I'd wager that the general public is mostly oblivious to this challenge (and the related media-consolidation debate). What they are aware of is Janet Jackson's Super Bowl breast, "Towelgate," and other lamentable occurrences over the airwaves that have ignited certain advocacy groups to lobby for increased regulation of broadcast TV and radio. Most liberals



FCC Commissioner Michael J. Copps

and progressives see this as a threat to free speech. The opposing side sees this as protecting moral values. Both sides see their cause as a no-brainer fight for what's right. It will be a busy year for Copps and his fellow FCC commissioners, and his perspective on the coming year will be illuminating. On top of all this, after four tumultuous years as chair of the FCC, Michael Powell announced his resignation this week to "pursue other opportunities."

Speaking of opportunities, wireless-technology experts drop anchor at the NATPE

conference in hopes of extolling the potential of wireless mobile telephone platforms. The question is not how and when the technology will be available, but what kind of content will work best, at what cost, and how to entice the general public to try it.

Demographic shifts in the U.S. are the last cornerstone of the conference. Several sessions discussing the future of TV from a global perspective are on day three's agenda.

With all the burgeoning technologies and the changes in the regulatory landscape and viewer demands, it's a crapshoot to predict the direction of TV, but, like Vegas, it's an intriguing challenge.

As always, stay tuned.

## Johnny Carson, 1925-2005

Former *Tonight Show* host Johnny Carson died of emphysema last week at age 79. I've always said that a true test of a talk show host's skill was how much you didn't notice what he was doing. To prove my point, all you need to do is remember the painful attempts at talk shows by Arsenio Hall and Sharon Osborne.

Carson often spoke of growing up in Nebraska, my home state. I appreciated that. Other Nebraska-born celebrities had either shed that association or created a faux chic persona that was more annoying than convincing. There was nothing chic about Carson. He welcomed the famous and not-so-famous with equal graciousness.

Sure, times and tastes change. The antics of the Mighty Carson Arts players probably seem dopey to contemporary audiences, but, hey – the present doesn't occur in a vacuum.

So long, Johnny. Thank you and good night.

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

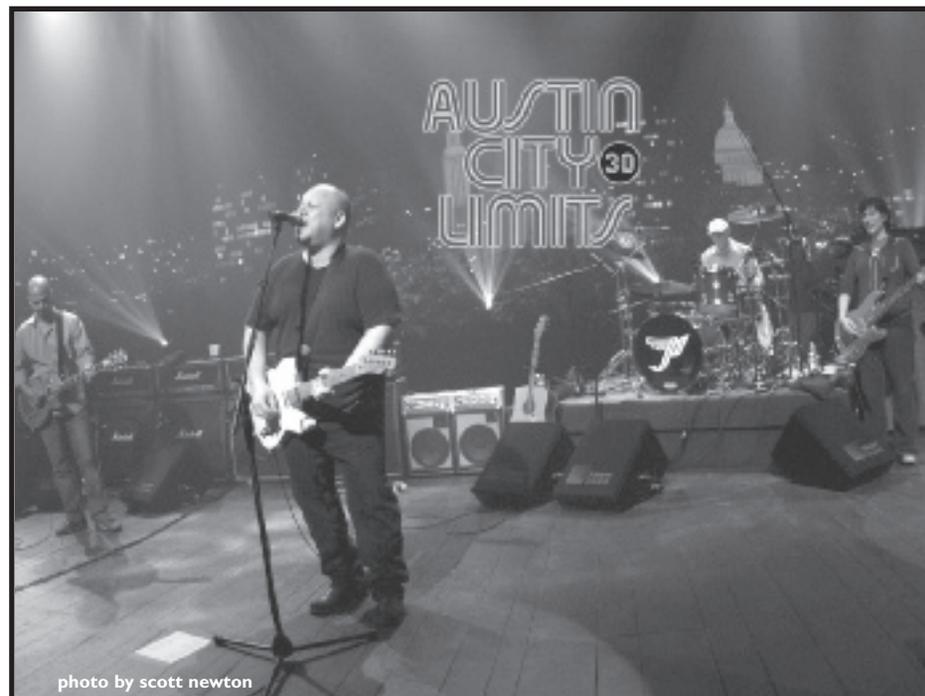


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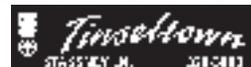
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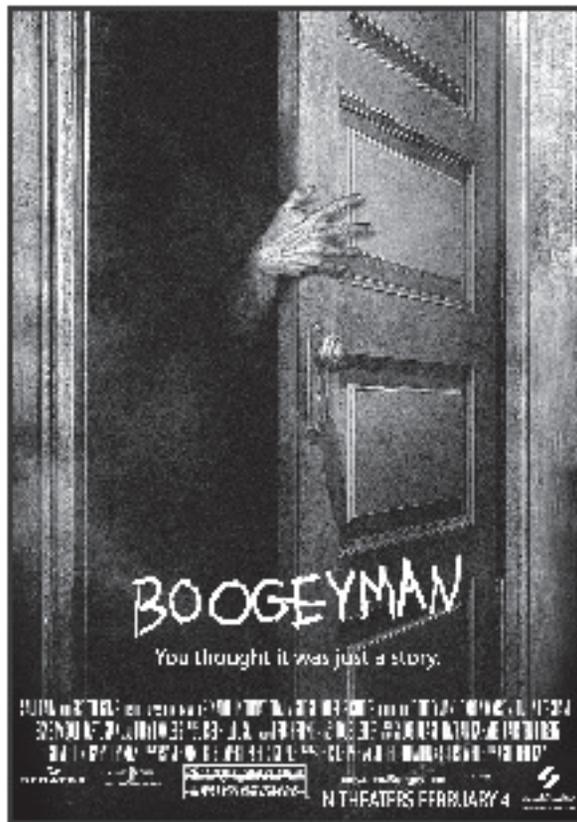
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# TCB

BY CHRISTOPHER GRAY



JOHN ANDERSON

**ERUPTION** This is the **Guitarsonist**. Using imaginary fretwork tighter than his biker shorts, and bitchin' moves like dousing himself with beer, he beat out a dozen other competitors to win the first preliminary round of the Austin Air Guitar Championship Tuesday at the Alamo Drafthouse Downtown. The two runners-up, **Skum Missile** and **El Extractor**, advanced after literally walking in off the street. The competition continues the last Tuesday of every month until May's finals at Emo's.

hopes our fighting men and women at the numerous military parties around town were afforded the same luxury.) In any case, the Western Swingers restored their red-blue equilibrium with the next day's gig at the National Press Club, where they shared the bill with United Press International matriarch **Helen Thomas**. "You know that room was full of pinkos, so it was a nice contrast," laughs Sanger.

creator **Shawn Fanning**, will sit for a SXSW interview. Technophobes should have plenty to choose from as well, including a discussion of the **13th Floor Elevators'** continuing influence, a songwriters' panel with **Michelle Shocked**, **Rick Trevino**, and **Susan Cowsill**, a slide show from *Rolling Stone* photographer/UT alum **Mark Seliger**, and old standbys like Record Keeping and Taxes for Musicians and Indies in Today's Marketplace. Flynn is even trying to nail down an interview with a former **Beatle**, but probably not the one you're thinking of. Go get the new *Backbeat* DVD for clues.

🎵 In one of the strangest corporate sponsorships yet, **American Analog Set** have released the EP *Songs of Hurt and Healing*, a split with folksy Brooklyn trio **White Magic**, through the Tylenol-controlled Web site [OuchTheWebSite.com](http://OuchTheWebSite.com). "TCB" is not making this up – see for yourself.

🎵 Anyone wondering what the hell happened to **Tom Green** should tune into the Tonight Show, Feb. 25, when the Canadian goofball takes two-step lessons from Gruene Hall owner **Mary Jane Nailey** and plays drums with KVET rising star **Jason Allen** on "John Boat Blues." Allen appears, sans Green, 8pm tonight at Dallas Nite Club.

🎵 Temporarily welcoming guitarist **John Hunt** back from Red Sox Nation, **Fivehead** shakes off the cobwebs tonight at the Carousel Lounge. Brother band the **Militant Babies** opens.

🎵 Mosh-pit workhorses **Rubberhed** are hanging it up after six years. Say adios Friday at Redrum, where they join **Fire Kills** and many others, or at Saturday's Rock 281 Fest at the Burnet Rodeo & Fairgrounds, with hometown boys **Hatchetwork**.

🎵 Bloodshot Records will re-release **Scott H. Biram's** *Dirty Old One Man Band* March 22. Before his pre-SXSW tour, the San Marcos soul-shouter opens for the **Gourds** Saturday at Jovita's.

🎵 **Betty Crocker** mortal enemies the **TunaHelpers** are hosting a talent show/karaoke party Saturday at the Church of the Friendly Ghost; the winner will join the Helpers at their annual Valentine's Day show Feb. 11 at Elysium. "There may be a lot of people in tears," warns the band. \$5 donation suggested.

now is, does he cry himself to sleep now that our record sounds so much better than his," crows guitarist **Deuce Hollingsworth**. They even roped nominal label boss **Jello Biafra** into a guest appearance on bonus track "Damn It Feels Good to Be a Yuppie," their homage to Texas rap legends the **Geto Boys** via **Mike Judge's** 1999 cubicle classic *Office Space*. Despite the Space City crew's thuggish rep, the Pricks maintain they aren't worried about retribution. Much. "They might kill someone," muses Middleton, cocking his head toward bassist **Ricky the Intern**. "But hopefully not me."

## BIG BALLS IN COWTOWN

To the eternal chagrin of genteel blue-staters everywhere, our nation's capital was awash in bolo ties, steel guitars, and guacamole for last week's inauguration/coronation of **George W. the Younger**. **Asleep at the Wheel** drummer **David Sanger**, playing the hot ticket for red-state fat cats, the Texas State Society of Washington, D.C.'s Black Tie & Boots Ball, was an eyewitness. "We get off the plane at **Reagan**, and there were so many fur coats I said, 'Is this an airport or a taxidermy shop?'" he recalls. At the technically nonpartisan affair, the Wheel entertained alongside fellow Texans **Lyle Lovett**, **Robert Earl Keen**, **Clay Walker**, the **Gourds**, and the **Derailers**, and enjoyed a much better outing than four years ago. In 2001, "We didn't go on until 1am and it was pretty dead," Sanger reports. "**Tanya Tucker** took so long to set up she basically killed our show, but this one was good." Even more impressive than the ultra-tight security – which lasted until W. came and went – was the open bar. "It was free-flowing," Sanger gapes. "There's no telling how much booze they went through." (One

## THE OCTOPUS: SXSW 05

A defining moment in music history happened recently, and hardly anyone noticed. Several weeks ago, analog-tape manufacturer Quantegy closed its last remaining factory, a move SXSW panels coordinator **Andy Flynn** calls "another watershed in the move toward digital." Indeed, zeroes and ones look to be the main topic of conversation this year, with Digital Distribution, Alternative Digital Deals, and Legal Ethics in the Digital Age on the docket. The continuing mobilization of music is likewise hot, with further panels on ringtones, satellite radio, and, correspondingly, The Retail Store and Its Predators. Even the man who lit the fuse, Napster

creator **Shawn Fanning**, will sit for a SXSW interview. Technophobes should have plenty to choose from as well, including a discussion of the **13th Floor Elevators'** continuing influence, a songwriters' panel with **Michelle Shocked**, **Rick Trevino**, and **Susan Cowsill**, a slide show from *Rolling Stone* photographer/UT alum **Mark Seliger**, and old standbys like Record Keeping and Taxes for Musicians and Indies in Today's Marketplace. Flynn is even trying to nail down an interview with a former **Beatle**, but probably not the one you're thinking of. Go get the new *Backbeat* DVD for clues.

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🎵 **Betty Crocker** mortal enemies the **TunaHelpers** are hosting a talent show/karaoke party Saturday at the Church of the Friendly Ghost; the winner will join the Helpers at their annual Valentine's Day show Feb. 11 at Elysium. "There may be a lot of people in tears," warns the band. \$5 donation suggested.



## BLUEBLOOD GANGSTAS

Contrary to popular opinion, life for the **Yuppie Pricks** isn't all caviar brunches at the Barton Creek Country Club, Hilton Head golf outings with senior Halliburton executives, and liberating rails of Peruvian marching powder from exotic dancers' cleavage. Well, OK, it mostly is. Their Alternative Tentacles debut, *Brokers Banquet*, isn't crammed with titles like "Hummer in My Hummer," "Gonna Die Rich," and "Day Spa" for nothing. But the recovering punk rockers are also trying to help the less fortunate, creating an internship program within the band and sponsoring the Roll Like a Prick sweepstakes at Saturday's CD release with **Young Heart Attack**, the **Put-Downs**, and **Black Novas**. One lucky Converse-wearing prole will win free cover at Emo's for a year, insists Pricks frontman **Trevor Middleton III**. "This is 100 percent legit," he swears. "The winner's not predetermined. That person's really gonna get in free all year. Not that a lot of people don't already." Although drummer **Nigel Smythen-Wesson** mysteriously disappeared on a recent Kenyan safari, the Pricks are as bullish on their new album as they are about privatizing Social Security. "One thing I want to ask **Frenchie** [YHA guitarist **Smith**]

## A DOGG'S LIFE

Already "America's Favorite Pimp" and hotter than ever thanks to "Drop It Like It's Hot," **Snoop Dogg** has America at his feet. What next? Thanks to a crystal ball he found at Planet K(arnak), and some wicked potent 'dro, "TCB" was able to gaze into the **Dogfather's** future. Holla!

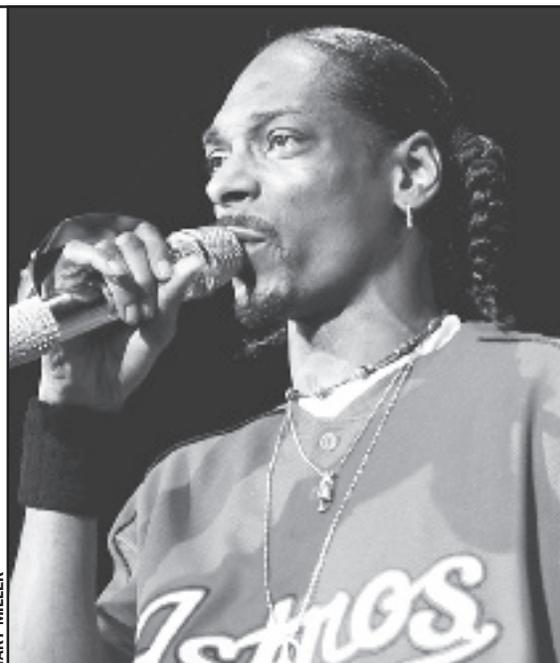
2007: Snoop receives a Best Supporting Actor Oscar nomination for *Soul Plane 2*. He loses, but his remake of **Frank Sinatra's** "Come Fly With Me" (feat. **Pharrell**) wins Best Original Song.

2008: "Fo'shizzle my nizzle," defined as "an informal interjection expressing absolute certitude," first appears in the Oxford English Dictionary. Snoop accepts honorary Doctor of Linguistics diploma from Harvard University.

2009: Snoop announces his retirement from music and embarks upon a **Jay-Z**-like "Farewell Tour." Also like Jay-Z, he never actually retires.

2011: Snoop succeeds **Arnold Schwarzenegger** as governor of California; moves seat of government to the LBC. After intensive lobbying by lieutenant governors **Nate Dogg** and **Warren G**, state assembly immediately legalizes marijuana "for purposes medicinal and recreational."

2015: After rewriting the USC record book, **Snoop's** son **Corde**, aka **Lil' Snoop**, is chosen by the Dallas



GARY MILLER

Cowboys as the No. 1 overall pick in the NFL draft. They still can't win the Super Bowl.

Snoop Dogg plays the Austin Music Hall tonight (Thursday) with Austin's **Bavu Blakes**, Houston's **Slim Thug**, and **DJ Rapid Ric**.

Hellraisers (l-r): Kevin Allen, Doni Schroader, Conrad Keely, Danny Wood, and Jason Reece

AUBREY EDWARDS

# THE MOB HOUSE RULES

... AND YOU WILL KNOW US BY THE TRAIL OF DEAD USE THEIR INSIDE VOICES ON 'WORLDS APART'

BY CHRISTOPHER GRAY

**A**bout 12 hours before the most famous Texan in America begins his second term – “Finally, the moment we’ve all been waiting for,” observes Jon Stewart, “the official halfway point of the Bush presidency!” – an Austin band somewhat further down the rungs of celebrity makes its second appearance on *The Late Show With David Letterman*. Letterman himself is in Michigan accepting an award for his race car team, but stand-in Paul Shaffer is properly stoked. Like a lot of people, he’s so taken with this band’s name he can’t get it out of his head. It’s so ghoulish and foreboding, he decides, it can only be uttered using a vocal effect that makes the effusive Canadian sound like a hybrid of Darth Vader and Pinhead from the *Hellraiser* movies.

“... *And You Will Know Us by the Trail of Dead!*”

The gag gets a healthy laugh the first time, and Shaffer milks it at least a dozen more. His first guest, Broadway bon vivant Harvey Fierstein, muffs it as “... *And You Will Know Us by the Trail of Death.*” Following segments with Ray’s Regina King and *Underground Garage* capo Little Steven Van Zandt, the band, who long ago became just Trail of Dead to friends and fans, perform the stirring “And the Rest Will Follow” from new album *Worlds Apart*. Powered by mirror-image drummers Jason Reece and Doni Schroader, it’s a seething knot of exposed-nerve tension, with martial, Wagneresque underpinnings that boil over into crashing waves of sound. Reece and Schroader fuel a final crescendo worthy of Carnegie Hall, and the din subsides. “That was fantastic!” enthuses Shaffer. “Finally, a band with two drummers that knows what to do with them!”

Cue scary voice: “... *And You Will Know Us by the Trail of Dead!*”

“When we first started, I don’t think either of us had any expectations at all,” says singer/guitarist/drummer Conrad Keely nine days earlier, as he and Trail of Dead co-founder Reece relax among the Japanese

lanterns and rusted patio furniture of campus-area coffee den Spider House. The clicking laptops and hum of hipster conversation are light-years away from the Midtown mania surrounding Letterman’s Ed Sullivan Theater.

“We didn’t even know what kind of band we were going to be,” Keely continues. “It was mainly based on the name. There was this other name that we had, the Crosstops. I think if we had chosen that name, we would have been more like some ska type of band.”

The long-dead Two-Tone revival’s loss has been discriminating rock fans’ gain ever since. From chaotic and frequently violent origins in local punk rock dives and house

higher than either Interpol’s *Turn on the Bright Lights* or the Arcade Fire’s *Funeral*. The *Chronicle*’s own Michael Chamy called it a record that “cannot be ignored,” and it wasn’t, selling north of 100,000 copies. Not U2 numbers, maybe, but certainly U2 numbers for an Austin band, which Trail of Dead are happy to remain.

“It’s nice to come back to somewhere like Austin, where it’s familiar,” says Reece. “You know where to go to get your coffee.”

“The L.A. music scene is shit,” offers Keely. “The New York scene is way overhyped. There’s nowhere in the world, definitely nowhere in this country, like Austin. It’s so easy to go from one show to the next.

## TRAIL OF DEAD HAVE BECOME AVATARS OF A BARELY CONTROLLED SOUND THAT EITHER ROILS JUST BENEATH THE SURFACE OF CIVILITY OR SPEWS FORTH LIKE A BROKEN GAS MAIN.

parties, Trail of Dead have become avatars of a barely controlled sound that either roils just beneath the surface of civility or spews forth like a broken gas main. It was there on their unhinged 1997 self-titled debut for legendary Austin label Trance Syndicate, and remains, both augmented and refined, on *Worlds Apart*.

Appreciating this, industry behemoths Interscope Records signed the group in 2001, making them the only Texas-based act on the label and, rumor has it, the reason East Village art-punks the Yeah Yeah Yeahs came aboard a year later. Their résumé includes well-received appearances at the Reading and Coachella festivals, and a sold-out two-night stand at New York’s Bowery Ballroom upon the release of 2002 Interscope debut *Source Tags & Codes*. Indie rock Web site of record PitchforkMedia.com afforded *Source Tags* a perfect score of 10.0,

You could see 100 bands in one night if you felt like it.”

As one of the few local bands to bridge the era of Sincola, Starfish, and El Flaco with today’s crop of Arms, Single Frames, and Dead Whale Tides, and one of the fewer still to experience real success beyond the city limits, Trail of Dead could be excused for viewing the local scene at a jaded rock star’s remove. But they don’t. When they’re home, Reece and Keely can often be glimpsed scouring the clubs for the next band to take on tour with them. The list already includes Explosions in the Sky, America Is Waiting, Attack Formation, and Those Peabodys, and they hope to add metal monsters the Sword this spring.

“I guess we’ve always wanted to expose the bands and show Austin off,” says Reece. “We always talk about it. Especially in Europe, we always talk about Texas.”

Worlds Apart took shape at a nondescript former hip-hop studio on the fringes of Capital Plaza called the Mob House. A warren of parquet floors, wood paneling, and corkboard with an Xbox in the lounge and interesting pornographic line drawings in the bathroom, the studio bustles with pre-tour activity. Trail of Dead is tying up loose ends before setting out for a string of West Coast promo dates and *Letterman*.

Soft-spoken guitarist Kevin Allen tends to various gear in the rehearsal area. Schroader, lanky bassist Danny Wood, and band friend David Longoria lean back near the “sperm-proof couch” in the control room, laughing about drinking Pernod in Brooklyn on *Entertainment Weekly*’s dime. Cluttered with cables, cases, empty beer cans, and an American Indian spirit drum, Mob House is the tangible fruit of Trail of Dead’s Interscope labors. They acquired the studio in 2003 and spent several months fixing it up before commencing work on their fourth album.

“I remember at one point, I would be running to Guitar Center every day for some little thing we needed,” reflects Keely. “I had to go up there all the time. But once everything was in place, then things started to go ... as rough as usual.”

“It was never easy,” chuckles Reece.

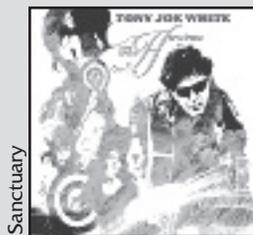
“We go into it thinking it’s going to be *Lord of the Flies* or whatever,” Keely adds. “It’s intense.”

The band brought in friend and producer Mike McCarthy, who helmed both *Source Tags* and *Madonna*, 1999’s clamorous consideration of idols sacred and profane, to keep things on track. Complicating matters further was last spring’s departure of founding bassist Neil Busch. Busch had memorably speared his guitar through his amp on Trail of Dead’s first *Letterman* appearance; according to a message on TrailOfDead.com, his leaving was mutually agreed upon and more than a little uncomfortable.

continued on p.66

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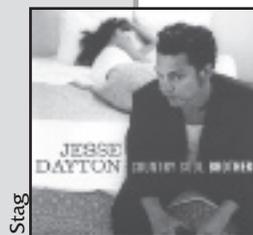


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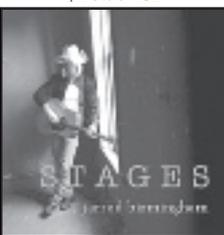


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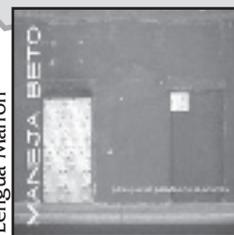


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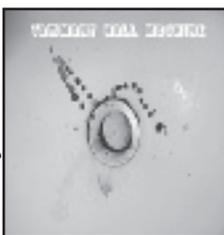


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**DAO STROM**  
Send Me Home

With a voice that has been described as "Hazel Dickens meets Kelly Willis," Dao Strom's take on the genre is a form of gentle, dark, indie-country/Americana tinged with a pure quality.

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Cheryl Murdock

**CHERYL MURDOCK**  
Starting Fires

Cheryl Murdock's "Starting Fires" showcases a blend of edgy pop and rock, with honest native Texan singer/songwriter grit and dynamic vocals.

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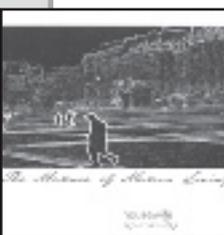


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"He had other priorities," allows Keely, clearly content to keep whatever transpired between Busch and the band. "Maybe we all felt the same way because we were making the record, and we were really a tight community, and he was just drifting further and further away, doing his own thing. We just felt like either you're with it or you're not."

*Worlds Apart*, which *Vanity Fair*'s Lisa Robinson calls "passionate and grandiose," marks a reawakening of Keely's interest in the classical world. Trained on classical piano and, more recently, viola, his touchstones were Basil Poledouris' *Conan the Barbarian* soundtrack, Andrew Lloyd Webber's *Jesus Christ Superstar*, Tan Dun's *Crouching Tiger, Hidden Dragon* and *Hero* scores, and Pink Floyd's *Atom Heart Mother*. Brahms, Tchaikovsky, and Shostakovich mingle in the background with Led Zeppelin, John Lennon, and Pete Townshend. Not many bands have the stones to put a full-fledged Russian waltz on a rock & roll album.

"Well, Guns n' Roses did it in that one video," laughs Keely. "We're coming out of that era where punk rock had such an intense influence and such a disdain for virtuosity, and in a way classical music is the antithesis of everything punk has come to stand for. Not the original punk movement, which I think was more into experimentation – that whole anti-virtuosity, anti-refinement thing came later."

Lyrical, the album is as pointed as it is poignant. Echoing Trail of Dead's previous work, its central theme is the struggle to make meaningful art while trapped in a society that couldn't give a shit about such things. It threads "And the Rest Will Follow," which grew out of Keely's disturbing experiences with an Internet stalker, the "Immigrant Song"-like "Caterwaul," which author Reece

calls a means to "liberate yourself from whatever is crushing you," and Keely's bohemian diary "Classic Art Showcase," which baits the bourgeoisie with its explosive refrain "Here I am! Comfortable!"

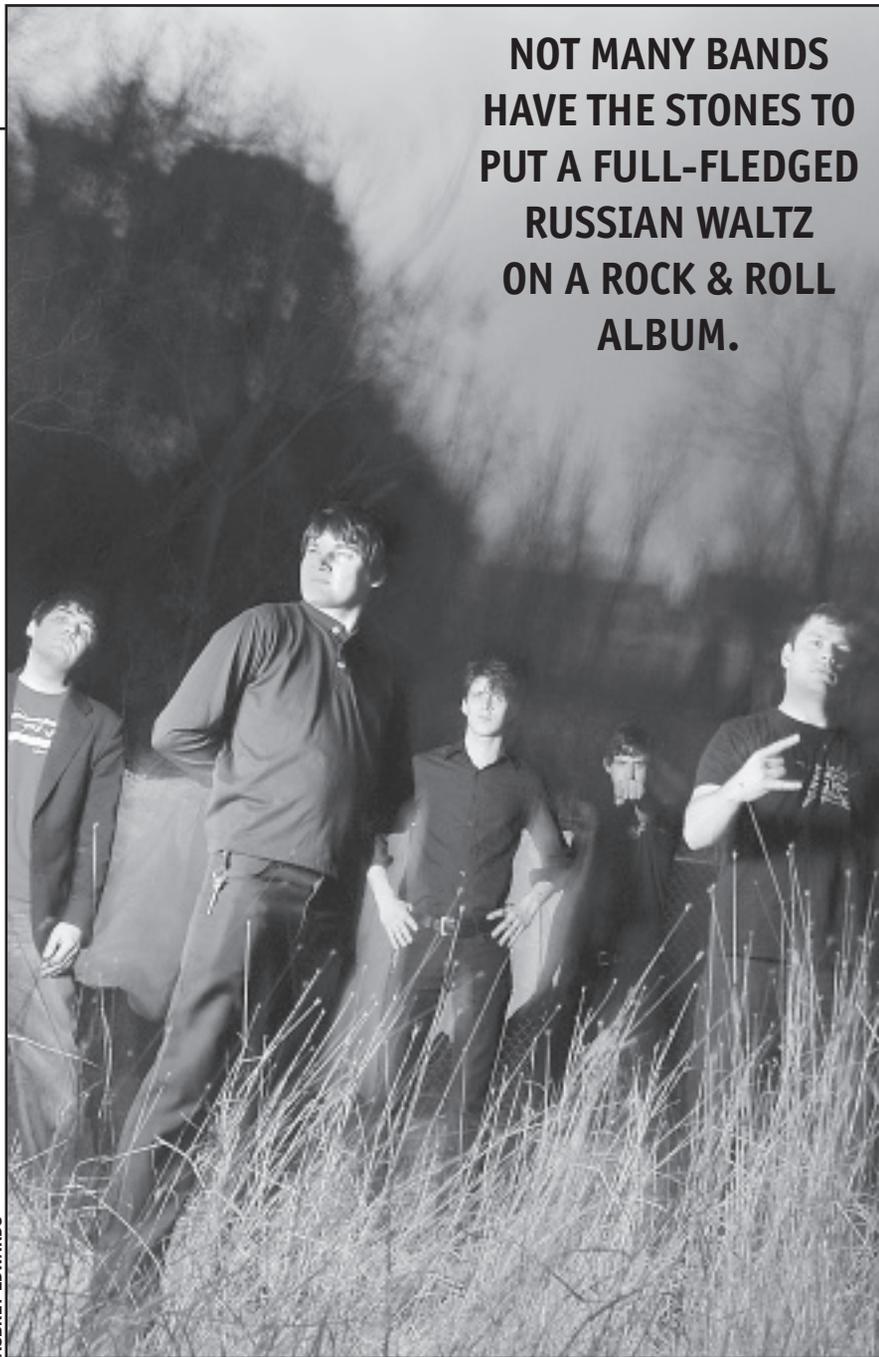
The most obvious example is the title track, which Keely named after a *National Geographic* show that plucks an American family from their safe suburban home and plants them in unfamiliar territory, like the African bush. Lines like "with blood and death, we'll pay back the debt of this candy store of ours" point toward a broader critique (i.e., Iraq), but Keely says the principal target is solipsistic performers too preoccupied with their own lives, whether in alt-rock's self-pity parade or hip-hop's orgy of bling-bling, to notice the precarious state of world affairs.

"I always think of the people on the *Titanic* that were partying as the ship went down, because they knew it was all going to hell," he figures.

"Maybe it is futile," reasons Reece. "Maybe we should become nihilistic and write pussy-party songs."

"We might," cautions Keely. "Because that would definitely be the next reaction. If everyone started writing really poignant, meaningful songs, it would be necessary to step away from that." □

Due to their remodeling and recording efforts, Trail of Dead only played three local shows last year. The first was at the Playland skating rink for the Texas RollerGirls' Roller Derby finals; Keely sang a memorable "Star-Spangled Banner." The last was an October date at Emo's to kick off a short time-killing tour after *Worlds Apart*'s release was delayed until January. Interscope didn't want the album to get



AUBREY EDWARDS

### ... AND YOU WILL KNOW US BY THE TRAIL OF DEAD *Worlds Apart* (Interscope)

There was a major shift between Trail of Dead's 2000 release, *Madonna*, and 2002's shimmering *Source Tags & Codes*. The latter found them experimenting with strings, horns, piano – actual compositions. Of course their infamous live shows remained chaotic and cathartic. With their latest, *Worlds Apart*, it seems the Austin fivepiece has found a happy medium. Opener "Overture" and "Russia My Homeland" certainly throw them into Ren Fest territory, all sweeping piano and fanciful, powdered-wig ruffling strings (their latest press photo does have them dressed in foppish Victorian garb), which seems to signify a departure toward a more perfect studio sound. Then the title track shows up dressed in a beer-stained shirt and tries to pick a fight. "Will You Smile Again for Me," an ode of sorts to Brian Wilson, and "And the Rest Will Follow" harken back to the narcotic romance of *Source*, but they also show that TOD's goal this time around was not necessarily loud and fast. They followed the grandiose Pink Floyd studio method:



rock as an art form, classical music amped to 11. Call it maturity. The nostalgic "Summer 91" layers singer Conrad Keely's lyrics with finality ("Take me to that summer past, and tell me is it really worth remembering?"); "Worlds Apart" gives a middle finger to the punk rock institution ("Random souls have asked me, 'What's the future of rock and roll?' I say, 'I don't know does it matter?'"). TOD has found a way to make three chords into a symphony. Maybe maturity isn't the right word. Call it evolution.

★★★

—Audra Schroeder

lost in the year-end flurry of U2, Eminem, and Gwen Stefani releases, a move much appreciated by the band. Keely likens being on the label to "getting a loan from a bank you don't have to pay back."

"I think the success they've had with the acts they have has afforded them a certain liberty to put out things that they just purely like," he says. "We were never under any illusions. We didn't have any kind of obvious appeal to someone that would sign a band unless that person liked us."

Trail of Dead's appeal was most obvious at their other 2004 local show, a stageless, sweat-drenched July bloodletting at Big Orange, local buzz band Sound Team's AC-deficient, converted-warehouse headquarters on the Eastside. In conditions that would fell the people who dug the Panama Canal, they turned in a blistering set that had all the rambunctious energy and go-for-broke spirit of their early shows at the Blue Flamingo. Newly arrived from Olympia, Wash., Keely and Reece gravitated to the proto-Red River bar because it was the one place in town they didn't get kicked out of or shut down.

**NOT MANY BANDS  
HAVE THE STONES TO  
PUT A FULL-FLEDGED  
RUSSIAN WALTZ  
ON A ROCK & ROLL  
ALBUM.**

"That was the place where we were allowed to trash everything and they'd invite us back," says Reece.

The band's reputation for equipment abuse is well-founded; Keely notes, "We kicked over our drum set the very first show we ever played." These destructive tendencies have resulted in bodily injury, altercations with club owners and audience members, and nearly got them arrested at SXSW 2001. Fairly or not, they've come to define Trail of Dead as the Band That Breaks Stuff. In fact, there's even a Web site in their honor at BreakStuff.org.

"When we destroy our equipment, we don't have any regard for that equipment," Keely says. "All that matters is how we can entertain the audience. In the end, the broken stuff means a hell of a lot more to them than it does to us."

There's only one precondition on their wanton destruction of musical instruments.

"If it's not spontaneous, don't do it," Keely explains. "So when it does happen, it's usually like, 'Whoa.' And it often comes from someone I didn't expect, like Kevin, who's usually keeping it all together. Then he throws something across the stage at me." ■

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ARTIST \_\_\_\_\_  
SONG \_\_\_\_\_  
ALBUM \_\_\_\_\_

NAME \_\_\_\_\_ AGE \_\_\_\_\_ PHONE \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
COMMENTS \_\_\_\_\_

## BRIGHT EYES

*I'm Wide Awake, It's Morning* (Saddle Creek)

## BRIGHT EYES

*Digital Ash in a Digital Urn* (Saddle Creek)

Bob Dylan's recently painted masterpiece (*Chronicles*) means that once again all pink-cheeked young musical poets must be measured up against the door frame of his songcraft. Having gone to the head of his generational class (Rhett Miller, Ryan Adams, etc.) on 2002's masterful *Lifted or the Story Is in the Soil, Keep Your Ear to the Ground*, kid Bright Eyes, 24-year-old Conor Oberst, has stalled its follow-up for excellent reason: a pronounced dearth of similar passion. Don't let the dual album release shell game shift your gaze off that bottom line.

Oberst's opens *I'm Wide Awake, It's Morning* with Dylan-esque glee, "At the Bottom of Everything." It's no "The Times They Are A-Changin'" or even Oberst's own "Don't Know When but a Day Is Gonna Come," but it blows windy with the Omaha wunderkind's freewheelin' indie folk exuberance. As does "Another Travelin' Song," whose title betrays both discs' lyrical shortcomings. *Lifted's* orchestral anguish has ramped down and revealed a too-mortal slacker romantic more conventional than compelling. Moments, ideas, turns of phrase are jumbled together, good and bad, resulting in the sweet smell of garbage ("Landlocked Blues"). The stark simplicity of "Lua," sequenced well alongside a pair of easygoing romancers, "Train Under Water" and "First Day of My Life," is undercut by Oberst's never-wavering relational narcissism. Overwrought "Old Soul Song" and closer "Road to Joy" can't mask standard songwriting with vocal, and in the case of the latter, musical hysterics. *Digital Ash in a Digital Urn*, meanwhile, is exhibit A in be careful what you title your album. The



debris of opener "Time Code" sets the tone; digital garnishment works for Wilco, but not so much for the beat-impaired Oberst ("Arc of Time"). "Down in a Rabbit Hole," with its Zeppelin beat and *Blade Runner* bling, begs to be heard in demo form, while the chains and gurgles of "Take It Easy (Love Nothing)" can't hide an obvious B-side. Halfway through, with the relatively straight "Hit the Switch," the digital sheen begins to peel and *Ash* starts coming into focus somewhat. "I Believe in Symmetry" marches convincingly, as does its tuned-down backside, "Devil in the Details." That's, of course, when the material takes another downturn: trite, indie piano bar shriller "Ship in a Bottle." You can almost hear Billy Joel hamming up "Light Pollution." Machines and song are in harmony on closer "Easy/Lucky/Free," but that's not going to salvage this mess. Granted, there's a single disc 3½-star-LP somewhere between *Awake* and *Ash*, but that's up to you, baby blue.

**(Bright Eyes packs La Zona Rosa Feb. 8.)**

(*Awake*) ★★

(*Digital Ash*) ★★★

— Raoul Hernandez

## LIVE SHOT

### THE ARCADE FIRE

Emo's, Jan. 21

"I grew up just south of here," Arcade Fire singer Win Butler said midset last Friday night to a sold-out crowd. He paused, and smiled: "Is Houston still a shit hole?" The crowd answered in the affirmative. Then someone screamed out, "You're French!" and the band launched into "Neighborhood #1 (Tunnels)" from their debut *Funeral*. The crowd knew every word. Shows with this much hype can be a potential bumper. Anticipation is high. Everyone has their "C'mon, impress me" game face on. The Arcade Fire didn't disappoint. Dressed in black suits and dresses, they looked like they were attending a Salem witch burning. Then they started playing, and the rapture was upon us. Opener "Wake Up" was full-contact catharsis. Guitarist/multi-instrumentalist Richard Parry began beating on the ceiling with drumsticks, and pieces of it fell to the floor. The roof could've caved in, but they wouldn't have noticed. Everyone in the band sang, even if they didn't have a mic in front of them. They were singing to each other, or some higher being, as much as they were to the audience. The lanky Butler stood stoic for most of the set, his cohorts dancing, screaming, and beating the shit out of their instruments, which they switched almost every song. There were covers of the Magnetic Fields' "Born on a Train" and Talking Heads'



MARY SLEDD

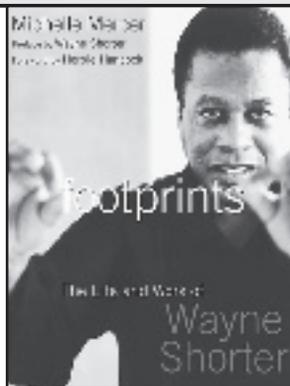
"This Must Be the Place." Singer/accordionist/keyboardist Régine Chassagne delivered intoxicating versions of "Haiti" and "In the Backseat." After the last song, they trailed offstage one by one, singing under their breath. The Arcade Fire seemed like old souls that night, not as much a band as an entity invading each of our bodies, offering us the Holy Ghost on our tongues. *Funeral* could easily become one of those albums that people are still obsessed with 10 years from now, like My Bloody Valentine's *Loveless* or Neutral Milk Hotel's *In the Aeroplane Over the Sea*. It's timeless. — Audra Schroeder

★★★★★ Perfect ★★★★★ Great ★★★ Good ★★ Mediocre ★ Coaster

## FOOTPRINTS: THE LIFE AND WORK OF WAYNE SHORTER

By Michelle Mercer  
Tarcher/Penguin, 272 pp., \$24.95

When it comes to creating music, Wayne Shorter has a particularly unique way of looking at things. "Music is like a piece of clay. You get inside it, make a cubbyhole, and then punch your way out." In a career that has spanned nearly 50 years, the saxophonist and composer has molded the sound and shape of cutting-edge jazz as few have ever done. If there's one thing you take away from *Footprints*, it's the extent to which Shorter is an extraordinary musical visionary with a mind that seems to function in another dimension. At one juncture, when asked what time it is, Shorter launches off on the relativity of time and its relation to the cosmos. As a highly influential improviser and arguably the most



## SHEET MUSIC

important jazz composer of the past half century, Shorter has been a wellspring of creativity. A colleague noted that the multitude of standard compositions for which he's widely known, including "Nefertiti," "Sanctuary," "Infant Eyes," and of course, "Footprints," is only the tip of the iceberg of his overall output. Michelle Mercer's thoroughly researched, well-paced book follows Shorter

through his entire career: as Young Lion and musical director of Art Blakey & the Jazz Messengers, as principle composer and front-line foil in the incomparable Miles Davis Quintet of the mid/late Sixties, and as pioneer in Davis' first electric band. She covers the lifespan of fusion juggernaut Weather Report, collaborations with superstars Milton Nascimento, Joni Mitchell, and Carlos Santana, and finishes in the present tense with Shorter coming full circle in his current acoustic quartet. We learn how the movies, personal tragedy, and his Buddhist faith have influenced Shorter's music. More time spent on his tenure with Davis wouldn't have been unreasonable, and a discography, even an incomplete one, should have been a necessity. Yet for a book that's been as long overdue as its subject is elusive, the wait has been well worth it.

— Jay Trachtenberg

## RUFUS WAINWRIGHT

*Want Two* (Geffen)

One look at the Divine Mr. W. kitted out as a medieval peasant girl on the cover of *Want Two* is enough to strike fear in one's heart that this might be a bit too ... fabulous to enjoy on any deep level. After all, *Want One* was just so stogy and polished that it took some doing to love it. The secret of Wainwright's genius is his ability to render raw intimacy and sly vulnerability in complementary tones, something that took a back seat to glossy showboating on last year's release. *Want Two* returns occasionally to that earlier aesthetic, especially with "The Art Teacher," which is told from the perspective of a former schoolgirl whose favorite piece of art was her hunky teacher. Although its subject matter is somewhat cliché, the song's current of regret is universal. Wainwright also offers a glimpse of his earlier self with "Gay Messiah," singing, "He will fall from the star Studio 54 and appear on the sand of Fire Island's shore." It's wry, hilarious, and moving all at the same time. "Better pray for your sins," Wainwright warns. What sorts of sins against homosexuality are we talking about? Is this Wainwright's existential crisis? Is this a statement about how our society treats gays, and the Gay Messiah's wrath will be decidedly not fabulous? At the end of the day, *Want Two* is a serviceable collection of songs that glimmer with Wainwright's former élan, but still wants for that old intimacy. Don't ignore the bonus DVD with live concert footage; Rufus live can never be too fabulous.

★★★★

— Melanie Haupt

## THE COMAS

*Conductor* (Yep Roc)

Outer-space break-ups are no picnic on the moon. Just radio Comas' "Hologram" Andy Herod, transmitting haplessly from zero gravity, catching no buzz from the "Moonrainbow." Nicole Gehweiler, Herod's trusty co-pilot, helps tow the wounded *Conductor* back to port, after trawling through the organic ethereality of Beachwood Sparks, acid-washed in Flaming Lips and powdered with Shins. Third LP's the charm for Chapel Hill, N.C.'s pop crop. The bombastic outro to "Oh God" and mangling bonus track ("I wanna be smoking what you're smoking ...") collide worlds for good measure. Milky Way rawk. The whispering, eternal sunshine of opener "The Science of Your Mind," warm strings, synths, and things, floats into Gehweiler's girlie echo on follow-up "Moonrainbow," while the Britpop build-up/payoff of "Tonight on the WB" docks with two-minute fuzz bomb "Invisible Drugs." Like the dryer thump 'n' bump of "Employment," the rockers dip into the Fountains of Wayne. Centerpiece "Hologram" delivers on all three dimensions of its title, out of which ghostly rejoinder "Dirty South" drifts into waking numbness and tortured dreams. Gentle closer "Falling" ("when the sun thinks of the moon does the sky get jealous ... ?") preps passengers for a bonus DVD, *Conductor the Movie*, which sadly, is strictly for the Tussinex crowd. *Conductor* the CD, on the other mechanical hand, will melt happily into your hard drive.

**(The Comas play Emo's March 3.)**

★★★★

— Raoul Hernandez



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## LEAD STORY

Editor Frank Kelly Rich's bimonthly tribute to overdrinking – the magazine *Modern Drunkard* – is a 50,000-circulation glossy “about drinking and only about drinking, and not just drinking, but heavy drinking,” he told the *Los Angeles Times* in January. Recent features included biographies of great drunks, a dictionary of bar slang, and a testimonial on how drinking cured one man's fear of flying. “The most accomplished people,” Rich said, “have been drinkers,” and he implied that people in the Middle East ought to drink more. Calling serious drinkers an “oppressed minority,” Rich said he himself has about eight drinks a day, sometimes up to 30 (when he frequently blacks out). Said Rich's wife of her husband's career, “When you find your calling, you have to go with it.”

## ACHIEVING THE PERFECT SOCIETY

1) In the fall of 2004, Ron Nunn Elementary school (Brentwood, Calif.) ended its “Golden Circle” program, which officials soured on because it honored only kids with good grades, and established in its place the “Eagle Society,” which also celebrates personal, non-academic achievements. The principal said he could not bear to see the sad faces of kids left out of the Golden Circle and wanted “all of our kids to be honored.” 2) The city council of Ota (north of Tokyo) implemented a policy in January to require that male city workers take six separate weeks of paid leave sometime before their new child's first birthday so that (said one official) “men [get] involved in raising children.” The men will also have to submit written reports on child-rearing.

## IMPROVISED POETIC DEVICES

According to an October *Los Angeles Times* dispatch from Yemen, one government solution to “tam[e] the violent underside” of the nation's tribal culture is to fund itinerant poets to roam the country and channel lawlessness into constructive thoughts. Illustrative of most Yemenis' opposition to both American influence and their own government is this verse: “The Arab army is just to protect the leaders/They build their rule on the pain of the people/Democracy is for the rich/If the poor man tries it, they'll call him a thief.” (And in October, National Liberty Fund published a book of poems by Sami Al-Arian, written from his cell while awaiting trial in Florida on federal charges of aiding the terrorist Palestinian Islamic Jihad. Sample: “[Was it] worth playing global police/even if it meant half-million Iraqis deceased.”)

# NEW WEIRD

BY CHUCK SHEPHERD



ROY TOMPKINS

**British garbage collector Tim Byrne is not only eager to get to work every day, according to a report in London's *Sun* newspaper, but for the past 11 years, he has voluntarily hauled trash alongside local collectors while on holiday in vacation spots such as Tenerife and Mallorca. Said Byrne, “[R]ubbish plays such a large role in my life that I simply don't need to [get away from it.]”**

## TIME IS OF THE ESSENCE

Austrian artist Muhammad Mueller started a project in November, as political commentary, in which two people at a time dig a tunnel from the city of Graz to Gradec, Slovenia, 42 miles away, using only shovels; he estimated the venture would take 5,600 years. And in July, a federal appeals court rejected the Environmental Protection Agency's leak-safety standards for the long-awaited nuclear waste repository at Nevada's Yucca Mountain; EPA had found the proposed site safe until the year AD12,000, but the court said that wasn't long enough (and noted that one National Academy of Sciences report recommended protection until the year AD302,000.)

## WOMEN SCORND

Olga Abramovich, 49, was arrested in Brooklyn, N.Y., in October and charged as the person who, in a rage, had painted as many as 20 swastikas on buildings and cars in predominantly Jewish neighborhoods; police said Abramovich, a Christian, was upset that her ex-husband had remarried to a Jewish woman 14 years younger than she. And Julie Rose, 37, was convicted of assault in Yeovil, England, in October, for angrily slapping a new neighbor; the victim had apparently provoked Rose by declining her welcome-to-the-neighborhood suggestion that the Roses and the new couple engage in mate-swapping.

## BRIGHT IDEAS

- Thailand Prime Minister Thaksin Shinawatra's November project to bring peace to strife-torn southern provinces fell short of its goal, as resistance by separatists hardened. Shinawatra had airdropped about 100 million origami-paper peace doves (which, unfortunately, wound up more resembling cranes) from military aircraft, some with prize coupons attached, hoping to distract people from their grievances.
- The renegade Mormon splinter group headed by Warren Jeffs and holed up mostly in a few small towns in Utah and Arizona was largely responsible for the collapse of the Bank of Ephraim according to Utah regulators interviewed for a December Associated Press report. Church officials had taken a secret oath to borrow, furiously, as much money as they could, because according to Jeffs, the world was about to end anyway, and they wouldn't have to pay it back.
- Antonio Hernandez, 29, pleaded guilty in Salt Lake City in December to hijacking a Greyhound bus that had just left Green River, Utah, intending to use it to smash into his estranged wife's trailer home. He was stopped at the hijack scene, but if he hadn't been captured, he would still have had to drive the bus all the way to the woman's home, in Lexington, Neb., 500 miles away.
- Sylvain Didier (a mechanic by profession) was found guilty of sexual assault in Longueuil, Quebec, in December stemming from a self-invented procedure (the “Slimtronic”) he was offering to female customers of his wife's weight-loss clinic. The Slimtronic supposedly took off pounds via electrical currents passed through rubber patches placed on the vulva, and one woman who agreed to the procedure filed charges against Didier after he kept moving the patches around with his probing fingers.

## PEOPLE DIFFERENT FROM US

Howard Goldstein, 47, was charged with murdering his landlord and fellow Orthodox Jew, Rabbi Rahamin Sultan, in October in Brooklyn, N.Y., in a rent dispute, and police said that when they knocked on the door to investigate Sultan's disappearance, Goldstein answered dressed (according to the *New York Post*) in a gray blouse “with a plunging neckline,” slacks, and pink high-heeled shoes, and wearing bright red lipstick and blue eye shadow “that clashed with his long beard.” A search of his room turned up prebeard snapshots of Goldstein in an array of fashions and wigs.

Send your *Weird News* to: Chuck Shepherd, PO Box 18737, Tampa, FL 33679 or [weirdnews@earthlink.net](mailto:weirdnews@earthlink.net)  
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**YOU: CURLY HAired GUY IN INTERPOL SHIRT** drinking apple margarita at Polvo's last Saturday. Met brunette in ponytail and Yankees cap, eating late lunch with friend. Next time, join me for margs?

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## this week

### COMMUNITY LISTINGS

(PLUS HIGHLIGHTS FROM ARTS, FILM, AND MUSIC)

— BY DIANA WELCH

## Thursday 27

**ADVANCED GERMAN CLASS** 6:30-8pm. German-Texas Heritage Society, 507 E. 10th, 482-0927. \$40, eight classes (\$35, members).

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

**ENGLISH AS A SECOND LANGUAGE CLASS** is offered courtesy of Manos de Christo, a faith-based nonprofit. Call for specific times. Manos de Christo, 1201 E. Cesar Chavez, 477-7454. Free.

**FREE ADMISSION AT LADY BIRD JOHNSON WILDFLOWER CENTER** Through Jan. 31. Lady Bird Johnson Wildflower Center, 4801 La Crosse, 292-4100.

**FRIENDS OF CASA** is seeking volunteers to contribute their time, talents, and energy to coordinate fundraising efforts that benefit abused and neglected children. Come meet current and potential volunteers to learn more. 6:30pm. Moonshine Patio Bar & Grill, 303 Red River, 459-2272. [www.casatavis.org](http://www.casatavis.org).

**FROM PASSION TO PLAN: HOW TO START A NONPROFIT** with Mike Nellis, COO, Austin Children's Museum. 8:30-11am. Greenlights, 1301 W. 25th #400. [hayes@greenlights.org](mailto:hayes@greenlights.org). \$80 (\$64, members). [www.greenlights.kintera.org/ecommerce](http://www.greenlights.kintera.org/ecommerce)>REGISTER.

**HEIFER FOUNDATION FREE CHARITABLE GIFT SEMINAR** Discusses topics such as annuities, trusts, endowments, and bequests. 4-8pm. Austin Airport Marriott South, 4415 S. I-35. [www.heiferfoundation.org](http://www.heiferfoundation.org).

**HUNGER BANQUET** Sponsored by the UT chapter of Oxfam America, this banquet hopes to provide thought-provoking insight on the effects of hunger on the lives of millions across the world, with the help of guest speaker Dr. Henry Dietz, professor of Latin American Studies, UT. 6-8pm. Texas Union, Santa Rita Suite, UT Campus; Texas Union, 24th & Guadalupe.

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

**LANNAYA WEST AFRICAN DRUM AND DANCE ENSEMBLE: THE MASTERS SHOWCASE** A rare appearance by master drummers and dancers of West Africa and the Guinea Ballet, with KOOP's DJ Nico Tea spinning afro-beat, pop, and funk. 8pm. Church of the Friendly Ghost, 209 Pedernales, 220-1558. \$12 (\$10, advance tickets available at Mitchie's Fine Art).

**ME TARZAN, YOU JANE: EFFECTIVE COMMUNICATION BETWEEN MEN & WOMEN** 7-9pm. Human Potential Center, 2007 Bert, 441-8988. Free.

**THE MAGIC OF ANIMAL COMMUNICATION** with Amelia Kinkade, author of *Straight From the Horse's Mouth: How to Talk to Animals and Get Answers*. 7:30-9pm. The Crossings, 13500 FM 2769, 258-7243. Free.

**THE SEVEN REVUE** A night of music, art, poetry, and free beer. (See Club Listings for band info). 6pm. The Stash, 2209-J S. First, 448-7707. \$5.

**YOGA CLASS** Ruta Maya, 3601 S. Congress Ste. D-200, 707-9637. Free with cafe purchase. [www.rutamaya.net](http://www.rutamaya.net).

**DANCE** (See Arts Listings)

**Ariel Dance Theater: Detour** The Off Center

**VISUAL ARTS** (See Arts Listings)

**Drawing Review at Arthouse** Arthouse at the Jones Center

## the young ones

### YOUNG EPIDEMIOLOGY SCHOLARS COMPETITION

Time's a-ticking, kids! Last 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)>SubmissionGuidelines.

**SHOTS FOR TOTS** Austin/Travis County Health and Human Services offers 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. 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, and writing to storytelling. Call to enroll in one of the daytime, after-school, 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 ages 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).

**THE AUSTIN INTERNATIONAL POETRY FESTIVAL** has extended the deadline for submissions to its

2005 Youth Anthology! So, all you young poets, from kindergarten to high school, put pen to paper and tongue to envelope! Submission deadline: Feb. 15. Free. [www.aipf.org](http://www.aipf.org).

**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).

**LUNAR NEW YEAR CELEBRATION FUN CLUB** celebrates the Year of the Rooster! *Thu., Jan. 27, 3:30pm.* *Old Quarry Branch*, 7051 Village Center. 974-7400. Free. [www.cityofaustin.org/library](http://www.cityofaustin.org/library).

**CALL FOR CHILDREN'S ART** VSA arts of Texas is inviting children of all abilities in grades K-12 to submit visual artwork. Titled "Art Is ...," the Call for Art is designed to raise awareness of the importance of the arts for students of all abilities. Deadline: March 31.

**A GLIMPSE OF TOMORROW** features artwork by East Austin youth as part of the Greater Tomorrow

Youth Art Program. *Fri., Jan. 28, 6:30pm.* *Jester Center, Center for African & African American Studies, University of Texas*, [caas@uts.cc.utexas.edu](mailto:caas@uts.cc.utexas.edu).

**STORIES FROM THE HUNDRED ACRE WOOD** Michael the Magnificent (aka Michael Stuart the actor) is back to recount the silly adventures of Pooh, Piglet, and the rest of the gang in these timeless tales by A.A. Milne. *Sat., Jan. 29, 11am.* *Barnes & Noble South*, 5601 Brodie, 892-3493.

**BOOKKIDS READS STAR BOOKS** including *How to Catch a Star* by Oliver Jeffers. *Sat., Jan. 29, 11:30am.* *BookPeople*, 603 N. Lamar, 472-5050.

**MAD SCIENCE PRESENTS: MOVIE MAGIC 2 & 4:30pm. *Paramount Theatre*, 713 Congress, 472-2901. [www.austintheatrealliance.org](http://www.austintheatrealliance.org).**

**ATASH KIDS SERIES** An interactive display of Middle Eastern culture, with belly dancers, traditional, folk, and pop music. *Sun., Jan. 30, noon.* *One World Theatre*, 7701 Bee Caves Rd., 329-6753. \$16 (\$18, adults). [www.oneworldtheatre.org](http://www.oneworldtheatre.org).

## 'Aida' opens Friday

[SEE ARTS LISTINGS]



**ART OPENINGS** (See Visual Arts)

**Jack S. Blanton Museum of Art, Design Center of Austin, Russell Collection**

**SPECIAL SCREENINGS** (See Film Listings)

**Last Tango in Paris** @ Paramount, 7pm  
**Port of Shadows** @ St. David's Health Resource Center Theater, 7:45pm  
**The Conformist** @ Paramount, 9:30pm  
**The Young Black Stallion** @ IMAX Theatre, 11am, 3, 6, 8pm

**FILM OPENINGS** (See Film Listings)

**Alone in the Dark, Hide and Seek, Million Dollar Baby**

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# Spiritual Dreaming

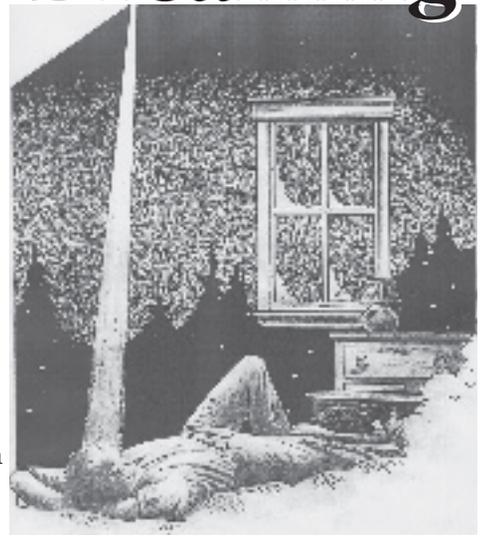
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**Tuesday Evenings 7-8:30pm**  
**February 1, 8, 15, & 22**



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Hwy 183 Access Road at Northcrest, Between Lamar and IH-35  
(Behind the Red Lobster) [www.eckankar-texas.org](http://www.eckankar-texas.org)



**OPENING NIGHT TICKET GIVEAWAY**

Register to win the perfect Valentine's Day gift TODAY, care of Cirque du Soleil and The Austin Chronicle! Enter to win two tickets to the premiere night of VAREKAI from Cirque du Soleil, two passes to the cocktail reception, a dozen roses from The Flower Bucket, and chocolates from Dr. Chocolate! On Thursday, February 24, you may be able to experience the magic and wonder of VAREKAI on this perfect date.

VAREKAI opens on February 24, under the blue and yellow Grand Chapiteau at former Mueller Airport.

To buy tickets: 1-800-678-5440 and at [www.cirquedusoleil.com](http://www.cirquedusoleil.com)

The winner of the Valentine's Day Gift Package will be notified via e-mail on Monday, February 7.



**To WIN this special VAREKAI PRIZE PACKAGE, log on to [www.austinchronicle.com/contests](http://www.austinchronicle.com/contests)**

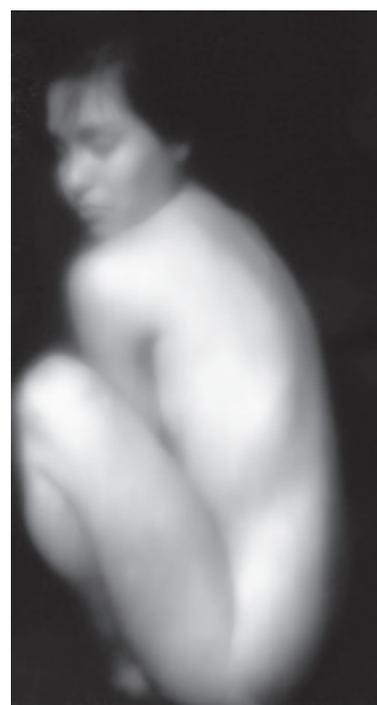
# Yoga New Year's Special

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<a href="http://www.yogayoga.com">www.yogayoga.com</a>		



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# out of town

BY GERALD E. MCLEOD

**PARROT FESTIVAL** features bird seminars with experts from around the world speaking on a variety of avian topics, and a trade show offering parrot-related merchandise and general bird supplies. This is a big fundraiser, too, for the National Parrot Rescue & Preservation Foundation. *Thu.-Sun., Jan. 27-29. Airport Marriott, 18700 JFK Blvd., Houston, 713/557-2473. www.parrotfestival.org.*

**MEET THE ARTIST SERIES** continues with Austin sculptor Randy Jewart (*Sat., Jan. 29, 11am*), plus Marshall Cunningham, Johann Eyfells, and Benini talking about their work and art (*2pm that same day*). The ongoing series happens the last weekend of the month with a wide range of creative people talking about their work and exchanging information. The Studios Building and Sculpture Ranch will also be open for visitation. *Sat.-Sun., Jan. 29-30, 10am-6pm. Benini Foundation and Sculpture Ranch, 377 Shiloh Rd., Johnson City, 830/868-5244. www.sculptureranch.com.*

**WASHINGTON'S BIRTHDAY CELEBRATION** has been growing for 108 years with the addition of more and more events — this year on both sides of the border. The list includes parades, concerts, carnivals, air shows, tasty food, and more. *Jan. 30-Feb. 20. Laredo, 956/722-0589. www.wbcalaredo.org.*

# day TRIPS

BY GERALD E. MCLEOD

**The Benini Foundation and Sculpture Ranch** outside of Johnson City uses the rugged Hill Country landscape as a backdrop for two-dozen designs by internationally recognized artists. The juxtaposition of the man-made structures with the rocky hills and expansive horizon works in a dynamic way.

"We love the environment here," says the Italian-born artist who goes only by his last name. "We want the art to complement and use the surroundings."

Benini and his wife, Lorraine, moved to the property once owned by President Lyndon Baines Johnson in 2000 after falling in love with the Hill Country while on a visit to San Antonio. At first, the 140-acre ranch was a secluded place for his studio, but artist friends asked to park large pieces in the fields while they were waiting for buyers. Seven more pieces are in the planning stages, and of these, several will be made specifically for the site.

Among the mountain juniper, live oaks, and native grasses, the artwork turns the hills into a canvas. The sculptures range from large geometric designs by Rosso to smooth limestone and granite carvings by Randy Jewart.

Johann Eyfells has two installations at the ranch, including seven aluminum triangles dangling from nearly invisible wires under the branches of an oak tree. The 81-year-old Eyfells left his native Iceland to buy a ranch near Fredericksburg after visiting Benini's Texas ranch.

Besides the whimsical and magical art appearing along the dirt road into the property, the Beninis have turned a Johnson-era metal barn into offices and a gallery. The walls of the gallery showcase works of friends, and a separate room has work by emerging Italian artists that has never been shown in the U.S.

The gallery also documents the evolution of Benini as an artist. Lorraine takes visitors on a tour of the art, pointing out pieces from different periods of Benini's long career. There are antidrug posters done during the Nixon administration, giant roses done over a 20-year period, and nonlinear paintings that explore the illusion of being three dimensional. Benini's use of bright colors and light to dark shading give his paintings a look of depth and vibrance.

An artist in the kitchen as well as in the studio, Benini's one weakness (besides ice cream) seems to be for Texas barbecue that he gets almost

One of the Beninis' many sculptures



GERALD E. MCLEOD

daily at Ronnie's Barbecue in Johnson City. He doesn't smoke or drink alcohol, but he and Lorraine enjoy visiting the restaurants and movie theatres of Austin on Sundays.

"The arrogant son of the local tax man," Benini has lived in 12 countries, but likes the straightforwardness of Texans. Opinionated and often brash himself, Benini also has a warm and kind side that is accented by his gray beard and long hair. His eyes sparkle when he talks like a favorite uncle telling a juicy family secret.

The 64-year-old Benini began his artistic career soon after leaving home 50 years ago. After a short period as a busboy, he joined the street artists in the resorts around Florence, Italy. Selling a painting for \$1 would allow him to eat two meals and buy more painting supplies.

He worked his way to New York on a cruise ship but ended up in the Bahamas, where he lived for 14 years as his reputation flourished. Before moving to Texas he had a studio in Hot Springs, Ark., across from the famous bathhouses.

"I can do what I do anywhere," Benini says. He chose Texas for many reasons, but the people and landscape figured prominently in his choice. Benini could easily be mistaken for a cattle rancher at

the local feed store. The never-ending task of trimming the mountain junipers on the property keep him fit. He has a strict regimen of working in his studio from late evening until early morning.

This summer the Beninis will be hosting gallery talks on the last weekend of the month. For more information, call 830/868-5244 or visit [www.sculptureranch.com](http://www.sculptureranch.com). To get to The Benini Foundation and Sculpture Ranch, take U.S. 290 through Johnson City, turn left on County Road 204 (Flat Creek Road), and go 5.2 miles to 377 Shiloh Rd. High-clearance vehicles aren't required, but the country roads can be very rough in some places. Admission to the sculpture ranch and gallery is free, and it is best to call first to be sure the Beninis are home.

*711th in a series. Day Trips, Vol. 2, a 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.*

# Saturday 2 9

**AUSTIN AREA TRANSLATORS & INTERPRETERS ASSOCIATION MEETING** 3-5:30pm. Hilton Austin Airport, 9515 New Airport Dr., 385-6767.

**AUSTIN FIREFLIES** The group for glass lampworking enthusiasts holds a Bead Makers Gathering monthly. 7pm. Blue Moon Glassworks, 5241 N. Lamar, 380-0770. [www.austinfireflies.org](http://www.austinfireflies.org).

**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).

**CAREER PLANNING WORKSHOP** with local recruitment and career development specialist Ro' Black. 1-3pm. University Baptist Church, 2200 San Antonio, 478-8559. Free.

**EVERYWOMAN'S SELF DEFENSE** hosts a personal safety workshop for women, taught by women, that teaches verbal and physical responses to harassment, acquaintance assault, and physical threats. No previous physical experience is required, and all ages and abilities are welcome. 2-5pm. Sun Dragon Women's Martial Arts & EveryWoman's Self-Defense Inc., 203 E. Riverside. [info@everywomans-selfdefense.org](http://info@everywomans-selfdefense.org). \$50 (scholarships available). [www.everywomans-selfdefense.org](http://www.everywomans-selfdefense.org).

**FINDING THE SELF: A JOURNEY IN HEALING** Using the age-old tradition of witchery, take the deep dark journey into the Self — and be healed! Noon-8pm. 693-9570. [www.tejasweb.org](http://www.tejasweb.org).

**GINGER MAN GARGANTUAN GARAGE SALE** Tsunami Benefit for Habitat for Humanity. Live music, beer, food, and cool stuff for purchase. 2-7pm. The Ginger Man, 304 W. Fourth, [gm-austin@gingermanpub.com](mailto:gm-austin@gingermanpub.com).

**GOD BLESS THE GRASS. GOD BLESS AMERICA. AND GOD BLESS THE FRESH UP CLUB.** The Fresh Up Club is broke! If you come listen to live music (lots of it) and buy some beer, then FUC proprietor Dave Bryant will be able to keep on keeping on. Beer's good. Live music is good. Art is usually good. Rent is "eh." (Club Listings). 6pm. Gallery Lombardi, 910 W. Third. [freshupclub@yahoo.com](mailto:freshupclub@yahoo.com). \$5.

**SILVERBOX PUBLISHING SHOW** Join author Winston Williams as he reads from his new book *Now That I've Told You All That, Would You?* and help yourself to some food and live music from Les & the Funk Mob. 7pm-12mid. *One World Theatre, 7701 Bee Caves Rd., 301-4242. Free. www.silverboxpublishing.com.*

**TUNAHHELPERS TALENT SHOW** Local dancers, singers, comedians, and musicians compete to help raise money for the TunaHelper's upcoming tour. Prepare yourself for wackiness. (See Club Listings.) 7pm. Church of the Friendly Ghost, 209 Pedernales, 220-1558. \$5. [www.thetunahelpers.org](http://www.thetunahelpers.org).

**WINDOWS ON THE PAST: EXPLORING THE HISTORY OF YOUR OLDER HOUSE OR BUILDING** A historic research workshop where experts go over the application process for historic designation of property. 1-3pm. Austin History Center, 810 Guadalupe. [rsvp@hsaustin.org](mailto:rsvp@hsaustin.org). Free.

**FREE ADMISSION AT LADY BIRD JOHNSON WILDFLOWER CENTER** Through Jan. 31. Lady Bird Johnson Wildflower Center, 4801 La Crosse, 292-4100.

**LOG HOME & TIMBER FRAME EXPO** Palmer Events Center, 900 Barton Springs Rd. [greg@logexpo.com](http://greg@logexpo.com).

**YOGA CLASS** Ruta Maya, 3601 S. Congress Ste. D-200, 707-9637. Free with cafe purchase. [www.rutamaya.net](http://www.rutamaya.net).

**CLASSICAL MUSIC** (See Arts Listings)  
**Poncho Sanchez** Hogg Auditorium  
**Texas Early Music Project: Laurie Young Stevens & Friends** First English Lutheran Church

**ART OPENINGS** (See Visual Arts)  
**Artchouse at the Jones Center, Austin Convention Center**

**SPECIAL SCREENINGS** (See Film Listings)  
**Reel Images - Real People** see p.57 or [www.austinjff.org](http://www.austinjff.org)  
**The Young Black Stallion** @ IMAX Theatre, 11am, 3, 6, 8pm

# Sunday 3 0

**3M HALF MARATHON** A 13.1-mile course that will benefit Capital Area Food Bank of Texas. (See Sports). Gateway Shopping Center, 9607 Research Blvd. [www.austinfoodbank.org](http://www.austinfoodbank.org).

**ATTENTION, ALL YOU BEAUTY QUEENS!** Interested in competing in the Miss Austin USA or Miss Austin Teen USA pageants? You should come to this Q&A session to get all your Q's Ad. 1:30pm. Round Rock Family YMCA, Round Rock. [missaustinusa@aol.com](mailto:missaustinusa@aol.com). [www.missaustinusa.com](http://www.missaustinusa.com).

**BOOYAH GRANDMA** Come check out this traveling circus of guitar magic, live comic book performance, stencil slideshow, and crazy punk. (See Club Listings for band info). 7pm. MonkeyWrench Books, 110 E. North Loop, 407-6925. \$5.

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

**THE TROUBLED BIRTH OF DEMOCRACY: AMERICA IN THE 19TH CENTURY, IRAQ IN THE 21ST** A discussion presented by H.W. Brands, author of several books including *The Strange Death of American Liberalism* and *Long Star Nation*, and current professor of History at UT. 11:30am-12:30pm. First Unitarian Universalist Church, 4700 Grover, 452-6168. Free.

**WHAT'S AMERICAN ABOUT AMERICAN FOOD?** Foodways Group presents speaker Andrew F. Smith, food scholar, historian, and editor of the *Oxford Encyclopedia of Food and Drink in America*. 3pm. *Texas Culinary Academy, 11400 Burnet Rd. #2100. foodwaysrsvp@yahoo.com*. \$10 (free, members & culinary students with ID). [www.austinfoodways.org](http://www.austinfoodways.org).

**FREE ADMISSION AT LADY BIRD JOHNSON WILDFLOWER CENTER** Through Jan. 31. Lady Bird Johnson Wildflower Center, 4801 La Crosse, 292-4100.

**INSIDE BOOKS NIGHT** 7pm. Rhizome Collective Warehouse, 300 Allen, 385-3695.  
**LOG HOME & TIMBER FRAME EXPO** Palmer Events Center, 900 Barton Springs Rd. [greg@logexpo.com](http://greg@logexpo.com).

**ART OPENINGS** (See Visual Arts)  
**Flightpath Coffee House**

**SPECIAL SCREENINGS** (See Film Listings)  
**Indigo** @ MCC Austin, 7pm  
**Reel Images - Real People** see p.57 or [www.austinjff.org](http://www.austinjff.org)  
**The Young Black Stallion** @ IMAX Theatre, 11am, 3, 6, 8pm

# Monday 3 1

**DIGESTIVE DISORDERS WORKSHOP: PREVENTION & TREATMENT** Quan Yin Center, 5609-B Adams, 374-9800. Free. [www.austinquan Yin.com](http://www.austinquan Yin.com).

**MIDWINTER LECTURES** with the Rev. Dr. Joseph L. Roberts, senior pastor of Ebenezer Baptist Church in Atlanta, Ga. (The Reverend will speak at Austin Seminary's Shelton Chapel at 7pm tomorrow [Tuesday], as well.) 7pm. University Presbyterian Church, 2203 San Antonio St., 476-5321.

**WINE 101** with Michael Vilim, co-owner of Mirabelle and Castle Hill Cafe. 6:30-8pm. Castle Hill Cafe, 1101 W. Fifth, 327-7555. \$30 (\$20).

# the GAY place

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 BIG MINGLE** Pass notes, put it in her mailbox, meet delicious women. Enjoy equally delectable finger food, delicious drinks, sketch comedy (Ultra Speed Dates), and a soothing, artful environment at Progress Coffee. Sign up via e-mail. *Thursday, Jan. 27, 7pm. Progress Coffee, 500 San Marcos, [ultraultra@gmail.com](mailto:ultraultra@gmail.com). \$5.*

**FAMILY PRIDE COALITION CALL FOR SUPPORT** The situation: Some dark-hearted, misguided, spiritually floundering minority of parents at a private Catholic school in Orange County, Calif., has been petitioning for the removal of a set of twin kiddos in the school's kindergarten class because their parents are gay. Say *whaaaaa*??? This is *not* how we do it in the OC, baby. Omigod. Haven't they learned anything?? On a positive note: The principal, pastor, and superintendent of the school have taken a stand in support of inclusion and refused to discriminate against this family. **Family Pride Coalition** and your buddy-buds here at the Gay Place strongly encourage a national show of support and thanks. A short few minutes of your time to e-mail the principal and pastor and thank them for their most humane and dignified response would be super cool. *Principal, Sr. Mary Vianney: [mviaanney@sjschool.net](mailto:mviaanney@sjschool.net) and Pastor, Father Martin Denzowl: [frmartin@sjboc.org](mailto:frmartin@sjboc.org). [advocacy@familypride.org](http://advocacy@familypride.org).*

**BLOWN WILDE** Sometimes sideways and often frontal – but never straight: Here comes the first Wilde Party of the new year! Cocktails, hors d'oeuvres, and titillating conversation with more gays than you can shake your program at ... Ah, we just love the theatre. Especially when it's playwright Claudia Shear's tour-de-force *Blown Sideways Through Life*. (See Theatre). *Thu., Jan. 27, 6:30pm. Zachary Scott Theatre, 1510 Toomey, 476-0541 x1.*

**AIDA** In his follow-up to *The Lion King*, our man Sir Elton wrote all the music for this story, a tale of the star-crossed plight of Aida, the captured nubian princess played by Kia Dawn Fulton. *Previews: Thu.-Fri., Jan. 27-28, 8pm. Champagne Opening Night & Press Opening: Sat., Jan. 29, 8pm. Performances continue: Thu.-Sat., 8pm; Sundays, 2:30pm. Zachary Scott Theatre, 1510 Toomey, 476-0541 x1. \$34-47. [www.zachscott.com](http://www.zachscott.com).*

**RIBBON-CUTTING CEREMONY** Let's talk about sex, baby. Let's talk about years of planning finally paying off, with the grandest of openings! The dean of students swings open the doors to the new **Gender and Sexuality Center** on the UT campus. Out of the stone age we come, meeting the growing needs of the diverse student body and their lovely student bodies. Learn how to be safe, get the resources you need, and finally be in touch with the reality and responsibility of sex. Wow, it is a new year. *Fri., Jan. 28, 5pm. UT Gender & Sexuality Center, Dean of Students Office, the University of Texas at Austin, Student Services Building, 100 W. Dean Keeton, Rm. 1.302, [anaixelrosal@mail.utexas.edu](mailto:anaixelrosal@mail.utexas.edu).*

**VAGINAS: AN OWNER'S MANUAL** Another chance to catch the authors of the entertaining women's health book, mother/daughter vagina enthusiasts Dr. Carol Livoti and her daughter, Elizabeth Topp. Touch on the untouchables, and tackle the topics so hard to discuss – periods, tampons, and labias, oh my. Be not afraid of thy holy hole. *Fri., Jan. 28, 7pm. BookWoman, 918 W. 12th, 472-2785. [www.vaginas411.com](http://www.vaginas411.com).*

**MEMORIAL FOR JANET MAPLES** To honor Janet's wishes, food, drinks, and rowdy storytelling will follow at Threadgill's at 2:30pm. In lieu of flowers, please send an offering to an account set up for the care of Janet's mother, Fern Elizabeth Maples. Donations: *Community Bank of Hondo, PO Box 130, Hondo, TX 78861. Service: Sat., Jan. 29, 12:30pm. Unity Church of Austin, 2806 Del Curto, 447-7772. Celebration: Threadgill's, 6416 N. Lamar, 451-5440; 301 W. Riverside, 472-9304.*

**TUNAHHELPERS TALENT SHOW (AND KARAOKE)** (See Community Listings). *Sat., Jan. 29, 8pm-12mid. Church of the Friendly Ghost, 209 Pedernales, [thetunahelpers@yahoo.com](mailto:thetunahelpers@yahoo.com). \$5 donation. [www.churchofthefriendlyghost.com](http://www.churchofthefriendlyghost.com).*

**FOODIES** are meeting at Halcyon. RSVP and find out more deets by e-mail. *Sun., Jan. 30, 5pm. Halcyon, 218 W. Fourth, [beatsagogo@aol.com](mailto:beatsagogo@aol.com).*

**LOVE THY NEIGHBORS** Granny garage-punk and Austin's premium gay-man leather bar go hand-in-hand. Cuffs optional. Check out **Darling New Neighbors**, **Fine Fifteen**, and **the Cooties** giving a new meaning to driving it home at the Chain Drive. *Wed., Feb. 2, 9pm. Chain Drive, 504 Willow, [darlingnewneighbors@yahoo.com](mailto:darlingnewneighbors@yahoo.com), [www.darlingnewneighbors.com](http://www.darlingnewneighbors.com).*

**ENGLISH AS A SECOND LANGUAGE CLASS**  
*Manos de Cristo, 1201 E. Cesar Chavez, 477-7454. Free.*

**FREE ADMISSION AT LADY BIRD JOHNSON WILDFLOWER CENTER** *Through Jan. 31. Lady Bird Johnson Wildflower Center, 4801 La Crosse, 292-4100.*

**SPECIAL SCREENINGS** (See Film Listings)  
**Reel Images – Real People** see p.57 or [www.austinjff.org](http://www.austinjff.org)  
**The Young Black Stallion** @ IMAX Theatre, 11am, 3, 6, 8pm

## Tuesday 01

**AUSTIN HERB SOCIETY GENERAL MEETING**  
with a slide show and talk by native plant expert John Flowers titled "Native Plants and the Useful Wild Plant Society." 9:30am. *Zilker Park Botanical Gardens, 2220 Barton Springs Rd., 936-1190. \$3 (Free, members). [www.austinherbsociety.org](http://www.austinherbsociety.org).*

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

**BEGINNING GERMAN CLASS** 6:30-8pm. *German-Texas Heritage Society, 507 E. 10th, 482-0927. \$40 (\$35, members).*

**FINANCIAL PEACE UNIVERSITY** A 13-week program that teaches individuals how to handle their money through common-sense principles and small group accountability. E-mail for times and tuition information. 7pm. *Holiday Inn Northwest Aboretum, Mopac & 183, [janette@janettefriend.com](mailto:janette@janettefriend.com).*

**FREE HEPATITIS C SCREENINGS** These things usually cost a Benjamin, so get in line, kids. LifeWorks' Street Outreach program (partnered with the Liver Foundation of Central Texas) is offering them free to homeless youth. Come and get 'em. It could save your life. *University Baptist Church, 2200 San Antonio, 478-8559. Free. [www.lfct.org](http://www.lfct.org).*

**HERB SOCIETY SEMINAR: HEALTH FROM THE RAINFOREST** Dr. Leslie Taylor, ND, with Raintree Nutrition Inc., presents medicinal plants from the rainforest of South America. Registration deadline: *Tue., Feb. 1. Seminar: Sat., Feb. 12, 9am-12:30pm. Zilker Park Botanical Gardens, 2220 Barton Springs Rd., 924-0708. \$30 (\$20, members). [www.austinherbsociety.org](http://www.austinherbsociety.org), [www.rain-tree.com](http://www.rain-tree.com).*

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

**ENGLISH AS A SECOND LANGUAGE CLASS** *Manos de Cristo, 1201 E. Cesar Chavez, 477-7454. Free.*

**MIDWINTER LECTURES** 7pm. *University Presbyterian Church, 2203 San Antonio St., 476-5321.*

**YOGA CLASS** *Ruta Maya, 3601 S. Congress Ste. D-200, 707-9637. Free with cafe purchase. [www.rutamaya.net](http://www.rutamaya.net).*

**ART OPENINGS** (See Visual Arts)  
**Else Madsen Gallery, TR Rodriguez Gallery, Guadalupe Arts Center**

**SPECIAL SCREENINGS** (See Film Listings)  
**Reel Images – Real People** @ see p.57 or [www.austinjff.org](http://www.austinjff.org)  
**The Price of Forgiveness** @ Alamo Draffhouse Downtown, 7pm  
**The Young Black Stallion** @ IMAX Theatre, 11am, 3, 6, 8pm

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## THE AUSTIN CHRONICLE 13TH ANNUAL SHORT STORY CONTEST

# winners

The winners of the **13TH ANNUAL AUSTIN CHRONICLE SHORT STORY CONTEST** will be announced at BookPeople at **7PM ON WEDNESDAY, FEB. 16.**

You are invited to hear the first-, second-, and third-place winners read their short stories at the special reception. Honorable mentions will also be announced. *Refreshments and light hors d'oeuvres care of Austin Java Cafe & Bar will be served.*

In 2004, more than 400 people submitted their short stories for consideration, and now five people will be recognized for their work. All the manuscripts submitted were the original work of the contestant and have never before been published. The first-place winner's story will be published in the **Feb. 18, 2005, issue of *The Austin Chronicle*.**

*Special Thanks to the 2004 Short Story Contest Judges:*  
**ANN CVETKOVICH, LINDEN DALECKI, KIRK LYNN,  
WILL ROBINSON SHEFF, AND DAO STROM.**

**1st Place - \$800**

**2nd Place - \$350**

**3rd Place - \$250**

**Honorable Mentions (2) to  
receive \$50 gift certificate  
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LAST YEAR'S WINNERS APPEAR AT  
[austinchronicle.com/shortstory](http://austinchronicle.com/shortstory)

# Sports

BY MARK FAGAN

## THE MAIN EVENT

**AUSTIN WRANGLERS** See "Wranglers Roundup" for details. Vs. Philadelphia: *Sun., Jan. 30, 11am. Frank Erwin Center, 1701 Red River. \$15-175.*  
[www.austinwranglers.com](http://www.austinwranglers.com).

## THE HOME TEAMS

**UNIVERSITY OF TEXAS Men's Swimming** Vs. Arizona and Arizona State: *Fri.-Sat., Jan. 28-29, TBA.*  
**Women's Swimming** Vs. Arizona and SMU: *Fri., Jan. 28, 5pm; Sat., Jan. 29, noon. Baseball Alumni Game Sat., Jan. 29, 1pm. Women's Basketball Vs. Texas A&M: *Wed., Feb. 2, 7pm. Frank Erwin Center, 1701 Red River, 471-7744. www.texassports.com.**

**ST. EDWARD'S UNIVERSITY Women's Basketball** Vs. University of the Incarnate Word: *Thu., Jan. 27, 5:30pm. RCC.* Vs. Oklahoma Panhandle State University: *Thu., Feb. 3, 7:30pm. RCC. Men's Basketball* University of the Incarnate Word: *Thu., Jan. 27, 7:30pm. RCC.* Vs. Oklahoma Panhandle State University: *Thu., Feb. 3, 7:30pm. RCC. Volleyball* Austin Jr. Volleyball *Sat.-Sun., Jan. 29-30, 7am. Alumni Gym. www.stedwards.edu/athletic/athletic.htm.*

**AUSTIN ICE BATS** UT hockey will be hosting the University of North Texas at the Bat Cave *Fri., 9:45pm.* Vs. Fort Worth: *Fri., Jan. 28, 7:35pm.* Vs. Corpus Christi: *Sun., Jan. 30, 4pm. Travis County Expo Center, 7311 Decker Ln., 977-PUCK. \$10-35.*  
[www.icebats.com](http://www.icebats.com).

**SOUTHWESTERN UNIVERSITY Men's Basketball** Vs. University of Dallas: *Mon., Jan. 31, 8pm.*  
**Women's Basketball** Vs. University of Dallas: *Mon., Jan. 31, 6pm. www.southwestern.edu/athletics.*

**CONCORDIA UNIVERSITY Men's Basketball** Vs. Sul Ross State University: *Thu., Feb. 3, 7:30pm. Women's Basketball* Vs. Sul Ross State University: *Thu., Feb. 3, 5:30pm. athletics.concordia.edu/athletics.htm.*

## RECREATION & FITNESS

**THE AUSTIN LONESTARS RUGBY FOOTBALL CLUB** is Austin's inclusive men's rugby team, welcoming

new players regardless of age, ethnicity, sexual orientation, athletic experience, or rugby experience. Want to learn rugby, get fit, and have lots of fun in the process? Stop by practice and see what you think. *Mondays and Wednesdays, 6:30pm. Zilker Park. www.lonestarsrugby.org.*



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

**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.*

**REI LECTURES & CLINICS 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. For women 18 and older. *Tue., Feb. 1, 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.*

**HOOPZONE** is a nonprofit organization committed to providing the best basketball training experience for Austin's youth. Come by and check out their facility, which consists of 23,000 square feet of gym space, 11 basketball hoops, a strength and conditioning center, two regulation-sized courts, and much more. Improve your fundamental skills and have fun learning the game. *HoopZone, 826 Rutland, 837-5553. www.hoopzone.net.*

**AUSTIN FLOORBALL CLUB** Described as a safe version of floor hockey, floorball is a fast-paced, coed team sport that is played indoors on foot using lightweight plastic sticks and a Wiffle ball. The rules are easy to learn, and there is no physical contact. A basic floorball stick is provided; all you need to bring is a pair of sneakers. *Mondays and Wednesdays, 6:45pm. Reagan High School, 7104 Berkman. \$8 (free, first time). www.austinfloorball.com.*

**CHAPARRAL ICE** Austin's premier rink folks are also offering free first lessons every Saturday for those ages 6 and up. Also, check out their men's,

women's, and youth hockey leagues. *Sat., Jan. 29, 11:30am. Chaparral Ice, 14200 N. I-35, 252-8500. Free. Free Hockey Try-It Class The sport of hockey has been growing steadily in Texas for years now. Here's your chance to get in on the fun with this free 30-minute class. *Sun., Jan. 30, 4pm. Northcross Mall, 451-5102. Free. www.chaparralice.com.**

**ACC GOLF CLASSES** Find your swing and possibly a new hobby while focusing on proper grip and alignment for the perfect swing setup. There's no experience necessary for this self-paced course, and the last class takes place on a golf course. Saturday and evening classes are forming for January through March. 223-7542. [www.austinncc.edu/ce](http://www.austinncc.edu/ce).

**NIA TECHNIQUE MASTER CLASS** Nia founders Debbie Rosas and Carlos Rosas, visiting Austin on their book tour, are teaching one master class where students will dance, sweat, strengthen, and tone the healthy way – the body's way. All are welcome. No experience necessary. *Sun., Jan. 30, noon-1:30pm. UT's Anna Hiss Gym, near Dean Keeton and Wichita, 443-3013. \$20 (\$25 door). www.niaspace.com.*

**AUSTIN CRITICAL MASS** is a monthly bicycle ride to celebrate cycling and to take back the streets. It began in San Francisco in 1992 and quickly spread to cities all over the world. Critical Mass first appeared in Austin in October 1993. Every last Friday of the month. *Fri., Jan. 28, 5pm. The UT West Mall where it meets Guadalupe (between 22nd and 23rd streets). www.criticalmassrides.info/austin.html.*

## RUNS, WALKS, & RIDES

**THE AUSTIN CYCLING ASSOCIATION** has plenty of bicycling activities to offer this bike-loving city. Check their Web site for details. [www.austincycling.org/rides.html](http://www.austincycling.org/rides.html).

**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).

**3M HALF MARATHON** A perennial Austin favorite in its 11th year, the 3M Half Marathon is a 13.1-mile course beginning at Gateway Shopping and ending at House Park Field. The participation cap is set at 3,200 individuals in the Half Marathon and 90 two-person relay teams, so register early. *Sun., Jan. 30, 7am. Gateway Shopping Center, 984-RACE. www.solutions.3m.com/wps/portal/\_s.155/138517/\_s.155/140078.*

## Wednesday 02

**INTERMEDIATE GERMAN CLASS** 6:30-8pm. German-Texas Heritage Society, 507 E. 10th, 482-0927. \$40, eight classes (\$35, members).

**MEDITATION FOR WORLD PEACE & HEALING** 7pm. Eastside Natural Health Center, 1203 E. Seventh, 385-8994. Free.

**METROPOLITAN BREAKFAST CLUB: THE STATE OF THE CITY** with Mayor Will Wynn. 7-8:30am. 479-9460. \$25 (\$15, members). [www.mbcAustin.org](http://www.mbcAustin.org).

**NO KIDDING! GAME NIGHT** Come check out this social club for couples and singles who, for whatever reasons, are not parents. No drool on the Huggermugger! 7-9pm. Central Market North, 4001 N. Lamar, 294-7930. Free. [www.austinnokidding.org](http://www.austinnokidding.org).

**WEAPONS OF MASS DECEPTION** A screening of the independent documentary (winner of Best Documentary Film at the 2004 Austin Film Festival) that examines the dissemination of information regarding the War in Iraq through February 2004. *Mezes Hall 1.306, UT campus, in the six-pack of buildings immediately south of the UT Tower. 7pm. www.wmdthefilm.com.*

**ENGLISH AS A SECOND LANGUAGE CLASS** *Manos de Cristo, 1201 E. Cesar Chavez, 477-7454. Free.*

**YOGA CLASS** *Ruta Maya, 3601 S. Congress Ste. D-200, 707-9637. Free with cafe purchase. www.rutamaya.net.*

**ART OPENINGS** (See Visual Arts)  
**North Hills Gallery**

**SPECIAL SCREENINGS** (See Film Listings)

**Imelda** @ Alamo Drafthouse Downtown, 7pm  
**Kill Bill: Vols. 1 and 2 (Double Bill)** @ Spider House, 9pm

**Reel Images – Real People** see p.57 or [www.austinjff.org](http://www.austinjff.org)

**The Young Black Stallion** @ IMAX Theatre, 11am, 3, 6, 8pm

## Thursday 03

**LEADERSHIP SKILLS FOR EMERGING NONPROFIT PROFESSIONALS** Learn basic management skills, planning, delegation, the supervision of employees, and conflict resolution in the workplace. Specifically designed for the younger set of nonprofit professionals, this interactive course touches on generational issues, leadership transitions, and negotiating your work-life balance. 8:30am-noon. *Greenlights, 1301 W. 25th #400. hayes@greenlights.org. \$80 (\$64, members). www.greenlights.kintera.org/ecom>REGISTER.*

**NEW WORLD CARFREE DAY** Local cyclists will honor the day in which citizens around the world block their streets to privatize car traffic with a group ride. 5:30pm. *Eastwoods Park, 3001 Harris Park Ave. info@urbancycling.com. www.ecoplan.org/carfree/day/cf\_index.htm.*

**RADICAL HONESTY & WHAT HAPPENS TO TRUTHTELLERS** A workshop with clinical psychologist Brad Blanton. 7:30-9pm. *The Crossings, 13500 FM 2769, 258-7243. Free. www.thecrossingsaustin.com.*

**ADVANCED GERMAN CLASS** 6:30-8pm. German-Texas Heritage Society, 507 E. 10th, 482-0927. \$40, eight classes (\$35, members).

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

**ENGLISH AS A SECOND LANGUAGE CLASS** *Manos de Cristo, 1201 E. Cesar Chavez, 477-7454. Free.*

**INSIDE BOOKS NIGHT** 6pm. *Rhizome Collective Warehouse, 300 Allen, 385-3695.*

**YOGA CLASS** *Ruta Maya, 3601 S. Congress Ste. D-200, 707-9637. Free with cafe purchase. www.rutamaya.net.*

**SPECIAL SCREENINGS** (See Film Listings)

**Reel Images – Real People** see p.57 or [www.austinjff.org](http://www.austinjff.org)

**The Young Black Stallion** @ IMAX Theatre, 11am, 3, 6, 8pm

# Soccer WATCH

**Game on** for the **U.S. National Team** players, who agreed to terms with the U.S. Soccer Federation on Friday, and will play in the upcoming World Cup qualifying campaign, which begins Feb. 9 in Trinidad and Tobago. The Players Association is still without a contract (since 2002), but they did get a better – if hardly exorbitant – pay rate for the coming campaign. If the U.S. plays up to expectations, the star players could earn about \$50,000 for the 10 games; what's more significant is support for part-timers and reserves, who've been on almost volunteer status before now.

With a new coach over the holiday break and three straight wins since then, **Real Madrid** finally seemed to be putting their game together. Then last week they got bounced from the Spanish League Cup by second division Valladolid, and it looks like it's back to the drawing board once again. The heavily tarnished Galacticos may have added some grit to their glitz last week, though, pinching tough Danish midfielder Thomas Gravesen from English club Everton.

Four-time defending French champion **Olympique Lyon** lost their first game of the league season on Sunday, amid freezing rain and sleet in the northern city of Lille. That leaves just one unbeaten team in Europe: **Inter Milan**, which is nonetheless barely hanging on to fourth place in Italy with just six wins (and 14 ties) in its 20 games.

Fox Sports World will become **Fox Soccer Channel** on Feb. 7, going from about 20 hours of soccer programming a day to, oh, maybe 21. They'll still carry **rugby** through August 2005, but no word on what they'll do with cricket and motor sports. Fox will give viewers a first look at the channel during the Super Bowl pregame show. – *Nick Barbaro*

## Ongoing Events

**AUSTIN FINE ARTS FESTIVAL VOLUNTEERS NEEDED** 458-6073 x5. [www.austinfineartsfestival.org](http://www.austinfineartsfestival.org).

**FREE INCOME TAX PREPARATION FOR LOW-INCOME FAMILIES** Foundation Communities has wrangled IRS-trained volunteers to help families with incomes less than \$40,000 per year and individuals making less than \$20,000 per year make sense of what can be a big old pain, and hopefully minimize Uncle Sam's bite. Check the Web site for locations of their Community Tax Centers. *Free. www.claimandsave.org.*

**FREESCALE MARATHON VOLUNTEERS NEEDED** Check out the United Way Capitol Area Web site to learn more. *Through Feb. 13. 225-0385. www.unitedwaycapitalarea.org.*

**HALF-PINT LIBRARY BOOK DRIVE** gives books to kids who are stuck in the hospital where it is b.o.r.i.n.g. So drop good ones off at any Half-Price Books location, of which there are many. For instance, *Half-Price Books, 3110 Guadalupe, 451-4463. www.halfpricebooks.com.*

**MAKE THE MOST OF YOUR INCOME TAX REFUND** Financial literacy classes, in both English and Spanish, from now until tax time. For more info on class times and locations, contact Lupe Landeros, 854-9600. *Free.*

**TEXAS CIVIL RIGHTS PROJECT BILL OF RIGHTS DINNER** welcomes actors Danny Glover and Felix Justice to perform "An Evening With Martin and Langston." Beat the expected sold-out crowd and call or e-mail to get your tickets now. *Sat., Feb. 19, 6pm. 474-5073 x116. \$125.*

**WILD BASIN TRAIL GUIDE TRAINING** Weekday school guide: *Tuesdays, through March 8, 9am-noon;* Weekend guide: *Saturdays, through Feb. 19, 9am-noon;* Tiny Footprints preschool guide: *Mondays, Feb. 21-March 7, 9am-noon;* Wild Afternoon scout guide: *TBD. Call for details. Wild Basin Preserve, 805 Capital of TX Hwy. N., 327-7622. \$25.*



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# arts listings

## St. Enid and the Black Hand

The Vortex, through Feb. 5

In Vortex Repertory Company's mesmerizing world premiere of *St. Enid and the Black Hand*, an archetypal family – mother, father, son, and daughter – enacts a fairy tale with many-layered meanings, among them the curse of exterior wealth: the amazing capacity of the very thing longed for to turn around and bite the one longing. That, in essence, is the story of “The Monkey's Paw,” and that's the story on which playwright and sometime *Austin Chronicle* writer Molly Rice (presently completing her MFA in playwriting at Brown University) has loosely based her fine script.

On the set designed by Ann Marie Gordon, a hearth dominates the back of the raked stage, the tree roots that entwine it reinforcing its mythic connotation. From this hearth, the son, Steve, repeatedly emerges, almost as if from a place of birth. Vintage television sets continuously display black-and-white images of white-gloved hands performing gestures reminiscent of magic or sleight of hand (courtesy of choreographer Ellen Bartel). A table and chairs and a living area form the center of the family's activity, with a raised platform behind the hearth serving as a bower and prison for the “forgotten” and magically gifted daughter, Little Enid. Obsessive, repetitive activities occupy the family's time. The mother, Big Enid, played in an earthy, centered, and emotionally engaging way by Emily Fordyce, orders consumer goods on the telephone, and a ritual is enacted with the arrival of each cardboard box.

Numerous unopened boxes on the set testify that this family has not always chosen the prize inside over the mystery. The father, whose attempts to embody a television-like stereotype are skillfully interpreted by Todd Porter, has suppressed his



feelings. This choice, made more evident by his decision to avoid all color, results in a cardboard demeanor reinforced by a laugh track. This parallels the mother's loss of her magical, sensual self, which she sees rising in her adolescent daughter as a golden aura. Little Enid is a cool, saintly, compassionate figure, as played by Andrea Skola, whose gestures echo those of the hands on the TV screens. Steve, convincingly played by actor Josh Meyer, is trapped in anxious repetition of childish behaviors that distract the family from their problems. The characters function not only as mythic representations of real members of a family, but as various levels of the self. Big Enid's dark, atavistic characteristics speak of motherhood but also of primal emotion, while Little Enid's saintliness refers to a higher spiritual self. A similar dichotomy exists between father and son, with the despised characteristics of the dad seen as separated or split off from the son. A theme of dirtiness versus cleanliness is also woven through the piece. These dichotomies and the vicissitudes of emotion and meaning that surround them are revealed through the direction of Michelle K. Fowler, supported by Gordon's superb set, complete with special effects, the thoughtful lighting design of Jason Amato, and through the deeply poetic lyrics sung by the cast, and arranged by Chris Black, to accompaniment by guitarist Kurt Yeager, percussionist Thomas “Acorn” Noccolazzo, and double bassist Hans Maverick.

Through their relationships with their children, the couple enacts their ambivalent and hostile feelings for their sacrificed inner qualities of emotion and magic, which they attempt to replace with consumer goods and prayers for material gold. These misguided prayers are revealed in their essence to be a wish for an end to all things. The mystery or the prize inside – if only it were that simple. When knowledge is chosen, it reveals only further mystery, more of the unknown onto which are projected the family's hopes and dreams.

– Jacqueline May



## Theatre

BY WAYNE ALAN BRENNER

### OPENING

**AIDA** Matt Lenz directs this spectacular pop-rock adaptation (with music by Sir Elton John and Tim Rice) of the famous opera in which an ancient Egyptian love triangle generates friction, heat, music, dance, and “a timeless love story for the whole family.” *Jan. 29-April 3. Thu.-Sat., 8pm; Sun., 2:30pm. Zachary Scott Theatre, 1510 Toomey, 476-0541 x1. \$34-42. www.zachscott.com.*

### CLOSING

**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. 27-28 & 30, 7pm. Sidekicks/Xtreme, 110 E. Riverside, 804-2707, 653-0712. \$10 (discounts available). www.sidekicksaustin.com.*

### ONGOING

**FRONTERAFEST 2005** See box on p.80.

**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 Blumensadt for Different Stages, featuring Robert Rudie as the narrator. *Through 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.*

**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. *Through Feb. 5. Thu.-Sat., 8pm. Extra show: Sun., Jan. 30, 2pm. Austin Playhouse, 3601 S. Congress, Bldg. C, 443-8229. \$10-20 (discounts available for students, seniors, ACoT). www.austinplayhouse.com.*

**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. *Through 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).*

**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.72.) *Through Feb. 12. Scottish Rite Theatre, 207 W.18th, 472-7247. \$5-8. www.scottishritechildrens theatre.org.*

**SONNY'S LAST SHOT** Sonny is a good man who wants to do good things for others, but when he introduces a campaign finance reform bill on the floor of the Texas House, the entrenched old guard opposes it with a vengeance. This political comedy by Lawrence Wright is funny – quite funny. We're talking Texas politics here, and you'd have to try really hard not to make that funny. Originally a screenplay, the script has that episodic feeling to it, with many scenes little more than vignettes. Moreover, the production doesn't always transition smoothly and quickly from one bit to the next. But the scenes all add up to a surprisingly moving story about morality, integrity, and, strangely enough, love and forgiveness. All in all, it's a satisfying evening of getting your jollies at the expense of a group of people – politicians – who deserve

every bit of ridicule – and praise – that comes their way. (Barry Pineo) *Through Feb. 5. Thu.-Sat., 8pm; Sun., 5pm. The State Theater, 719 Congress, 472-7134. www.sonnyslastshot.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, attains 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. *Through Feb. 5. Thu.-Sun., 8pm. The Vortex, 2307 Manor Rd., 478-5282. \$5-20. www.vortexrep.org.*

**THE TRIP TO BOUNTIFUL** is Horton Foote's drama that explores aging and family relationships, here directed by Russell Wiseman for the Way Off Broadway Community Players out in Leander. *Through Feb. 5. Fri.-Sat., 8pm. Extra show: Thu., Feb. 3, 8pm. WOBBCP Theatre, 10960 E. Crystal Falls Pkwy., Leander, 512/336-8966. \$10 (\$9, students, seniors). www.wobcp.org.*

**BLOWN SIDWAYS 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 autobiographical comedy about a woman working her way through 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? *Through March 6. Thu.-Sat., 8pm; Sun., 2:30pm. Zachary Scott Theatre, 1510 Toomey, 476-0541 x1. \$26-35. www.zachscott.com.*

### AUDITIONS

**KAYO PRODUCTIONS** seeks a Hispanic actor for a Spanish/English feature film. Must be attractive, bilingual, leading-man type between 35 and 45 years old. Major filming will be weekends in March.

Compensation available. For more information, send headshot and resumé to [kayo-productions@sbcglobal.net](mailto:kayo-productions@sbcglobal.net).

**LACUNA** is a new play by Kimberly Burke, to be directed by Jonathan Mazer for UT's Cohen New Works Festival this April. Looking for: Minnie (mid-30s or older, either very large or very small; she's the matriarch and bearded lady in a traveling freak show); JT (Mid-30s or older, strong voice is essential; he's a carnival barker); Horishi (mid-30s or older; he's a Japanese tattoo master, stoic and reserved); Coho (mid to late 20s; she's white, self-assured, and sexy; role includes brief nudity). Contact the director via e-mail for appt. *Sun., Jan. 30, 1-5pm. UT Winship Theatre, 23rd & San Jacinto. jonmazer@aol.com.*

**MARRIAGE IS FOREVER** is a bilingual (Spanish/English) comedy by Edit Villareal, to be directed by Mary Alice Carnes for Different Stages/Teatro Vivo

### 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 Feb. 10 issue is Monday, Jan. 31.** 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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[brenner@austinchronicle.com](mailto:brenner@austinchronicle.com).



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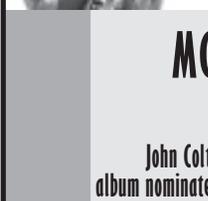
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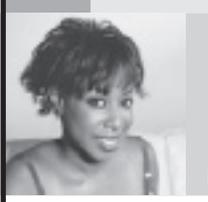


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## Enchanted April

Austin Playhouse, through Feb. 14

Running Time: 2 hrs, 10 min

That first breath of spring – you've felt it, yes? The air is still chilled, the sky still gray, but suddenly the sun slices through the gloom and bathes your face in light and warmth, of a kind you haven't known in months. And as you close your eyes to drink it in, your nose catches a whiff of fresh flowers coming into bloom. It's a simple pleasure, but oh so sweet, to feel the world waking to life once more.

That's something of the feel of

*Enchanted April*, as mounted by Austin Playhouse. As its stuffy, stifled Brits open up to joy and romance on a sunny terrace in Italy, a captivating glow radiates from the stage and envelops you, making you feel warmed and contented all over. Director Don Toner and a beguiling cast have tapped the story's timeless charm – that never-tiresome view of a green shoot breaking forth from frosty ground – to give us sunshine and the fragrance of blossoms, the promise of spring.

It's that very promise, in fact, that initiates the action in Matthew Barber's play, taken from the 1922 novel by Elizabeth Von Armin. A newspaper ad seeking renters for an Italian villa catches the imagination of Lotty, a desperate housewife of her day, suffocating under the weight of English winter skies (made real for us by the steady downpour of Lou Rigler's sound design), her barrister husband's humorless, patronizing ways, and a country's sorrow for the men lost to World War I. She becomes so consumed with the thought of escape to Italy that she enlists the aid of a woman she barely knows, the similarly smothered but proper Rose, to rent it and find companions to share the cost. The two are a classic odd couple – one perky and flighty, the other sober and dignified – and the actors here make much of the mismatch; as Lara Toner's Lotty flits about her, effusing over their getaway (to which Rose has yet to agree) so breathlessly that a hummingbird would be winded, Lauri Raymond's Rose sits stock-still, her eyes steadily widening and face slowly petrifying into a comic mask of dismay that silently asks, "What in heaven's name am I getting myself into?"

Of course, what she gets herself into is the *improper, unseemly* adventure that cracks the ice around her spirit and allows her to reconnect romantically with her considerably less repressed writer husband (AP *Private Lives* star David Stahl, delightfully assaying another elegant Englishman with a roguish streak). Raymond and Stahl are so connected to their characters and each other that we feel the ache of their separation, and their reconciliatory kiss elicits satisfied sighs.

Actually, the production is blessed with performances as sharp, vivid, and pleasing as the blooms in an Italian garden. Andrea Osborn, making a welcome return to the local stage, portrays Lady Caroline Bramble with the brittle surface of a thoroughly modern modern – artfully styled hair framing a frightfully cool face – but her eyes, haunted and hurt, reveal the vulnerability inside. Marijane Vandivier embodies the elderly, imperious Mrs. Graves with a mortification that befits her name. She registers each breach of etiquette or morals with a grim pursing of her lips and eyelids slowly lowering, like the sun finally setting on the British Empire. One of the production's many highlights is her running war with the Italian servant Costanza, played with sly verve by Mary Agen Cox, whose every muttered exit is priceless. Michael A. Danburg's villa owner is the sort of amiable, hospitable chap to whom one takes an immediate liking. Even Gray G. Haddock, who isn't really given much to do as the insufferable prig married to Lotty, makes an indelible impression with a delicate dance he executes quite skillfully – and hilariously – wearing only a towel.

In Austin, we're rarely starved for the sun, but the artists at Austin Playhouse get us to feel the sorrow in its absence and the grace in its return. That's enchantment any wizard would envy and any theatregoer should welcome.

– Robert Faïres



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– Robert Faïres

## 1,001 NIGHTS

**ARARAT** Beautiful belly dancing to accompany your Mideast feast. *Fri., Jan. 28, 7pm: Tashi; Sat., Jan. 29, 6pm: Salome; 8pm: Leila; Thu., Feb. 3, 7:30pm: Leila.* Ararat, 111 E. North Loop. 419-1692. [www.araratrestaurant.net](http://www.araratrestaurant.net).

## 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).* **ABD classes** Each session lasts five weeks, and there are classes for beginners to advanced dancers. *Tuesday & Thursday nights. Hancock Recreation Center, 811 E. 41st. Prices vary.* [www.austinballroomdancers.org](http://www.austinballroomdancers.org).

**TAPESTRY: MODERN JAZZ** Intermediate and advanced classes integrating technique and performance qualities to a wide variety of music. *Please phone for more information, 474-9846. \$10 per class.* [www.tapestry.org](http://www.tapestry.org).

### 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](http://www.ci.austin.tx.us/parks/hancock.htm).

**AUSTIN INTERNATIONAL FOLK DANCERS** meet every Saturday night to kick their heels up, traditional style. Beginners welcome; no partner needed. Frequent live music. *Saturdays, 7:30pm. Hancock Recreation Center, 811 E. 41st, 453-7765. \$3.* [www.yastreb.com/tifd/aifd.html](http://www.yastreb.com/tifd/aifd.html).

**AUSTIN SCOTTISH COUNTRY DANCERS** There's great Celtic music at this weekly social dance. Come alone or with a partner; beginners always welcome (kilts optional). *Thursdays, 7-9pm. Quick-silver Dance Studio, 8711 Burnet. First session free.* [www.austinscd.org](http://www.austinscd.org).

**AUSTIN SWING SYNDICATE WEEKLY DANCE** Join in as a couple hundred swingers hit the dance floor for DJ-spun sounds of past blasts. Admission includes a beginner's lesson at the start of the evening. *Thursdays, 8pm-12mid. Texas Federation of Women's*

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## Classical Music

BY ROBI POLGAR

### NOTES & ENCORES

**SACRED CHOIR AUDITIONS** Talented classical singers are invited to audition for the Austin Choral Society in January. The 40-person choir is a mix of UT voice students and master-level singers dedicated to performing classical sacred music at the highest level. Gene Galbraith directs the choir, which meets Thursdays 7-9pm. Please phone or e-mail Gene Galbraith to schedule an audition. 263-9208, 658-3853. [genegalbraith35@aol.com](mailto:genegalbraith35@aol.com).

### OPENING

**ST.CECILIA MUSIC SERIES: CIRALDO DUO** Flutist Rachel Ciraldo and guitarist Nicholas Ciraldo play works by Robert Beaser, Mauro Giuliani, and Astor Piazzolla. *Fri., Jan. 28, 8pm. First Presbyterian Church, 8001 Mesa, 345-8866 x43. \$15 (\$12, seniors, students).*

**CHAMBER SOLOISTS OF AUSTIN: A TASTE OF QUINTETS** Violin and viola members of the Metropolitan Opera Orchestra and the New York City Opera join the chamber soloists for three quintets diverse of style and mood: Mozart's *String Quintet in C*, Ginastera's "Impressions of Puna," and Ernest Bloch's *Piano Quintet No. 1. First Unitarian Church, 4700 Grover, 499-0060. \$18. www.chambersoloists.com.*

**PONCHO SANCHEZ** Experience the hip-shaking rhythms of the master conguero/bandleader as he returns to town for the first time in a decade, accompanied by his famous Latin jazz band. *Sat., Jan. 29, 8pm. Hogg Auditorium, West 24th & Whitis, 477-6060. \$20-32. www.utpac.org.*

**TEXAS EARLY MUSIC PROJECT: LAURIE YOUNG STEVENS & FRIENDS** This Baroque chamber-music extravaganza is led by award-winning violinist Laurie Young Stevens, featuring special guests Phoebe Carrai, cello, and Paul Leenhouts, recorder. The program features J.S. Bach's *Brandenburg Concerto No. 4*, as well as works for recorders and strings by Telemann, Vivaldi, Haydn, and Purcell. *Sat., Jan. 29, 8pm. First English Lutheran Church, 3001 Whitis, 371-0099. \$15 (\$12, seniors, students). www.early-music.org.*

Bandleader Poncho Sanchez, seen here beating glorious hell out of a conga, brings his renowned jazz band to the Hogg Auditorium. ▶



## Austin Symphony Orchestra With Peter Serkin

Bass Concert Hall, Jan. 21

Conductors are obsessive about bringing out a melody; they'll do it when the tunes are accidental and sometimes when they aren't really there at all, which perhaps explains how, in trying to characterize a program of Mozart, Rachmaninoff, and Michael Torke, Austin Symphony conductor Peter Bay summed up all three as unorthodox. Suggesting that Torke's charming and energetic *Javelin*, written for the Atlanta Symphony and the 1996 Olympics, is unorthodox and that the composer had to fight the man to write happy music in major keys conjures that overused notion of an imaginary musical oppressor pawing off noisy, unpleasant music on an unwilling public. Compare the few minutes that the ASO has ever given to the challenging works of Schoenberg, Berg, Webern, and other musical Willie Hortons to the thousands it has devoted to more ingratiating works of the last 100 years. It isn't that I expect the ASO to play such thorny music much – they wouldn't survive – but to suggest that Torke is swimming against some dissonant tide is disingenuous. In any case, when the piece actually began, it took the orchestra a minute to warm up, but once it did, it played the curtain-raiser with cinematic sweep and meticulous detail.

Mozart has been at the center of the careers of pianists Peter Serkin and his father, Rudolf. For both, the composer's concertos are not so much cultural icons as household treasures and a vehicle for interacting with other musicians. I sensed that Serkin wanted more of a chamber-music-style interaction in this performance of the *Piano Concerto No. 24 in C minor*. Many of the melodic handoffs sounded awkward, and the orchestra and pianists were rhythmically out of phase with one another, especially in the early going, like in those Edward Albee dialogues where the participants don't drive the conversation in the same direction. This may explain Serkin's angular arm flourishes in the third movement, as if he were conducting from the keyboard, trying to get the orchestra to pick up his sense of urgency. Then again, it may have been another aspect of Serkin's extramusical eccentricities. His singing could be heard 10 rows out. (Pianists often make up words to musical themes, and I kept wondering if those might be slipping out.) And in the second movement especially, Serkin had a peculiar habit of affecting a kind of vibrato on a note held down, like a violinist. This does nothing to change the sound. Was it micro-body language intended to guide the vibrato of the strings?

**ATASH** This Kids Series event from the world-wise folks at One World Theatre is an interactive and vibrant display of the culture of the Middle East. Kids (and their parents) will clap and sing along to the energetic, magical music. *Sun., Jan. 30, noon. One World Theatre, 7701 Bee Caves Rd., 32-WORLD. \$16 (kids), \$18 (adults). www.oneworldtheatre.org.*

**A. MOZART FEST: MOZART BIRTHDAY CONCERT** Pianist Anton Nel, and flutist Jacqueline Hofto, soloists, join the A. Mozart Fest Chamber Orchestra to celebrate the maestro. On the bill, Mozart's *Piano Concerto in B-Flat Major, K.450*, *Flute Concerto in D Major, K.314*, and *Piano Concerto in B-Flat Major, K.456*. *First Baptist Church, Ninth & Trinity, 866/468-7621. \$25-37 (\$15, students). www.amozartfest.org.*

### AS THE SPIRIT MOVES: A CAPELLA SINGING IN THE SPIRITUAL TRADITION

Texas Folklife Resources and Huston-Tillotson present the 2005 Folk Masters Concert, featuring the Huston-Tillotson Concert Choir under the direction of Dr. Gloria Quinlan, Cantor Neil Blumofe and the Austin Jewish Men's Choir, and the Austin Area Sacred Harp Singers. *Sun., Jan. 30, 7pm. Huston-Tillotson College, 900 Chicon, 505-3139, 441-9255. \$12 (\$10, TFR members).*

**UT EARLY MUSIC ENSEMBLE** A recital of instrumental and vocal music by J.S. Bach and G.P. Telemann might finally settle that bar bet as to which composer was the more deserving of his place in 18th-century Germany. Call for more information. *Tue., Feb. 1, 8pm. Recital Studio, UT campus. 471-6880. Free. www.music.utexas.edu.*



Despite not always fully engaging with the soloist, the pared-down orchestra was clear and tidy. None of Serkin's peculiarities tainted the music; he played the innocent sing-song melody of the second movement protectively, never sentimentalizing it and all but skipping up to its final cadence. This gave poignant contrast to the more turbulent waters of the last movement, in which Serkin showed the exuberance of his early career.

Like Bartók's valedictory *Concerto for Orchestra*, which opened the season, Rachmaninoff's final *Symphonic Dances* explores new colors, finds grooves, and recapitulates moments from his musical life. Bay and the orchestra feasted on the sumptuous colors and motives, missing few opportunities to exult in what stands as the last monument of 19th-century romanticism.

– Jerry Young

## Litera

BY RIC WILLIAMS

### WRITING/BOOK GROUPS

**AUSTIN ZINE LIBRARY LOOKING FOR VOLUNTEERS** Come down to the Austin Zine Library on the Eastside and help look after 2,000 zines. Volunteers will help organize zines, facilitate check-ins (and outs), and generally watch over the place. They also need help passing out fliers and pamphlets around town. E-mail Josh for more: [austinzinelibrary@yahoo.com](mailto:austinzinelibrary@yahoo.com).

**FAERIE WARS** by Herbie Brennan will be discussed to begin the Spring 2005 Wired for Youth series of discussions for students ages 12-17. *Thu., Jan. 27, 5pm: Milwood Branch, 12500 Amherst, 339-2355. Mon., Jan. 31, 5pm: Little Walnut Creek Branch, 835 W. Rundberg, 836-8975*

**THE CLASSICS BOOK GROUP** takes on Diana Gabaldon's *Outlander*. *Thu., Jan. 27, 7pm. Barnes & Noble South, 5601 Brodie, 892-3493.*

**TRAVIS AUDUBON NATURE BOOK GROUP** bird-dogs *John James Audubon: The Making of an American* by Pulitzer prize-winner Richard Rhodes. *Thu., Jan. 27, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.*

### READINGS, SIGNINGS, AND PERFORMANCES

**SPRING READINGS AT TSU.** Texas State's MFA graduate students in Creative Writing read from their poetry and fiction. *Wed., Feb. 2, 5pm. Southwestern Writers Collection, Alkek Library 7th Floor, Texas State University in San Marcos, 512/245-2313. Free. www.swtc.tstate.edu*

**JIM WALLIS** discusses his *Why the Right Gets It Wrong and the Left Doesn't Get It*, a book that

argues that moral values are pro-justice, pro-peace, pro-environment, pro-equality; that, indeed, would Jesus promote tax breaks for the rich, perpetual war, and hate as family values? I heard him on "Fresh Air" last week and he was an articulate voice of faith speaking to the skewed Christian values of Bush and those who forget that Jesus spoke for the poor, that his greatest philosophical statements were to love thine enemy and to turn the other cheek. What part of Christian love advocates state murder? Who would Jesus bomb? Who would Jesus deny health care so he could build another bomber? What part of God's beauty would he desecrate for a few more bucks in Exxon/Mobile's pockets? Asserting Christian values and practicing them seem to be as difficult for Mr. Bush as speaking unmangled English. Why doesn't the left point out and hammer on these huge discrepancies? Go. Mr. Wallis, go. *Wed., Feb. 2, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.*

**POETRY ON THE PLAZA** features Glamour and Grammar, a reading complementary to the Ransom Center's exhibits "Shooting Stars: The Golden Age of Hollywood Portraiture, 1925-1950" and "Fashioning Celebrity: Photographs of George Platt Lynes." Speakers include Sabrina Barton, independent film critic; Tom Cable, noted linguist and historian of language, UT English Department; Stacy Wolf, UT Theater Department; Matt Radford, associate director of Actors from the London Stage. *Wed., Feb. 2, noon. Harry Ransom Center, 300 W. 21st, 471-8944. Free. www.hrc.utexas.edu.*

**LIZ TOPP** teamed up with her mother, Carol Livoti, a seasoned gynecologist, to demystify the female reproductive system in their book *Vaginas: An Owner's Manual*. *Mon., Jan. 31, 7pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.*

**ALTON BROWN**, author and TV host, presents recipes from his latest book, *I'm Just Here for More Food: Food x Mixing + Heat = Baking*. *Sun., Jan. 30, 3pm. BookPeople, 603 N. Lamar, 472-5050. www.bookpeople.com.*

**DEBBIE ROSAS AND CARLOS ROSAS** present their *The Nia Technique: The High-Powered*



# New Works by Liz and Maurice Treviño

Camp Fig, through Feb. 12

Like a French film, everyone dies in the end. Painters Liz and Maurice Treviño seem aligned with this premise. In their own words, this husband-and-wife team, who have been showing regularly in San Antonio since 2001, are on "an endless search for the 'coolest' image with the 'saddest' title." For their first Austin solo show, they've made four large, vampy, poster-art-influenced paintings, ranging from 4 feet by 6 feet to 6 feet by 8 feet. Is the title *Vultures Ate My Baby's Heart* sad enough for you?

Perhaps oddly, I don't find this show depressing. It's too specific, sharp, and clean to be morose. The couple's dramatic, simple compositions are reminiscent of vintage pulp, fantasy, and propaganda posters, and show an obvious nod to Sixties Pop Art. Camp Fig counselor Josh Rios says, "Despite their influence by the Pop movement, they have stayed away from the clinical, ironic mirroring of contemporary culture and instead chosen to use this imagery and style as a springboard for a very personal type of expression. With each set of paintings they have reduced and distilled the imagery into this current manifestation which is very singular and elegant."

Indeed, the show has an idealized sentimentality that is unique and bold. The set was painted specifically to fit the gallery space, and all four paintings use the same color palette: gloss black, white, tan, yellow, and blood red. Liz, a UT-San Antonio printmaking major, and Maurice, a UT-SA painting major, make all of their thrilling content decisions together. They photograph friends or each other as source material, then agree on the design as a team. Maurice draws all the imagery free hand, with his thick and thin linear style.

Then they finish the smooth surface together. Their work is extremely consistent. The compositions are structured the way a printer would: flat. They would translate well to four-color offset printing.

Rios notes, "One thing that is particularly nagging about their work is how they choose to render the darkness of the world. They don't tackle it in the way that most painters would, allowing the visceral sensation that radiates from the marks or splatters or gashes on the canvas to tell the story. Instead, they render their images in precise commercial tones and lines that seem more hopeless than any feral sloppiness could ever dream of being." He feels strongly that portraying violence sincerely, as in *Untitled (Hands and Razor)*, is an important unadorned social statement. "The distancing that we put on [violence and death] via the commercial ad world is much worse [than real physical violence] because it speaks to our inability to connect, which is why we



can easily bomb without remorse; we are too busy buying teeth-whitening products or Febreze." There is an interesting ethical conundrum in these comments, which I greatly prefer to actually running from bullets. The Treviños offer their own custom brand of desensitizing; they call attention to the daily torment of our emotional lives.

These paintings are crisp demonstrations of emotional vulnerability. They are more akin to Roy Lichtenstein than Andy Warhol. I like the tragic quality to these pieces. With them, the Treviños stake a claim on that part of your brain that can't turn away from a horror film.

– Rachel Koper

**WALLY WORKMAN** Will Klemm's annual show of numerous pastel landscapes is here. *Through Jan. 31. 1202-B W. Sixth, 472-7428.*

**DIAZ GALLERY** Christopher Fitzgerald's 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. (Jacqueline May) Closing reception: *Fri., Jan. 28, 7-10pm. Exhibit: Through Jan. 31. 3507 S. First, 444-0013. www.diazgallery.com.*

## 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. www.amoa.org.*

**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 demonstra-

tions. *1608 S. Congress, 916-4527.*

[www.austinarthglass.com](http://www.austinarthglass.com).

**BETH MCELHANEY GALLERY** New works of original handmade beaded jewelry by Beth McElhaneay, created from freshwater pearls, contemporary glass, semiprecious 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.*

**CALZADILLA STUDIO GALLERY** is now open for viewing by appointment, featuring the colorful works of, yes, Rick Calzadilla. *801 W. 17th, 567-3361.*

**CAMP FIG** hosts work by Liz and Maurice Treviño, two San Antonio-based artists that work collaboratively on large-scale, pop-influenced paintings. *Through Feb. 12. 305-B E. Fifth, 698-0327.*

**CONCORDIA UNIVERSITY** is presenting "Visions Unveiled," an exhibit of works by art-scene veteran Amy Lindsay-Joynt. Layers of black-and-white paint and other materials are applied so that the tones are layered but not mixed, creating a delicate sfumato atmosphere in these intriguing wall-hung pieces. On display in Hirschi Gallery. *3400 N. I-35, 486-1164.*

**CORONADO STUDIOS** The Serie Project, a non-profit 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.*

**DAVIS GALLERY** Austin expatriate Sandra Langston is visiting from Italy to bring us her latest artworks, including narrative paintings and prints. *Through Feb. 26. 837 W. 12th, 477-4929.*

**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.*

**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.*

**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.*

**FLATBED PRESS** "Juan Garcia: Finding That Place You Thought Was Forgotten." In colorful etchings, lithographs, and monotypes, Juan Garcia explores how memory functions in our waking life. *Through Feb. 26. 2830 E. MLK, 477-9328.*

**FRANÇOIS PHOTOGRAPHY GALLERY** presents the photographic work of Kim François. *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: underwater, fashion, vintage, and erotic photo-

tography. *606½ 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 Muñoz Ordoqui, and some never-before-seen works from the series "Low Tide." *Through February. 2832 E. MLK, 472-1219. www.medaid.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." *Through March 27. 300 W. 21st, 471-8944. www.lib.utexas.edu/Libs/HRC/HRHRC.*

**IDEA GALLERY** Now showing here are the excellent works of two artists, Kim Gaul and Tamara Tamson, alongside a literary work by writer Joe O'Connell. These lovely, fascinating contemporary artworks are the result of the gallery's residency program, and make it worth seeking out the space. *Through Feb. 8. 701 Tillery, 472-3349. www.idea-art.org.*

**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 15 artists from the State of Veracruz, Mexico. *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.*

**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: Through March 10. 714 Congress #200, 494-9440.*

**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.roadhouse relics.com.*

**SOUTH AUSTIN MUSEUM OF POPULAR CULTURE** Artist, musician, comedian, and actor KerryAWN is featured. Come on by and see the music posters, vintage photographs, and wonderful paintings. *Through Feb. 27. 1516-B S. Lamar, 440-8318. www.awhq.com/austintatious.*

**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.*

**YARD DOG** presents "Some Birds," an exhibit of painted, embroidered, carved, and constructed images of birds, by artists including Jenny Hart, Jon Langford, Paco Felici, Mose Toller, Casey McGlynn, Ike Morgan, Isaac Smith, Jod Fair, and more. *Through Feb. 28. 1510 S. Congress, 912-1613.*

## SPACES

**CREATIVE ARTS SOCIETY** The organization's first show of the new year will be at Chase Bank. *Through March 6. 700 Lavaca.*

**THE NEW AUSTIN JAVA CAFE** presents Polaroid and emulsion transfer photography by Austin artist Pauline Walsh Jacobson. *Through March 2.*

**NAKED SINGULARITY** New works by Trent Tate are now featured in a residential salon called the Looking Room. *Through Feb. 7. www.thelookingroom.50megs.com.*

**CARR-AMERICA BUILDING** Fred Campillo presents his paintings on the seventh floor. *Through April 9.*

**1920S CLUB** is hosting the photography of Tommie Ortega. *Through Jan. 31. 918 Congress, 479-7979.*

**TALKFEST** Check out your favorite disembodied radio talk show hosts in the flesh! Local speakers

include Mark Caesar, Ed Clements, Sgt. Sam Cox, and Jeff Ward. Sat., Jan. 29, 8am-6pm. 505 E. Cesar Chavez, 476-5461, 478-0098. Free. [www.klbf.com](http://www.klbf.com).

**AUSTIN JAVA** celebrates the grand opening of its new location with an opening reception of the work of photographer/fine artist Rama Tiru. Through Feb. 5. 1206 Parkway, 476-1829; 1608 Barton Springs Rd., 482-9450. [www.ramatiru.com](http://www.ramatiru.com).

**CURRA'S GRILL** is hosting a display of Carnaval Brasileiro posters by Guy Juke, Frank Kozik, Micael Priest, A.J. Garces, Jota Borges, and Redi. Through Feb. 8. 6801 Burnet Rd., 451-2560; 614 E. Oltorf, 444-0012; 6801 Burnet Rd., 451-2560. [www.currasgrill.com](http://www.currasgrill.com).

**DESIGN CENTER** joins together with Texas Folklife Resources to present "Sing! It Takes Time to Put the Power to the Notes," a display of photographs by Lisa Hardaway. Jan. 28-Feb. 28. 3601-C S. Congress, 693-0562.

**FLIGHTPATH COFFEE HOUSE** The paintings of Lou Ann Bardash have now come in for a landing at Flightpath; anticipate turbulence. Jan. 30-Feb. 24. 5011 Duval St., 458-4472.

**HALCYON** presents new paintings by Timothy Raines. Reception: Thu., Jan. 27, 7pm. Exhibit: Through March 6. 218 W. Fourth, 472-9637. [www.timothyraines.com](http://www.timothyraines.com).

**MANUEL'S** presents photographer Les Warren's "Impressions of Mexico," in which the nomadic professional has captured vibrant portions of Real de Catorce and Tepoztlan. Reception: Wed., Feb. 23, 5-7pm. Exhibit: Through Feb. 28. 310 Congress, 472-7555. [www.cityartlink.com](http://www.cityartlink.com).

**MOJO'S DAILY GRIND** "City Spaces" features new paintings and drawings by Chris Chappell. Reception: Sat., Jan. 29, 6-10pm. Exhibit: Through Feb. 28. 2714 Guadalupe, 477-6656. [www.mojosdailygrind.com](http://www.mojosdailygrind.com).

**PARADISE CAFE** hosts watercolors and manipulated Polaroids with ocean and beach themes by Pauline Walsh Jacobson. Through Feb. 12. 401 E. Sixth, 476-5667.

**PROGRESS COFFEE** Paintings by Mauricio Cremer. Through Feb. 18. 500 San Marcos, 493-0963. [www.progresscoffee.com](http://www.progresscoffee.com).

## 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](http://www.octopusclub.org).

**DRAWING REVIEW AT ARTHOUSE** Texas-based artists are being offered the unique chance to schedule a portfolio review with one of the most internationally acclaimed art institutions dedicated to the medium of drawing. Luis Camnitzer, a curator at the Drawing Center, NYC, will conduct up to six appointments with artists each day. Tue.-Thu., Feb. 1-3, 10am-3pm. 700 Congress, 453-5312.

**AMERICANS FOR THE ARTS ANNUAL CONFERENCE** and the Public Art Network Pre-Conference will be coming up in June. Arts professionals from all over the nation will experience Austin and discuss issues of importance to arts communities. Scholarship opportunities are available. Application Deadline: March 25. [www.americansforthearts.org/LeadingTheCharge](http://www.americansforthearts.org/LeadingTheCharge).

**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](http://www.womenandtheirwork.org/callfor.htm).

# The Art School

## Spring 2005



Eve Larson, detail of *The Lady in Red*, oil on canvas, 28" x 18"

## ADULTS

Drawing · Collage ·

Ceramics · Painting

(Landscape, Botanical,

Portrait, Figure) · Art Basics · Children's Book Illustration · Photography ·

Mosaics · Pastels · Sculpture · Clay · Faux Finishes · Calligraphy · Papermaking ·

Bookbinding · Printmaking · Garden Design · Knitting · North Austin Studio Tour ·

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**Art-Related Book Discussions** *The Lady and the Unicorn* · *The Da Vinci Code Revisited* · *The Girl in Hyacinth Blue*

**Film Discussions** Meet new people who also love film.

**Visiting Artists' Workshops** Lynda Young Kaffie and Ginger Geyer · Keiji Shinohara · Margo Sawyer

## CHILDREN & TEENS

**Ages 4-12** Paint/Draw/Sculpt · Art Cart · Space Voyagers · Clay · Drawing · Painting · Cartooning · Home School Art · Art After School · Sunday Parent/Child Workshops

**Ages 13-17** Drawing · Painting · Urban Photography

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movie's central relationship is between Frankie Dunn (Eastwood), a grizzled manager/trainer who owns a run-down gym for wayward pugilists, and Maggie (Swank), the determined young fighter he reluctantly agrees to show the ropes. The dynamic between these two is initially a comic one – he plays the crotchety old man to the hilt, while her eager pupil appears oblivious to his act – but in their mutual loneliness, a tender father/daughter bond forged in devotion and loyalty eventually develops. And so when the film executes an out-of-nowhere left hook and takes the narrative in a different direction, you can't help but feel betrayed by Eastwood and screenwriter Paul Haggis for undermining expectations about how this will all turn out. From this point on, *Million Dollar Baby* transcends the rules of the genre and shows us, with an unvarnished simplicity, how human beings struggle to come to terms with the unthinkable. The three principals – Eastwood, Swank, and Freeman, who narrates the film in the role of an ex-prizefighter who long ago missed his chance at greatness

– give as natural and honest performances as you're likely to see in a long time. They (and Swank in particular) inhabit these characters to the point that you no longer see the actors playing their parts. Swank finally shows us that her turn in *Boys Don't Cry* wasn't a once-in-a-lifetime fluke, while Freeman's lovely performance fits this glorious actor like a glove. (Isn't it time that he finally won an Oscar?) As for Eastwood? Well, his portrayal of a regretful man who opens his heart in an act of self-redemption is the best thing he's ever done, bar none. For years, Eastwood's acting technique emphasized the enigmatic and inscrutable to the point of near-caricature, but now he's eliciting exemplary performances as a matter of course from everyone in his films, including himself. In keeping with his performance in *Million Dollar Baby*, Eastwood's confident direction doesn't try to wow you with the bells and whistles that have come to dominate so many directorial visions. Watching how he structures shots, directs actors, and paces scenes, you're struck – no, awed – by the economy and assuredness of everything he does. Unlike other filmmakers in the autumn or winter of their careers, Eastwood doesn't seem content to rest on his laurels and give his audiences the tried and the true. For that reason, among many others, he and *Million Dollar Baby* are true champions.

★★★★★ Alamo Drafthouse Lake Creek, Tinseltown South, Highland, Tinseltown North, Gateway, Westgate, AMC Barton Creek Square, Alamo Drafthouse Village

– Steve Davis

## Openings

*Alone in the Dark* (R)  
*Hide and Seek* (R)  
*Million Dollar Baby* (PG-13)

## 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

to pull the hair-raiser strings fairly well for the first two acts, as Emily mopes around the house with a creepy smile and bad attitude straight out of *The Bad Seed*, drawing pictures of people dying and shadowy black figures emerging from her closet, as De Niro putters around the almost-empty manse looking as pained as if he'd stepped on a kitty skull. It all falls apart at the end, however, and in such a loud and abrasive way that it makes Brian De Palma's *Raising Cain* look like a model of restraint. Polson's point (working from a script by Ari Scholssberg) seems to be that kids are never as creepy as their parentage, which fits snugly with my theory that watching Robert De Niro as a doting dad will forever be overshadowed by our collective mental image of him as Travis Bickle. Hardly a fate worse than death for an actor (that would be being remembered as Fearless Leader from *The Adventures of Rocky & Bullwinkle*), but fateful nonetheless.

– Marc Savlov

★ Highland, Tinseltown South, Alamo Drafthouse Lake Creek, Tinseltown North, Round Rock, Gateway, Westgate, AMC Barton Creek Square

## SPIKE & MIKE'S SICK & TWISTED FESTIVAL OF ANIMATION 2005

D: *Various*. (NR)

Has it really been 15 years since Craig "Spike" Decker and the late Mike Gribble initiated this surprisingly durable cavalcade of objectionable animations and crass anti-commercialism? It has, but what's most remarkable about their annual parade of gag-reflex-inducing animations isn't that it's still around, but that it's maintained a stubborn sort of unflappable continuity, marked by occasional stumbles into the realm of genius. In the past, Spike & Mike has played host to, or discovered, the work of *Beavis and Butt-head's* Mike Judge, *The Powerpuff Girls'* Craig McCracken (whose "No Neck Joe" is an inexplicable perennial audience favorite, again), Bill Plympton, and the semilegendary Don Hertzfeldt, who's currently debuting his epic new short at

horrific nightmare vision than the misguided Bo Welch/Mike Myers missile of sorrow *The Cat in the Hat*, but I'm here to tell you that you'd be wrong. Fanning, whose impossibly deep, vertiginous peepers rival those of any animé character you'd care to name for sheer orb'd wonder, is perhaps too young to pick on just yet, but her turn in *Hide and Seek*, a psychological thriller that dangles over the precipitous edge of awfulness a full 90 minutes before toppling into that abyss with the resounding clatter of Robert De Niro's ham-on-rye overacting, is just inches away from Halloween playacting throughout. De Niro is NYC-based child psychologist David Calloway, who moves himself and daughter Emily (Fanning) to the wooded hills of upstate New York after the suicide of his wife sends the traumatized tot to Bedlam with a permanent thousand-yard stare. Once there, however, surrounded by dead foliage and neighbors who seem just a tad off their sell-by date

themselves, Emily begins spending her down time with invisible friend Charlie, who may or may not be the source of all the latent rage in the house. Bad things happen in rapid succession, as David's co-worker Elisabeth Shue quickly surmises, and eventually there's blood all over the bathroom. Again. Fanning, to her credit, makes a fine lunatic: part Victorian china doll, part Dennis Hopper circa 1972. If they ever make a live-action version of pop culture gothling Emily the Strange, she's the one to call, too: Her black-rimmed sockets practically scream *Harmed & Dangerous*. Director Polson helmed the equally oddball *Swimfan* a while back, another psychological rattletrap that never bothered to fine tune its lunatic underpinnings. *Hide and Seek* is a more ambitious affair, chockablock with weird moments that leave you thinking that this – maybe, perhaps, probably not – could be a keeper. He manages

## Million Dollar Baby

D: Clint Eastwood; with Clint Eastwood, Hilary Swank, Morgan Freeman, Jay Baruchel, Mike Colter, Lucia Rijker, Brian F. O'Byrne. (PG-13, 137 min.)

There shouldn't be any question about whether Clint Eastwood has earned his place in the pantheon of American cinema. Until the last decade or so, the mention of his name first summoned a visualization of a film icon: the squinting loner wandering the barren landscapes of the Old West or a renegade cop dispensing his own brand of justice in the lawless streets of a modern-day frontier town. Though he has directed films since the early 1970s – some of them pretty good (*The Outlaw Josey Wales*, *Pale Rider*, and *Bird*, to name a few) – he's always been perceived as an actor first and a filmmaker second. That, however, has all changed. Over the years, Eastwood has become the consummate filmmaker, an artist of uncompromising integrity with few equals in a profession seemingly more interested in computer-generated imaging than the depth of human experience. While that may be a lofty description of someone who's made a movie career as a man of few words, you need only consider Eastwood's directorial work in *Unforgiven*, *The Bridges of Madison County*, *Mystic River*, and now *Million Dollar Baby* to appreciate the truth of the statement. On the surface, the underdog theme in *Million Dollar Baby* is a familiar one, the notable difference being that this time the story is set in the unfamiliar world of female boxing. The

## New Reviews

### ALONE IN THE DARK

D: Uwe Boll; with Christian Slater, Tara Reid, Stephen Dorff, Will Sanderson. (R, 96 min.)

Not reviewed at press time. German cult filmmaker Uwe Boll directs this American horror film about a detective investigating a case of the paranormal. The film is based on a video game. – Marjorie Baumgarten  
 Metropolitan, CM Barton Creek, Highland, Tinseltown North, Gateway, Lakeline

### HIDE AND SEEK

D: John Polson; with Robert De Niro, Dakota Fanning, Famke Janssen, Elisabeth Shue, Amy Irving, Dylan Baker, Melissa Leo. (R, 105 min.)

You might have thought it impossible that 9-year-old trouper Dakota Fanning could, at such a tender young age, appear in a more

Sundance. Hertzfeldt, most of all, embodies the Spike & Mike ethos of comedy + tragedy = better comedy. That animator's simple stick-figure drawings maintain an almost existential air of self-knowledge and despair that approaches the Kafkaesque in sheer, mundane dread. Check out his glorious "Oh, L'amour" if you don't believe me, or, better yet, catch his thus-far masterpiece "Rejected," which is back this year and remains the smart, angsty highlight of the show. That said, Spike & Mike has always been a hit-or-miss anthology program, with wildly unfunny bits bookended by more interesting examples of what mad, bad, dangerous-to-know animators get up to when they're not dreaming Pixar dreams or wondering how to pay the rent this month. This year is no different, which is in itself a strangely comforting thought, with three or four genuinely brilliant pieces surrounded by various examples of puerile fun and juvenile humor that make Judge's MTV work look like the height of intellectual introspection. Notably, Kurt Nellis' "The Boy Who Could Smell the Future," which parodies Fifties-era sci-fi and Red Scare films and clocks in at a brief 90 seconds, is pure, one-gag schtick, lovingly rendered (it's CGI) and abrupt enough to elicit shocked howls of laughter. Then there's this year's pièce de résistance (from France, natch), Arthur de Pins' "The Crab Revolution," a stunningly original little high-contrast black-and-white animation about the woeful fate of seaside crabs that manages to be smart, distressing, and very French all at the same time. Stylistically, it's neither sick nor twisted, but it has a subtle charm all its own. It's unlike anything else on the program this year. Gore is big, and Mondo Media's "Happy Tree Friends" milks the severed tit of sorrow for all it's worth and comes up with no less than three mini-installments of the zany animals-in-jeopardy (with their viscera hanging from trees) school of comedy that give *The Simpsons'* Itchy & Scratchy a run for their entrails. Is it comedy? Or *grand guignol*? Does it matter? Not really: Dead cute things are always funny. Then there are the also-rans, like Bill Plympton's "Crazy Cock," from his film *Hair High* (which played South by Southwest 2004), a far cry from the animator's great "Plymptoons" days. Toby Grauberger's video game parody "Baby Hunter" feels less like

a comic idea than a demo reel (never a good thing), while Eric Merola's "Fly Boy" leaves you wondering where the Black Flag is. There's no shortage of good animation here, but blood and butts don't necessarily translate into anything you're going to want to screen more than once. Funny animals dying horribly is always, apparently, kickass comedy. — Marc Savlov  
★★★ Alamo Drafthouse Downtown

## 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.)

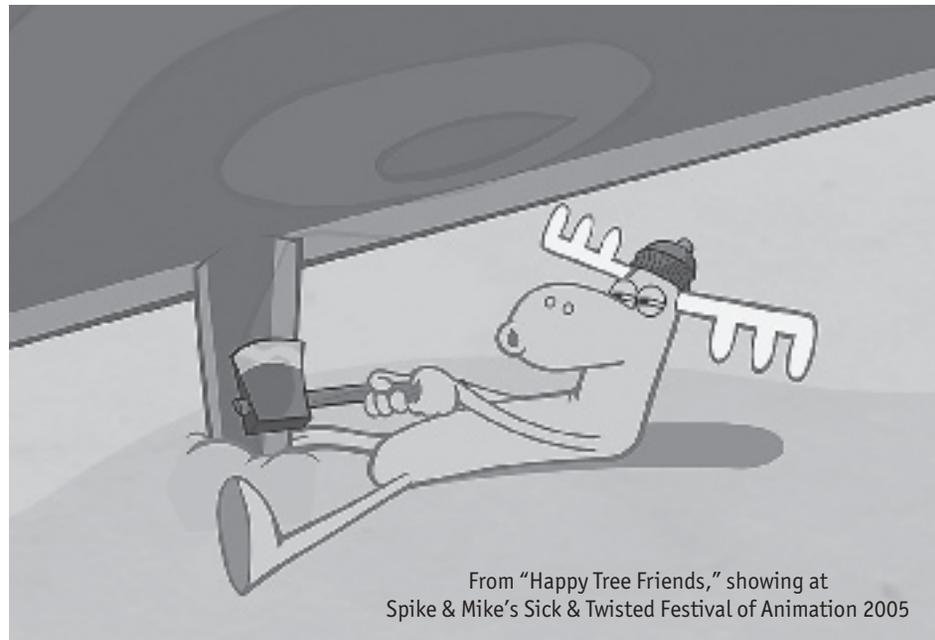
Webber's plodding stage musical comes to the big screen, its relentlessly bombastic score intact with a vengeance. Given the polarizing effect of Webber's work, it is unlikely that the film adaptation will affect any existing opinions about the artistic merits of *The Phantom of the Opera*. It must be 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

★★ Highland, Arbor, Tinseltown North, CM Barton Creek, Metropolitan

### ARE WE THERE YET?

D: Brian Levant; with Ice Cube, Nia Long, Jay Mohr, Aleisha Allen, Philip Daniel Bolden, M.C. Gainey, Henry Simmons, Nichelle Nichols; with the voice of Tracy Morgan. (PG, 92 min.)

Despite a title that practically cries out for disrespect from antsy filmgoers, the new Ice Cube picture (he stars as well as co-produces) is not as bad as it easily could have been. Cube plays a player, the unencumbered Nick, who at first considers Suzanne's (Long) two children (Allen and Bolden) a romantic encumbrance and chooses to remain in what he calls the "friend zone." Eventually, he changes his tune, electing to drive the kids to Canada when Suzanne has to travel to Vancouver. Of course, the car is in shreds before the end of the trip, but along the way everyone has nevertheless learned to love one another. Cube



From "Happy Tree Friends," showing at Spike & Mike's Sick & Twisted Festival of Animation 2005

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**BLADE: TRINITY**  
*D: David S. Goyer; with Wesley Snipes, Kris Kristofferson, Jessica Biel, Ryan Reynolds.* (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 (Purcell). With his chiseled jaw, wide-set eyes, and prominent brow, Purcell is hopelessly miscast, exuding none of the iconic fear and loathing of the prime exsanguinator should. When Blade (Snipes) finds himself framed by his nemeses for offing innocent humans, the fearless vampire killer is drawn into an elaborate plot mainlined by indie film icon Parker Posey. Director Goyer strips down this sequel to the bare bones as far as style and substance, resulting in a choppy mélange of straight-to-video editing and a surfeit of disintegration effects. Even Blade looks more pissed-off than usual, which is saying a lot. (12/10/04) — Marc Savlov

★ Tinseltown South

★ **BUKOWSKI: BORN INTO THIS**  
*D: John Dullaghan.* (NR, 130 min.)

Everybody goes through a Bukowski phase but the poet was, as the title of Dullaghan's evocative, exhaustive documentary says, born into it. He could no more escape palookaville than he could stop writing. Dullaghan has cobbled together a remarkable collection of previously filmed material. Bukowski 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. Celebrity fans are on hand — Sean Penn, Bono, Tom Waits, Harry Dean Stanton — 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. (01/14/05) — Marc Savlov

★★★★ Dobie

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★ **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 screenwriting skills, it runs to the front of the frame and stays there throughout. (11/05/04) – *Marc Savlov*  
 ★★★★★ Tinseltown North, Tinseltown South, 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

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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 re-creating the novels' distinct tone of dark, darker, darkest. There's no sunning 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, Tinseltown North, Lakeline, AMC Barton Creek Square, Westgate

★ **THE LIFE AQUATIC WITH STEVE ZISSOU**

D: Wes Anderson; with Bill Murray, Owen Wilson, Kate Blanchett, Anjelica Huston, Willem Dafoe, Jeff Goldblum, Michael Gambon, Noah Taylor, Bud Cort, Seu Jorge, Robyn Cohen, Waris Ahluwalia, Niels Koizumi. (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 popeyed boy's fantasy of adven-

**Imelda**

**Imelda (2004)** D: Ramona S. Diaz. (NR, 103 min.) **Texas Documentary Tour.** Billed as a "behind the shoes" look at Imelda Marcos, this fascinating portrait provides unprecedented access to the former first lady of the Philippines. Although gracious during the filming, Marcos changed her mind about the film once it was completed and tried to halt its distribution. Former UT film professor Diaz shows us aspects of the woman we have never seen before. (See p.58 of this week's Screens section for an interview with Diaz, who will be present following the screening for a Q&A.) The Texas Documentary Tour is co-sponsored by the Austin Film Society, the UT Department of RTF, *The Austin Chronicle*, and Time Warner Cable. @Alamo Draffhouse Village, 7pm; \$6 general admission, \$4 for students and members of AFS; members may reserve online at [www.austinfilm.org](http://www.austinfilm.org).



ture 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, Alamo Draffhouse Village, Dobie, Arbor, CM Barton Creek, Westgate, Lakeline

**MEET THE FOCKERS**

D: Jay Roach; with Robert De Niro, Ben Stiller, Dustin Hoffman, Barbra Streisand, Blythe Danner, Teri Polo, Owen Wilson, Spencer Pickren, Bradley Pickren. (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 Draffhouse Village, AMC Barton Creek Square, Round Rock, 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 nonexistent) 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  
 ★ Gateway, 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, Vincent Cassel, Shaobo Qin, Eddie Izzard. (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 weeks' 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, Tinseltown South, AMC Barton Creek Square, Alamo Draffhouse Lake Creek, Tinseltown North

**RACING STRIPES**

D: Frederik Du Chau; with Bruce Greenwood, Hayden Panettiere, Wendie Malick, M. Emmet Walsh, Gary Bullock, Caspar Poync; 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 partially 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. As the voice of the grownup Stripes, 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. (01/14/05) — Marjorie Baumgarten

🐾 AMC Barton Creek Square, Round Rock, Highland, Westgate, Tinseltown North, Gateway, Lakeline, Tinseltown South

★ **RAY**

D: Taylor Hackford; with Jamie Foxx, Kerry Washington, Regina King, Clifton Powell, Harry J. Lennix, Bokeem Woodbine, Aunjanue Ellis, Sharon Warren, C.J. Sanders, Curtis Armstrong, Richard Schiff, Larenz Tate. (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

★★★ CM Barton Creek, Tinseltown South, Gateway

★ **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 Draffhouse Lake Creek, Metropolitan, Dobie, Tinseltown North, Westgate

**SPANGLISH**

D: James L. Brooks; with Adam Sandler, Téa Leoni, Paz Vega, Cloris Leachman, Shelbie Bruce, Sarah Steele. (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

★ Tinseltown South, Gateway

**THE SPONGEBOB SQUAREPANTS MOVIE**

D: Stephen Hillenborg; with the voices of Tom Kenny, Rodger Bumpass, Bill Fagerbakke, Alec Baldwin, Scarlett Johansson. (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 many others). 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"



Vera Drake

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

★★ Millennium, Tinseltown South

★ **VERA DRAKE**

D: Mike Leigh; with Imelda Staunton, Richard Graham, Eddie Marsan, Anna Keaveney, Alex Kelly, Daniel Mays, Philip Davis. (R, 125 min.)

With this period piece set in 1950 London, British filmmaker Mike Leigh delivers his best picture in some time, and with it seemingly aims to provoke conversation about abortion. Vera Drake (Staunton), a cleaning woman and mother, always has time for the less fortunate. Vera seems to have little to offer them other than her dogged cheeriness, emptying bedpans, and offering a spot of tea. "Putting the kettle on" — for sterilizing tools, not for tea — is, in fact, the first thing she does when she comes to women's apartments to perform abortions (for which she accepts no payment). Eventually, it all unravels, and the full force of the medical profession and the law come down on Vera. Vera's curious personality and quiet sideline keep our attention throughout the first part of the film, while the latter half grows increasingly dreary and bleak. It is dreary to consider, but the issue of abortion is on the front burner again, and *Vera Drake* is a whistling kettle. (01/21/05) — Marjorie Baumgarten

★★★★ Arbor

**A VERY LONG ENGAGEMENT**

D: Jean-Pierre Jeunet; with Audrey Tautou, Gaspard Ulliel, Jean-Pierre Becker, Dominique Bettenfeld, Clovis Cornillac, Marion Cotillard, Jean-Pierre Darroussin, Julie Depardieu. (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

**WHITE NOISE**

D: Geoffrey Sax; with Michael Keaton, Deborah Kara Unger, Ian McNeice, Chandra West, Sarah Strange, Nicholas Elia, Keegan Connor Tracy, Amber Rothwell. (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 rigmarole 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. Snazzy cinematography aside, *White Noise* is little more than a droning nonsensical buzz that makes even less sense at its end than it does at its beginning. (01/07/05) — Marc Savlov

★ Round Rock, Lakeline, Tinseltown North, CM Barton Creek, Gateway, 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. The primary problem with *The Woodsman* 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. 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, but we're willing to go along because we expect to learn something about what makes this child molester tick. However, this psychological drama has no psychology to share. (01/14/05) — Marjorie Baumgarten

★★★ AMC Barton Creek Square

**THE WORK AND THE GLORY**

D: Russell Holt; with Alexander Carroll, Eric Johnson, Tiffany Dupont, Sam Hennings, Brenda Strong, Jonathan Scarfe, Brighton Hertzford. (PG, 108 min.)

Not reviewed at press time. This film is based on the first volume in *The Work and the Glory* series of novels, penned by LDS Church general authority Gerald N. Lund. The movie uses actual church history as the background for fictional narratives and characters. Set in the 1820s, *The Work and the Glory* is told from the perspective of the Steeds, a family of farmers who move from Vermont to Palmyra, N.Y. (01/21/05) — Marjorie Baumgarten

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**Rivers and Tides (2003)** @AMOA, 10:30am, 12, 1:30, 3, 4:30pm; \$5, \$4 seniors/students; Tuesday, \$1. (See Thu., 1/27)

**The Big Red One: The Restoration (2004)** @Alamo Drafthouse Village, 12:15pm. (See Thu., 1/27)

**The Price of Forgiveness (2002)**  
D: Mousour Sora Wade; with Gora Seck, Hubert Koundé, Rokhaya Niang. (NR, 90 min.) **Austin Film Society: Taking Over the Cameras - Post-Colonial, Sub-Saharan African Cinema.** A fog descends over a fishing village in Senegal, where two men are competing for the love of the same woman. The film is full of sumptuous visual textures. @Alamo Drafthouse Downtown, 7pm; AFS members free, \$4 general admission (online reservations at [www.austinfilm.org](http://www.austinfilm.org)).

**WEDNESDAY 02**

**Imelda (2004)** See p.92.

**Kill Bill: Vols. 1 and 2 (Double Bill)**  
D: Quentin Tarantino; with Uma Thurman, David Carradine. (R) It's an Uma twofer as Tarantino's Bride crosses the threshold into kung fu glory. Weather permitting. @Spider House, 9pm; free.

**Paradise Lost Two: Revelations (2000)**  
D: Joe Berlinger and Bruce Sinofsky. (NR, 140 min.) A provocative follow-up to 1996's *Paradise Lost: The Child Murders at Robin Hood Hills*, a disturbing documentary about three teenagers who were convicted of brutally murdering three second-graders in Memphis, Ark. (\*) @Beerland, 7pm; free.

**Rivers and Tides (2003)** @AMOA, 10:30am, 12, 1:30, 3, 4:30pm; \$5, \$4 seniors/students; Tuesday, \$1. (See Thu., 1/27)

**Son of Blob (1972)** D: Larry Hagman; with Robert Walker Jr., Gwynne Gilford, Richard Stahl, Richard Webb, Godfrey Cambridge, Carol Lynley. (PG, 91 min.) **Weird Wednesdays.** Before he was J.R., Larry Hagman directed this comic horror movie about a scientist whose wife defrosts the blob he brought back from the North Pole. @Alamo Drafthouse Downtown, 12mid; free.

**The Big Red One: The Restoration (2004)** @Alamo Drafthouse Village, 12:15pm. (See Thu., 1/27)

**THURSDAY 03**

**Brother's Keeper (1992)** D: Joe Berlinger and Bruce Sinofsky. (R, 104 min.) This documentary is about the unlikely subjects: an alleged mercy killing between a pair of barely socialized, virtually illiterate, unkempt, unhygienic, slow-witted, never-married bachelors. Weather permitting. (\*) @Spider House, 9pm; free.

**Rivers and Tides (2003)** @AMOA, 10:30am, 12, 1:30, 3, 4:30, 6pm; \$5, \$4 seniors/students; Tuesday, \$1. (See Thu., 1/27)

**The Big Red One: The Restoration (2004)** @Alamo Drafthouse Village, 12:15pm. (See Thu., 01/27)

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**PHANTOM OF THE OPERA** \*\* (PG13)  
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**ARE WE THERE YET?** \*\* (PG)  
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**ASSAULT ON PRECINCT 13** \*\* (R)  
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**COACH CARTER** (PG13)  
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**RACING STRIPES** (PG)  
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## Cex EMO'S, FRIDAY 28

Riyan Kidwell's identity crisis has been well documented and well orchestrated. As Cex, he's jumped from Baltimore to Oakland to Chicago, bringing with him a suitcase full of hip-hop, electronic, and his last album, *Being Riddden*. He's not sure whether to be the wisecracking asshole who steals your girl or the introspective suburban kid with a mic and a dream. Weather (ex-members of Milemarker and Kill Sadie) and lo-fi orch-poppers Aloha open.

— Audra Schroeder

## Ozomatli PARAMOUNT THEATRE, SATURDAY 29

If only actor Jason Patric could parlay his own Sixth Street arrest into revolutionary momentum for his cause. The police state is certainly upon us, and L.A.'s Ozomatli resists it with every fiber. Latin war drums meet beckoning horns as the 10-piece, multiracial band illustrates the merit of activism in music. Still touring 2004's *Street Signs*, Ozo adds Middle Eastern to their dance mix of salsa, cumbia, hip-hop, rock, and reggae.

— Robert Gabriel



## Luna

### LA ZONA ROSA, FRIDAY 28

Saying adieu to Luna might be the best (fiscal) decision the band's founder Dean Wareham ever made. Touring in support of its gently spectacular final album, *Rendezvous*, Luna has seen quite a healthy turnout.

"As it turns out," Wareham cracks, "breaking up is good for the touring business."

Twelve years is long history to shelve.

"There's no point complaining at this point. It is what it is," he says. "It's more emotional. I don't burst into tears onstage, I just feel more feelings than before."

So do the crowds, apparently.

"The first thing we did was go to Japan, and we saw people in the crowd sobbing," Wareham chuckles.

While breaking up is hard for fans, the ex-Galaxie 500 front-man is looking forward to launching into the unknown. Wareham released a side project with Luna bassist Britta Phillips last year,



and interested parties can rest assured that there will be at least one more of those.

"I don't want to start another rock & roll band, because it's for kids," Wareham scoffs. "I'm thinking about writing a book, although it's just talk at this point. I did a bit of acting, but that's going from the frying pan into the fire."

There's a song in there somewhere; Wareham is sure to find it, band or no. Austin's Dead Whale Tide opens. — Melanie Haupt

## America Is Waiting, Attack Formation, the Arm

### BEERLAND, SATURDAY 29

This fiery festival of local punk rock agitprop is just the ticket for post-inaugural blues. America Is Waiting thrashes about in an amplified, nut-tight variation of pepper-gassed street theatre, seducing the hearts and minds of alien impressionables with sheer gut-bomb force. Noise collective Attack Formation takes a less polemic, more expansive approach, riffing on both Glenn Branca and the Big Boys. While the Arm's self-titled disc was a 2004 standout, their deconstruction of the Fall/Gang of Four axiom is even more potent in the flesh. These Men Are Liars open.

— Greg Beets

## Neville Brothers, Angelique Kidjo

### BASS CONCERT HALL, TUESDAY 1

A living New Orleans music museum, the Nevilles' catalog doesn't need another impressive album. Yet stopping Art, Charles, Aaron, Cyril, and Aaron's son Ivan from making great music is like asking politicians to stop lying. One of '04's best platters, *Walkin' in the Shadow of Life* (Back Porch) is among the most spiritual, politically relevant, and funky things the Nevilles have ever released. Sending this home run clear out of the ballpark is Angelique Kidjo. Previous local gigs by this born-in-Benin Parisian chanteuse featured multihued ballads and multilingual Afro-funk melt-downs. Mardi Gras music, beads, food, and drinks start things off at 7pm. [www.utpac.org](http://www.utpac.org).

— David Lynch



Neville Brothers

## Soundcheck BY DARCI STEVENS



Maynard Ferguson

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*One World Theatre, Friday 28*  
Vintage trumpet lines with nouveau bop.

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*Frank Erwin Center, Friday 28*  
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### OLIVER FUTURE CD RELEASE

*Stubb's, Friday 28*  
The Bear Chronicles EP a grandiose Jarvis Cocker experiment from these locals.

### THE GOOD LOOKS, ROCKLAND EAGLES

*Trophy's, Friday 28*  
Rock & roll of every stripe

with Moonlight Towers and the Black Angels opening.

### AUSTIN LOUNGE LIZARDS' 25TH ANNIVERSARY

*Texas Union Ballroom,  
Saturday 29*

Satire, parody, and belly laughs, with guests Terri Hendrix and Lloyd Maines.

### PONCHO SANCHEZ

*Hogg Auditorium, Saturday 29*

The Latin bandleader and native Texan slaps the congas at UT.

### TUXEDO KILLERS

*Beerland, Sunday 30*

There ain't no party like a Tux Kill party.

### AUSTIN CHRONICLE SONGWRITER'S NIGHT

*Threadgill's World HQ,  
Tuesday 1*

Neil Kaiser hosts a night of song-swapping from Alvin Crow, Joey Thompson, Abi Tapia, Leary Kelly, and more.

### ELIZA GILKYSON

*Cactus Cafe, Thursday 3*

The local folk diva warms up in this first night of a two-night stand.

## Judy Collins ONE WORLD THEATRE, SUNDAY 30

Judy Collins' silvery soprano made her one of the most enduring voices of the Sixties folk scene, and has grown lovelier with each passing decade. What began as sweet balladry developed into the fine craft of interpretation of works from composers like Joni Mitchell and Stephen Sondheim to classic songs such as "Amazing Grace" and "Farewell to Tarwaite." Now in her mid-60s, Collins remains as vibrant and alluring as she is active; last year's *Judy Collins Sings Leonard Cohen* was a gentle return to her folkie roots.

— Margaret Moser

## Eisley, the Elected

### THE PARISH, MONDAY 31

Tonight's show was brought to you by the letter "E," as in, "Eet's about bloody time you kids released an LP!" Eisley realized they weren't getting any younger and finally cut a full-length, *Room Noises* (Warner Bros.). Many songs from the previous EPs, which will soon be extinct, show up on the disc, along with newly concocted, just as fanciful song-tales. Blake Sennett of Rilo Kiley provides support with his side project, the Elected, which provides a nice complement to the headliners' dreamy pop.

— Melanie Haupt



## Cue, Early Day Miners EMO'S, TUESDAY 1

The Austinites in Cue play soothing, emotive violin/piano/guitar crescendos that breed chills and shivers alike. Who needs vocals when strings turn on the waterworks? Somewhat of an Explosions in the Sky with strings, their passionately dark serenades entice even the most emotional rockers. Midwesterners Early Day Miners support, with a touch of Eighties goth that we all know and love, and locals the Glass Family and Chris Brokaw open.

— Darcie Stevens

## Steve Earle & the Dukes

### LA ZONA ROSA, THURSDAY 3

His music has become more political of late, but Steve Earle continues to write great songs. Last year's *The Revolution Starts Now* found the ex-Texan as angry as he's ever been, railing against the current government with a vigor that few can match. His current Dukes, with Eric Ambel on guitar and Will Rigby on drums, have played together for a while now, which means that live they'll amplify Earle's power. Nashville's soulful stunner Allison Moorer opens.

— Jim Caligiuri

## No Idea CD Release

### CHURCH OF THE FRIENDLY GHOST, THURSDAY 3

It's impossible to plan spontaneity, and it can be pretty difficult to gauge what to expect from improvisation. Which is the whole idea of No Idea. Longtime Texan and Charalambides wizard Tom Carter returns from Oakland, Calif., to perform as *Spiderwebs* with guitarist Sandy Ewen of Weird Weeds. Electric guitarist Kurt Newman and percussionist Chris Coghburn, improvisers of the highest degree, also perform at this show, which doubles as a benefit for the upcoming third No Idea Festival and CD documenting last year's anything-goes extravaganza.

— Michael Chamy

## IN-STORES

Friday: The **Yuppie Pricks**, **Hole Punch**, Cheapo Discs, 6pm  
Monday: **Eisley**, Waterloo Records 5pm

live music VENUES ▶ p.100

CLUB LISTINGS + roadshows ▶ p.104

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2-11 SUPER HEAVY GOAT ASS (CD RELEASE)  
THE GUEST, THE VON EHRRIC  
2-12 HONKY, STEVIE TOMBSTONE  
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2-17 AMERITRASH, TRUEPENNY  
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2-18 HANDSOME CHARLIES

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FRI 1.28 **HOBBLE**  
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PUDDING  
8pm: Tia Carrera

SAT 1.29 **SUPLECS** CD RELEASE  
HUNT SALES  
CASTLE SIEGE  
8pm: Floozy

SUN 1.30 **DJ BUTCHER BEAR**

MON 1.31 **ENDO**  
LIX  
9pm: THE JUANITA FAMILY

TUE 2.1 **BLACK JOE LEWIS**  
NICK GINBEY  
SEELA  
7pm: X-Ray

WED 2.2 **THE WHISKEY DECISION**  
AMERICAN VODKA  
MIDORI UMI  
7pm: The Bearded Clam Diggers

UPCOMING SHOWS  
2.3 More Fire, Silvio Dinosaur 2.4 Gull by Association, Ed the Sun  
2.5 Hobbles, Free Range Bastards 2.11 The Spores, The Distractions

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fr 28 **Scott Biram, John Schooley, DJ**  
Mariconda, Boom Chica Boom Girls  
Mr. Lewis & the Funeral 5, Ghostwriter @7

sa 29 **America is Waiting, Attack**  
Formation, The Arm, These Men Are  
Liars, DJ Cozy Kenneth Holland

su 30 **Horse plus Donkey, Dumb**  
Haricuts, I Admit Nothing,  
DJ Ray Valentine & DJ John

mo 31 **Karaoke! no cover 9pm**  
Notorious Al G. solo style 7-9

tu 1 **Assasyn Dynasty,**  
Astronautalis, Meryll, Shirtlifters,  
Watching the Moon  
Stevie Tombstone 7-9

we 2 **Karaoke Apocalypse:**  
Dead Motley Sex Maidens  
screening Paradise Lost 2 @7pm

th 3 **Donya's Two Day Long Birthday Party**  
Magnificent 7 minus 1, e.c.f.a.  
Invincible Czars 7-9

fr 4 **Miss Rae & the Royal Family**  
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Mr. Lewis & the Funeral 5, Ghostwriter @7

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Abi Tapia 9pm



Sat 29  
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Southpaw Jones 9pm

Sun DJ Tomas 5pm ~ Funk Shui 8pm

Tues Erik Hokkanen's Laboratory 8pm

Wed 2 Rokka Tone ~ El Orbits 8pm

thurs 3 Gretchen Philips ~ Jayson Bayles

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sat 5 Tucker Livingston ~ Darin Murphy

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8pm  
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**Mon Jan 31**  
Open Stage II 7:00pm  
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Debbie Train 11 ★ Free Show  
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Jim Scarborough 8pm

**Wed Feb 2**  
Shake Russell &  
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8:30pm

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Special guests ★ Tony Gilkyson & Randy Woods  
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**Mon Feb 7**  
HEM  
special guest  
★ David Mead ★  
8pm

**Tue Feb 8** Mundi  
**Wed Feb 9** Bev Bill C. Wirtz  
**Thur Feb 10** Patty Larkin

**Sun Feb 13**  
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Ralph Stanley  
& The Clinch Mountain Boys  
Feats John Bigham ★ 7:30pm  
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205 ★ Travis G. Birkess	206 ★ Milton Kapes
207 ★ Adam Correll	208 ★ Wiley Porter
209 ★ Haysie Clark	209 & 210 ★ Bob Schriener
211 ★ Matt the Electrician	212 ★ Tom Honick
213 ★ Austin St. Sparks	213 ★ Will Jones & Friends
214 ★ Ladd & From Ohio	214 & 215 ★ Alejandro Escovedo

The Cactus is located inside the Texas Union Building. Happy Hour 4-7pm, Monday-Friday. Tickets at the door & all shows at 8pm, unless otherwise noted. <http://www.cactuscafe.com> or [www.texasunionballroom.com](http://www.texasunionballroom.com) 475-6515

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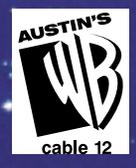
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**CHILI COLD BLOOD** 12AM

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FRI JAN 28  
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SAT JAN 29  
**MARCBROUSSARD**  
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**I AM AUGUST**  
 WITH FRACTIOUS

TUE FEB 8  
**FAT TUESDAY**  
 WITH THE SPAZMATIC

THU FEB 10  
**BLEU EDMONDSON**  
 WITH HOG LEGGELLIS

FRI FEB 11  
**PEPPER**  
 AND AUTHORITY ZERO  
**OPM**

SAT FEB 19  
**MATIS YAHU**

TUE FEB 22  
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TUESDAY, FEB. 1 **JAZZ NIGHT - KKQ QUINTET** (9:30PM)

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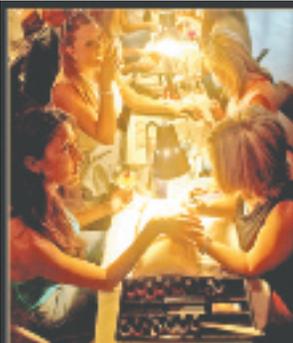
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**CADAQUES**  
every **wednesday night**



club listings ◀◀ FROM THURSDAY

**TRIPLE CROWN** Phil Stevens, Kallisti Gold, Blackwater Gospel  
**TROPHY'S** Big Bear, Halley, Things That Go Pop  
**TUT'S BAR & GRILL** Playing With Syxx Showcase Jam (8:00)  
**VUE DJ AM**  
**WATERLOO ICE HOUSE SOUTH** The Hudsons (6:00)  
**WHISKY BAR** DJ Ben Craven, the Chapters

**CHEAPO DISCS** Holepunch, Yuppie Pricks (5:00)  
**COMMON INTEREST** Karaoke (7:00)  
**CONTINENTAL CLUB** The Blues Specialists (6:30), Two Tons of Steel, Jesse Dayton (10:00)  
**COOL RIVER CAFE** London Calling (9:45)  
**COPA BAR & GRILL** Vanessa Peters & Ice Cream on Sundays, Toumai (10:00)  
**D&L'S TEXAS MUSIC CAFE** Suzanna Choffel  
**DAN MCKLUSKY'S** Bobby Doyle (7:00)

**HOLE IN THE WALL** Echo Squad, 5 Ton Chicken (10:00)  
**IRON CACTUS NORTH** The Leghounds  
**JOHNNY FINS** DJ Your Way (7:00)  
**JOVITA'S** Flip & the Bird, Jane Bond  
**LA PALAPA** Karaoke w/ Big Jim  
**LA TAZZA FRESCA** Millenary  
**LA ZONA ROSA** Dead Whale Tide, Luna (9:00)  
**LONGBRANCH INN** White Ghost Shivers  
**LUCKY LOUNGE** Mike Rosenthal (8:00)

**Fri 28**

**219 WEST** DJ Trace  
**ALICE'S RESTAURANT** Tom Cobb, Turtle Creek, Tanto Qruuz  
**ALLIGATOR GRILL** The Eggmen  
**ANGEL'S ICEHOUSE** Jane Rundquist  
**ANTONE'S** Peach Truck Republic, Larry  
**APPLE BAR** Jazztronica & Cosmopolitan Grooves w/ DJ Starsign (10:00)  
**ARARAT** Bellydance w/ Tashi (7:00)  
**AUSTIN JAVA CAFE & BAR** Acoustic Happy Hour (6:00)  
**B.D. RILEY'S PUB** Pubcrawler  
**BEERLAND** Ghostwriter, Mr. Lewis & the Funeral Five (7:00), DJ Mike Mariconda, John Schooley's One Man Band, Scott H. Biram (9:30)  
**BOATHOUSE GRILL** Sunny Sweeney  
**'BOUT TIME** DJ Kim Hicks  
**BROKEN SPOKE** Cornell Hurd Band  
**BROWN BAR** DJ Gray, Steven Ripley (9:00)  
**CANARY HUT PUB** Karaoke  
**THE CANARY ROOST** Karaoke  
**CAROUSEL LOUNGE** Chapparral Dixielanders, Greatest American Heroes  
**CEDAR STREET** John Pointer (6:00), Mingo Fishtrap (9:30)

**DONN'S DEPOT** Donn & the Station Masters  
**THE DRISKILL** Kirk Hale, Suzi Stern, George Oldziej (6:00)  
**EDDIE V'S EDGEWATER GRILL** Mark Goodwin Trio (8:00)  
**EGO'S** The Lemurs, Small Stars Revue (8:30)  
**ELEMENT** DJ 2DQ (10:00)  
**ELEPHANT ROOM** Trés (6:00), Ephraim Owens (9:30)  
**EMO'S** Aloha, Weather, Cex  
**EVANGELINE CAFE** Redd Volkaert & Billy Dee (10:00)  
**FADÓ** The Onion  
**FLIPNOTICS COFFEESPACE** Abi Tapi, Elizabeth McQueen  
**FRANK ERWIN CENTER** Amber Dotson, Dierks Bentley, George Strait  
**FRIENDS** Dark Star  
**GIDDY UP'S** Earl Beaty, Travis County Line  
**GINO'S ITALIAN GRILL** George Jenkins & Bianca DeLeon  
**GRAFFITI'S BAR & GRILL** Cade Baccus  
**GRUENE HALL** Seth James (8:00)

**MARIA'S TACO XPRESS** Leeann Atherton (6:30)  
**MOON RIVER** American Thighs (9:30)  
**MULLIGAN'S** Loose Shoes (9:00)  
**ONE WORLD THEATRE** Maynard Ferguson & His Big Top Nouveau Band  
**OSLO** DJ Kurv  
**THE PALLADIUM** Vibe  
**PARDNERS** DJ Dancin' Don (7:00)  
**THE PARISH** The Topaz, Papa Grows Funk  
**PLUSH** BLAKK w/ DJ J.A.M.O.N. (10:00)  
**POODIE'S HILLTOP BAR & GRILL** Joe & Abe Manuel, the Cajun Invasion  
**RACK DADDY'S** Karaoke w/ Robert Wagner (10:00)  
**RAGGEDY ANNE'S** Karaoke  
**RED FEZ** KJV, DJ Mike Swing (8:30)  
**REED'S JAZZ & SUPPER CLUB** Dana Clark (8:30)  
**ROOM 710** Tia Carrera (7:00), Floozy, Passed Out Flyers, Pudding, Coreopsis, Hobbie (10:00)  
**SABA BLUE WATER CAFE** Jeff Strange (10:00)  
**SAENGERHALLE** Micah Harris, Ramblin' Fever  
**SAM'S TOWN POINT** Open Mic  
**SAMPAIO'S** Joel Shuler (7:15)  
**SPIDER HOUSE** Early Set Showcase: Purchase New York, the Handsome Charlies (6:30)



# Mingo Fishtrap

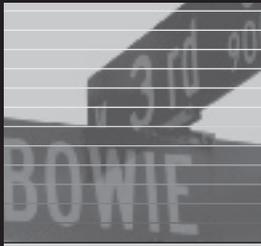
Friday \* 9:30pm

JANUARY		Happy Hour 6-8 *	Headliners 9:30
fri 28	John Pointer	• Mingo Fishtrap	
sat 29		• Calico Kings	
sun 30		• Les & the Funk Mob	
mon 31	Kevin Ahart	• Trent Durham Band	
tue 1	Eve Monsees	• East Side Kings	
wed 2	Trent & Dave	• Juice	



Private Party Reservations: 236.8776  
 208 W. 4th \* 495.9669 \* cedarstreetaustin.com

**BIG BALLS**  
 Texas' own AC/DC  
 Tribute Band!  
 Sat 1/29 Red Eyed Fly  
 Vote "Best Cover Band" 2005 Music Poll! NOW!!  
[www.austinchronicle.com](http://www.austinchronicle.com)

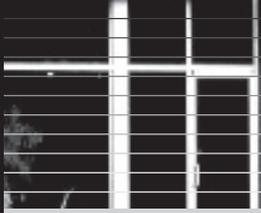


**THURSDAY** Topaz [10:00]  
 SOULFUL FUNKADELIC GROOVES  
 WITH WEEKLY GUESTS

**FRIDAY** New Cycle LIVE BRAZILIAN MUSIC [6:00]  
 DJ Mel & David Miranda [10:00]  
 HIPHOP, 80'S & FUNKSOULEBREAKS



**Tambaleo**



**SATURDAY** "The Juice" Live DJs [10:00]  
 A TASTY BLEND OF FUNK, ROOTS, & SOUL

**WEDNESDAY** "Krunkaoke" HipHop Karaoke [10:00]  
 HOSTED BY DJ MEL & DAVID MIRANDA  
 OLD SCHOOL R & B AND HIP HOP KARAOKE

INTELLIGENT AUSTIN LOUNGING

302 BOWIE [ 472-3213 ]



603 RED RIVER  
477-EMOS  
OPEN FOR  
HAPPY HOUR  
FROM 8-10PM

THURSDAY, JANUARY 27  
THE STINGERS  
JERM POLLET & THE TOTAL FOXES  
CAPTAIN BRINGDOWN AND THE BUZZKILLERS

FRIDAY, JANUARY 28  
CEX  
ALOHA • WEATHER (EX MILEMARKER)

SATURDAY, JANUARY 29  
OUTSIDE  
YUPPIE PRICKS  
(CD RELEASE)  
YOUNG HEART ATTACK  
THE PUT DOWNS • BLACK NOVAS  
FEATURING "ROLL LIKE A PRICK"  
SWEEPSTAKES - WIN A YEAR'S WORTH OF  
FREE EMO'S SHOWS FROM THE YUPPIE  
PRICKS ONLY AT THIS SHOW. YUPPIE-  
PRICKS.COM FOR DETAILS

INSIDE  
SEVERED HEAD OF STATE  
BURY THE LIVING  
KRUMBUMS • MAYDAY

SUNDAY, JANUARY 30  
THE CHANNEL  
JUST GUNS  
NAPTOWN AMPLIFIER CO. • LOXSLY

MONDAY, JANUARY 31  
FAUN FABLES (DRAG CITY)  
TUNA HELPERS • MY EDUCATION • WEIRD WEEDS

TUESDAY, FEBRUARY 1  
★ ★ ★ ★ ★ EARLY SHOW ★ ★ ★ ★ ★  
THE AKA'S  
THE KINISON  
SCATTER THE ASHES  
DOORS 5 SHOW 5:30 TICKETS AVAILABLE

CUE  
EARLY DAY MINERS • GLASS FAMILY  
CHRIS BROKAW (EX CODEINE/COME)

WEDNESDAY, FEBRUARY 2  
★ ★ ★ ★ ★ EARLY SHOW ★ ★ ★ ★ ★  
SOMETHING CORPORATE  
STRAYLIGHT RUN  
ARMOR FOR SLEEP • THE ACADEMY  
DOORS 5 SHOW 5:30 TICKETS AVAILABLE

AND LATER IN THE EVENING ...  
TEXAS COWPUNK WITH  
THE VON EHRICHS  
HOTROD HILLBILLIES • THE LIFTERS

THURSDAY, FEBRUARY 3  
INDYMEDIA CONFERENCE BENEFIT  
(VISIT INDYCONFERENCE.ORG FOR INFO)  
AT ALL COST  
OCELOT • VISITORS • LETTER TWELVE  
OCEANUS • THE BRIGHT LIGHT SOCIAL HOUR

FRIDAY, FEBRUARY 4  
HANK III  
(2 SETS STARTING AT 10PM)  
HAZARD COUNTY GIRLS 9PM

TICKETS AVAILABLE  
INSIDE  
BENEFIT FOR GREG RICE HARVESTER  
BLOOD BATH AND BEYOND  
(MEMBERS OF DILLINGER 4, J CHURCH, OBSERVERS)  
SIGNAL LOST  
ARMY OF JESUS (MEMBERS OF COLD ERA)  
MANIKIN • IRON AGE (EX-FAR FROM BREAKING)

SATURDAY, FEBRUARY 5  
OUTSIDE  


SOULS OF MISCHIEF (HIEROGLYPHICS)  
MICAH 9 • BUKUE 1 • TEE DOUBLE  
TICKETS AVAILABLE

INSIDE  
OCTOPUS PROJECT (CD RELEASE)  
HORSE PLUS DONKEY • AM SYNDICATE  
BRING BACK THE GUNDS

SUNDAY, FEBRUARY 6  
BEEP BEEP (SADDLE CREEK/FAINT MEMBERS)  
SINGLE FRAME • NERVOUS EXITS

TUESDAY, FEBRUARY 8  


PLANES MISTAKEN FOR STARS • KYLESA  
TICKETS AVAILABLE

WEDNESDAY, FEBRUARY 9  
DEF JUX PRESENTS ...  
HANGER 18  
ONE BE LO (AKA 1MANARMY OF BINARY STAR)  
MAJESTIC LEGEND

THURSDAY, FEBRUARY 10  
THIS MICROWAVE WORLD  
AMERICA IS WAITING  
MIDNIGHT LASERBEAM • ANIMALS OF THE BIBLE

FRIDAY, FEBRUARY 11  
SEA OF THOUSAND  
VELORUM • FAULT • GHOST SHARK

SATURDAY, FEBRUARY 12  
★ ★ ★ ★ ★ EARLY SHOW ★ ★ ★ ★ ★  
AIRTIGHT ALIBI  
GAMES & THEORY • SECULAR END  
COURAGE UNDER CHAOS • SET AFLAME  
DOORS 4PM, MUSIC 4:30PM

AND LATER IN THE EVENING ...  
OUTSIDE  
MATES OF STATE  
ZYKOS  
AQUEDUCT (BARSUK RECORDS)  
TICKETS AVAILABLE

INSIDE  
FREE SHOW INSIDE JOHNNY WALKER'S  
BIRTHDAY PARTY! (\$5 MINORS)  
IGNORANCE PARK  
SPLAYERS • VIDEO SCREAMS  
YES, DEFINITELY • THE STRANGE BOYS

SUNDAY, FEBRUARY 13  
ROGUE WAVE (SUB POP)  
TWO GALLANTS • LO-FI CHORUS  
SALLY CREWE & THE SUDDEN MOVES

MONDAY, FEBRUARY 14  
FREE SHOW (\$5 MINORS)  
COME SPEND VALENTINE'S DAY WITH  
THE SWEETHEARTS  
AND MORE

TUESDAY, FEBRUARY 15  
CLOSED

WEDNESDAY, FEBRUARY 16  
VISITORS  
GOLDEN BEAR  
BLACK ANGELS • PUSHPINS

THURSDAY, FEBRUARY 17  
GOOD LOOKS  
TBA • ROCKLAND EAGLES  
THE ACTION IS

FRIDAY, FEBRUARY 18  
OUTSIDE  
CRUISERWEIGHT (CD RELEASE)  
DYNAMITE BOY  
THE CUTAWAY • CASSETTE • DOVER DOWN  
INSIDE  
FLAMETRICK SUBS  
W/SATANS CHEERLEADERS  
CASEY JUST & THE PSYKOPHONIKS

SATURDAY, FEBRUARY 19  
★ ★ ★ ★ ★ EARLY SHOW ★ ★ ★ ★ ★  
FIREKILLS  
OCEANUS • THIS WILL DESTROY YOU • SCREAMING THE SKY  
DOORS 5PM, MUSIC 5:30PM

BLACK LIPSTICK (CD RELEASE)  
JENS LEKMAN (FROM SWEDEN/SECRETLY CANADIAN)  
IMPOSSIBLE SHAPES • QUIEN 'ES, BOOM!

SUNDAY, FEBRUARY 20  
OUTSIDE  
JUCIFER  
THE SWORD  
TIA CARRERA  
BURIED INSIDE  
(RELAPSE RECORDS)



INSIDE  
BUSDRIVER  
(AFTERLIFE RECORDS, PROJECT BLOWED, MUSH)  
CAINMAN & DILDO (STINKY RECORDS)  
HAPPS & SEALE 32 (ATX RECORDS)  
EARTH RAIDERS  
TICKETS AVAILABLE

GINO'S ITALIAN GRILL  
NEVER A COVER!

326-4466 • South 1st & Stassney  
SUNDAYS - TED HALL'S BLUES JAM  
ALL INSTRUMENTS & VOCALISTS WELCOME!  
MONDAYS - MARVIN BOTTERA & FRIENDS  
TUESDAYS - STOP THE TRUCK  
WEDNESDAYS - OPEN MIC WITH RUSTY WIER

THURSDAY 1/27  
ERIK HOKKANEN  
FRIDAY 1/28  
GEORGE JENKINS &  
BLANCA DELEON  
SATURDAY 1/29  
JELLY JAR & HUDSONS

Great Food  
Live Music  
Nightly Dinner Specials  
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NOW OPEN  
FOR LUNCH 11AM  
EVERY DAY!

MOTHER EGAN'S IRISH PUB  
OPENING HOURS 11AM-2AM EVERY DAY.  
Weekdays from 4pm until 7pm try our Happy  
Hour drink prices + 95 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  
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/INSTRUMENTS WELCOME  
THIS WEEK'S HOST MARK GOODWIN  
A BLUES SOCIETY OF AUSTIN EVENT  
HAPPY HOUR 4PM-7PM  
MOTHER EGAN'S DECK IS AVAILABLE FOR  
PRIVATE PARTIES ON SATURDAYS!!  
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  
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  
TEXAS HOLD'EM  
TOURNAMENT 7:30PM  
THIS TOURNAMENT IS FOR ENTERTAINMENT PURPOSES  
ONLY. NO PRIZES CAN BE AWARDED.  
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.  
www.motheregansirishpub.com

715 W Sixth 512-478-7747

COMING SOON

2/22 BLOOD BROTHERS\* • 2/23 BELLTONES • 2/24 GOLDEN ARM TRIO • 2/26 SLEEPYTIME GORILLA MUSEUM / PONG\* • 2/28 SHAT • 3/3 7 SECONDS\* • 3/4 THE COMAS / VIETNAM\* • 3/10 UNSEEN\*  
• 3/11 WEIRDOS / EXPLODING FUCK DOLLS FREE SHOW [OUT] / SUBTLE (MEMBERS OF THEMSELVES / CLOUDEAD) • 3/12 SAGE FRANCIS\* 3/13 SONS OF HERCULES / PAT TODD & THE RANKOUTSIDERS (FORMERLY LAZY COWGIRLS)  
• 3/21 WOGGLES / IMMORTAL LEE COUNTY KILLERS • 3/24 RECOVER [INT]\* / LIVING LEGENDS / J-LIVE [OUT]\* • 3/25 MASTADON\* • 3/29 ATMOSPHERE\* • 4/2 DECEMBERISTS / OKKERVIL RIVER\*

\*TICKETS ARE SOLD ONLINE THROUGH [www.emosaustin.com](http://www.emosaustin.com) OR YOU CAN BUY THEM AT WATERLOO RECORDS

# THE BACK ROOM

2015 E. Riverside 441-4677 backrm.com  
Thursday, Jan. 27 (9 pm)

## SPEEDLOADER TERRIBLE PALS BACKSTAGE SUICIDES

\$2 PINTS ICEHOUSE/HIGH LIFE  
\$5.50 LONE STAR PITCHERS

\*Friday, Jan. 28 (7 pm)

**diecast & HOODS**  
"ON TOUR"  
With:  
WINTER SOLSTICE  
REMAINS OF SOMETHING HUMAN  
HATCHETWORK



Saturday, Jan. 29

## HUMAN SEA OF THOUSAND COLOR OF DARKNESS

\$5.50 Bud Ice pitchers all day/night  
\$1 Icehouse/Lone Star bottles 8:00 - 10:30

Sunday, Jan. 30

## BLACK METAL SUNDAY DISFIGURED VOWS IN ASHES PERMAFROST

Mon., 1/31: CHEAP BEER SPECIALS

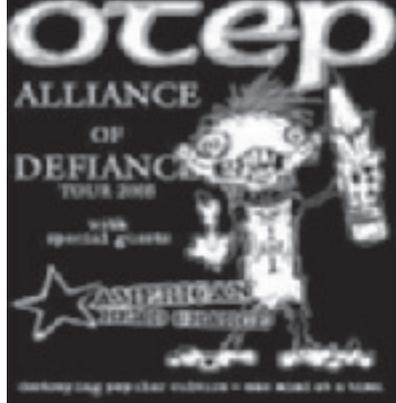
## Tue., Feb. 1 POOL TOURNAMENT NIGHT \$1.75 Bud/Lt./Select bottles \$5.50 Coors Pitchers

Wed., Feb. 2 (\$1.01, 8 pm)

## 101X HOME GROWN SERIES PUSHMONKEY ACTIVE RADIO THE ADDICTIONS

\$5 PITCHERS, \$2 PINTS OF LITE AND MGD

**otep**  
ALLIANCE  
OF  
DEFIANCE  
TOUR 2005



Feb. 16-18  
www.inxsrockstar.com  
INXS TRYOUTS!



Live Music Early ... Late Night Loungin'

# LUCKY lounge

NO COVER • FREE SHOWS

THURSDAY, JANUARY 27

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

## FEEDING 5000

FRIDAY, JANUARY 28 • 8PM



## MIKE ROSENTHAL

SATURDAY, JANUARY 29 • 8PM



## PRIMM

MONDAY, JANUARY 31 • 10PM



## 54 SECONDS

TUESDAY, FEBRUARY 1 • 11PM



## BOOMBOX

WEDNESDAY, FEBRUARY 2 • 9PM



## ENDOCHINE

THURSDAY, FEBRUARY 3 • 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



## FEEDING 5000

209 A West 5th Street  
Call us to book your private party!  
www.theluckyloounge.com  
479-7700

club listings << FROM FRIDAY

- STARDUST CLUB** Melissa Sellers  
**STARS COFFEE** Jahrel (7:00)  
**STUBB'S** Black Lodge, Oliver Future CD Release  
**TAMBALEO** DJ Mel, DJ Jah Mighty  
**TEXAS BAR & GRILL** Doc Pointer  
**THE WATER TANK** Karaoke w/ R.J.  
**TREE HOUSE ITALIAN GRILL** Susanna Sharp & Catavento  
**TRIPLE CROWN** Los Gallos, Big Orange (6:00)  
**TROPHY'S** Black Angels, the John Sparrow, the Good Looks, Rockland Eagles  
**VUE** DJ AM  
**WATERLOO ICE HOUSE** Matt Schneiderman  
**WATERLOO ICE HOUSE SOUTH** 5 Mile Band  
**WHISKY BAR** DJ See & Say, Hannibal Berretta  
**Y RESTAURANT & BAR** Cassie Jazz Trio (7:00)  
**YOGI'S** Open Mic w/ 70 Thru Selma (8:00)

## Sat 29

- 219 WEST** DJ Trace  
**ALICE'S RESTAURANT** Mike Roberts, Gypsy Maintenance  
**ALLIGATOR GRILL** Omar & the Howlers  
**ANGEL'S ICEHOUSE** Stephanie Bradley  
**ANTONE'S** Grady, Podunk  
**APPLE BAR** Jaztronica & Cosmopolitan Grooves w/ DJ Starsign (10:00)  
**ARARAT** Bellydance w/ Salome, Leila (6:00)  
**B.D. RILEY'S PUB** Zak Perry  
**BEERLAND** These Men Are Liars, the Arm, Attack Formation, America Is Waiting  
**BOATHOUSE GRILL** Jean Pierre & the Zedeco Angels  
**'BOUT TIME** DJ Kim Hicks (9:00)  
**BROKEN SPOKE** Derailers

- BROWN BAR** David Miranda (10:00)  
**CANARY HUT PUB** Karaoke  
**THE CANARY ROOST** Karaoke  
**CAROUSEL LOUNGE** The Shapes, the Ugly Beats  
**CEDAR STREET** Kalico Kings  
**CHURCH OF THE FRIENDLY GHOST** Buttons & Bows, TunaHelpers (7:00)  
**COMMON INTEREST** Karaoke (9:00)  
**CONTINENTAL CLUB** Redd Volkaert (3:00), Toni Price, LeRoi Bros. (10:30)  
**COOL RIVER CAFE** Klocks (9:45)  
**D&L'S TEXAS MUSIC CAFE** Jon Emery (8:00)  
**DAN MCKLUSKY'S** Mac Bynum (7:30)  
**DONN'S DEPOT** Murphy's Inlaws & Donn  
**THE DRISKILL** Pat Griffin, Suzi Stern, George Oldziey (6:00)  
**EDDIE V'S EDGEWATER GRILL** Mark Goodwin Trio (8:00)  
**EGO'S** Baby Girl, Echo Set  
**ELEMENT** DJ 2DQ (10:00)  
**ELEPHANT ROOM** Blaze (9:30)  
**ELYSIUM** Haven: Goth Night w/ DJ Gothfather, DJ Void  
**EMO'S** Outside: Black Novas, the Put Downs, Yuppie Pricks; Inside: Mayday, Krum Bums, Bury the Living, Severed Head of State  
**FADÓ** The Onion  
**FIREHOUSE LOUNGE** DJ Buckley  
**FLAMINGO CANTINA** Fair to Midland, Seaflea, Truepenry, Myna CD Release, the Golden Rule  
**FLIPNOTICS COFFEESPACE** Southpaw Jones, Matt the Electrician  
**FRIENDS** Eric Tessmer (7:30)  
**GALAXY CAFE** Paul White Quartet (7:00)  
**GALLERY LOMBARDI** Fresh Up Club Benefit: Land of Scorch, Awesome Cool Dudes, Assacre, Tartarcar, For Those Who Know, Loxly, AM Syndicate (6:00)  
**GIDDY UP'S** Knaak Attack (9:00)

- THE GINGERMAN** Tsunami Benefit (2:00)  
**GINO'S ITALIAN GRILL** The Hudsons, Jelly Jar  
**GRAFFITI'S BAR & GRILL** Billy Eli (9:00)  
**GRUENE HALL** Albert & Gage (1:00), the Weary Boys, Two Tons of Steel (9:00)  
**HOGG AUDITORIUM** Poncho Sanchez  
**HOLE IN THE WALL** Andrew Duplantis & the Unfaithfuls, Beaver Nelson (10:00)  
**HUSTON-TILLOTSON COLLEGE** As the Spirit Moves: Austin Area Sacred Harp Singers, Cantor Neil Blumofe, Austin Jewish Men's Choir  
**JOHNNY FINS** DJ Your Way (7:00)  
**JOVITA'S** Scott H. Biram, the Gourds (7:00)  
**LA PALAPA** Karaoke w/ Big Jim  
**LONGBRANCH INN** The Sapphires  
**LUCKY LOUNGE** Primm (8:00)  
**MOON RIVER** Portrait (9:30)  
**MULLIGAN'S** Fast Lane (9:00)  
**THE OFFICE LOUNGE** Karaoke w/ Mr. K  
**OSLO** DJ Chicken George (10:00)  
**PALACE THEATRE** Texas Swing Demons (7:30)  
**PARAMOUNT THEATRE** Ozomati  
**PUSH** DJ Phyfteen  
**POODIE'S HILLTOP BAR & GRILL** Paul Logan & Aaron Holt  
**THE PUB** Karaoke w/ Billy D.  
**RED FEZ** The Flying Club, DJ Kurv (8:30)  
**REED'S JAZZ & SUPPER CLUB** The SG Project (6:00), Marc Devine Quintet w/ Donna Hightower (8:30)  
**RILEY'S TAVERN** Bo Carter & the Daily Values  
**ROOM 710** Castlesiege, Hunt Sales, Suplecs CD Release  
**SAENGERHALLE** Jay Eric  
**SAMPAIO'S** Bem Brazil (7:30)  
**SIDEKICKS/XTRME** DJ Bryan Conrad, Nick Matthews  
**SKY LOUNGE** DJ Abe, Paz Joaquin

# FADÓ IRISH PUB WOMEN TO MEET, BEER TO BE DRUNK

THURS. 1/27: WE'VE WAITED SINCE 1366..."  
STELLA ROLL OUT PARTY DJ GERRY

FRI. 1/28: DISCO NIGHTS W/ DJ GERRY 10PM

SAT. 1/29: TSUNAMI RELIEF AID THE BLAGGARDS 10PM

SUN. 1/30: TEXAS HOLD 'EM 7PM • OPEN MIC 8PM

MON. 1/31: TEXAS HOLD 'EM 7PM

TUES. 2/1: TEA MERCHANTS 9PM

WEDS. 2/2: 2ND PUB TRIVIA W/ JOHNNY 8PM



**Fadó Irish Pub**  
214 W. 4th  
457-0172  
www.fadoirishpub.com



# Mambo King's

Thurs. 1-27 **REAGUETON NIGHT**  
DJ FIGGS

Fri. 1-28 **SALSA, MERENGUE**  
w/ DJ MEDINA & ON  
THE PATIO, INT'L MUSIC  
w/DJ BAEZ + THE BREW

Sat. 1-29 **SON 7**  
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DJ M. J. J.

Sat 1/29 **57 State**  
Dogma Pats  
DJ Silverleaf

Sun 1/30 **The Dailys**  
The Golden State  
DJ Vindicator

Mon 1/31 **Jared Francis**

Tues 2/1 **Poetry Slam**

**Upcoming Shows:**  
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2/11 Vallejo 2/12 Flametrick Subs  
2/19 Word Association

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THURSDAY JANUARY 27 / \$5  
RYAN DeSILATO 11  
**STEPHEN CLARKE** 9:30  
**RACHEL LOY** 8  
**CASEY JUST** 12:30

FRIDAY JANUARY 28 / \$10  
**STEAMROLLER** 12  
**FEEDING 5000** 10  
**AGUSTYKA** 8

SATURDAY JANUARY 29  
**DEXTER FREEBISH** 12

ANAGEN 11 LOVE COUNTY 9 SPEER 8

SUNDAY JANUARY 30 / \$5  
NOW EVERY SUNDAY AT 10!  
**WARREN HOOD & THE HOODLUMS**  
CHRISTINE YOUNG 12  
**CHICKS W/ PICKS** 7  
SPEC GUEST ELIZABETH MCQUEEN

MONDAY JANUARY 31  
**JOSEPH KING** 10  
ACOUSTIC INDULGENCE  
GORDY QUIST 7 JEREMY SCOTT ECHOLS 8:30  
NO COVER AFTER 9:15

TUESDAY FEBRUARY 1 / \$5  
**GINGER LEIGH** 8  
**SARAH SHARP** 10  
CALDWELL SHINE 12

WEDNESDAY FEBRUARY 2 / \$5  
**TONY SCALZO (OF FASTBALL)** 8  
**WENDY COLONNA** 9:30  
W/ GUY FORSYTHE  
**BRIAN KEANE** 11  
JOY DAVIS 12:30  
W/ WAYNE SUTTON

UPCOMING SHOWS  
**RACHEL LOY** CD RELEASE PARTY 02/04  
**DAN DYER** 02/05  
**PATRICE PIKE** 02/18  
**CANVAS** 02/19

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Toumai 12

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SAT FEBRUARY 12

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WED MARCH 9

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**ODDZAR**  
**APHID**  
**PETER NEVLAND**

FRI 1/28 - METAL/ROCK - DOORS 830, SHOW 9  
**BALISTICA**  
**MOPA (CD RELEASE)**  
ELEMENT, TENSION SPEED

SAT 1/29 ROCK - DOORS 830, SHOW 9  
**THE GOLDEN RULE**  
**MYNA (CD RELEASE)**  
**TRUE PENNY**  
SEAFLEA, FAIR TO MIDLAND

NON SMOKING SHOW 8-10  
TUES 2/01 PUNK ROCK HELT - DOORS 800, SHOW 9  
U.S. SPUNKING, VINDAGE PUNK VINYL AND VIDEOS ON THE BIG SCREEN  
**THE PRICKIES**  
LOS BONES, 13TH VICTIM

WEDS 2/02 PUNK/ROCK - DOORS 830, SHOW 9  
**ELEVEN ELEVEN**  
**LIMITPOINT**  
ASTER, RED TEAM GO

02/03 - warwolf, finger of god, triumph of gnomes, army of jeaus  
02/04 - meu meus  
02/05 - shantytown underground marley bday celebration  
2/08 - hambone, jr the black irish  
2/09 - proof of life (feat. mem of dangerous toys & podunk) jeremy parker band  
2/10 - lemite, bugsy, the story of twin jewels, kazki  
2/11 - maneja beto, charanga calewalk, bambasta  
2/12 - groovin ground, seepeople  
2/16 - 10th homegrown live w/ damesviolet, la la land, Fairfax

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# Triple Crown

San Marcos, TX (512) 396-2236  
www.triplecrownlive.com

Th 27 Phil Stevens 6pm  
Blackwater Gospel, Kallisti Gold 9pm

Fr 28 Los Gallos 6pm  
Big Orange 9pm

Sa 29 Heroes, The Victory Garden, Subtle Creeps 10pm

Su 30 Open Mic w/ Pat Pankratz & Holly Aiken

Mo 31 Ray Cashman 6pm

Tu 1 Elizabeth McQueen 6pm  
Scotty & the Metaphysics 9pm

We 2 Matt Shotgun Hopkins 6pm  
Almost Failing, Noise Revival 10pm

Th 3 Fender & the Skirt Chasers 6pm  
King Slim Blues 9pm

Fr 4 Holly Aiken 6pm  
Rebecca Creek, Bernie Calcote 9pm

Sa 5 Word Association 10pm

# Bigsby's

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FULL SERVICE, THE  
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RAINSLIVER, BENT EYE  
BOLT, JASMINE REIGN  
& 21 DOWN

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TWO SHOWS! 7:00PM & 9:45PM

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1/15 TICKETS W/ONORED AT DOOR

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- club listings** ◀◀ FROM SATURDAY
- STARDUST CLUB** Diamond Simon & the Roughcuts
  - STUBB'S** Toby Lightman, Citizen Cope, Marc Broussard
  - TEXAS BAR & GRILL** Lee Person
  - TEXAS UNION BALLROOM** Austin Lounge Lizards Anniversary Ball w/ Terri Hendrix & Lloyd Maines
  - THE RITZ** Hobo D, Zentrum, Low Line Caller (10:30)
  - THE WATER TANK** Karaoke w/ R.J.
  - TRIPLE CROWN** Subtle Creeps, the Victory Garden, Heroes
  - TROPHY'S** The Peace Attack, the Cooties, Shim Shams CD Release
  - VUE** DJ AM
  - WATERLOO ICE HOUSE** Lee Edwards w/ Claudia Voyles, Dawn Biega & Jon Kempainen
  - WATERLOO ICE HOUSE SOUTH** American Zeros
  - WHISKY BAR** Prince Klassen, Vengo
  - Y RESTAURANT & BAR** David Chenu Trio (7:00)

- ARARAT** Zein's Arabic Bazaar Ensemble (7:30)
- ARTZ RIB HOUSE** Central Texas Bluegrass Assoc. Jam (2:00)
- AUSTIN JAVA CAFE & BAR** Jazz Brunch (11:00 am)
- B.D. RILEY'S PUB** Irish Tune Session (8:00)
- BEERLAND** I Admit Nothing, Horse + Donkey, Tuxedo Killers
- 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)
- CHEATHAM STREET WAREHOUSE** Aaron Allen CD Release
- CHURCH OF THE FRIENDLY GHOST** C.O.B.R.A. Group (8:00)
- 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)
- EGO'S** Luv Bucket, Grub Dog & the Modestos, Bill Davis' Always Drunk on Sundays (7:00)
- ELYSIUM** Regression: Retro Eighties w/ DJ Silver Cyber Slut, DJ Spider Lily

- EMO'S** Loxly, Naptown Amplifier Co., Just Guns, the Channel
- ETERNAL** Rick Harvey's Open Auditions for Bands and Songwriters
- FACTORYPEOPLE** DJ Chicken George (2:00)
- FADÓ** Prize Mic
- FIREHOUSE LOUNGE** Headtrip w/ DJ Ali Elwakhi & DJ Josh Sweet
- 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** Nathan Hamilton (noon), Jesse Dayton (4:00)
- HOLE IN THE WALL** Tucker Livingston & the Wildcards, the Breathers, Superego All-Stars (10:00)
- JESSEN AUDITORIUM** Distinguished Faculty Artist Series: Marianne Gedigianne, Rick Rowley (8:00)
- JO'S HOT COFFEE** Sinner's Brunch: Tina Rose & the Jo's House Band (12:30)
- JOHNNY FINS** DJ Your Way (7:00)
- JOVITA'S** Pop Stars! Dads Who Rock (6:00)
- MARIA'S TACO XPRESS** Gospel Project, Imperial Golden Crown Harmonizers (11:00 am)

# LA ZONA ROSA

**FRI JAN 28**  
**Luna** FINAL TOUR!  
DEAD WHALE TIDE  
DOORS 8 • SHOW 9

**THU FEB 3**  
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ALLISON MOORER  
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**FRI FEB 4 & SAT FEB 5**  
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RECREATING THE GRATEFUL DEAD EXPERIENCE  
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PERFORMING SONGS FROM THE NEW ALBUM "I'M WIDE AWAKE, IT'S MORNING"  
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JESSE SKYES & THE SWEET HEREAFTER  
NEVA DINOVA

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**SAT MAR 12**  
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# Snoop Dogg

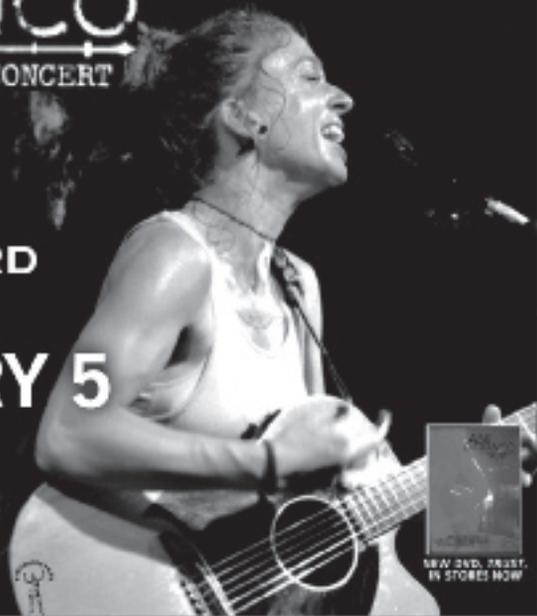
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 WITH **PEACH TRUCK REPUBLIC**

SAT JAN 29TH DOORS 8PM FREEWAVE  
**PODUNK**  
 WITH **Grady**

MON JAN 31ST DOORS 8PM \$10  
**BLUE MONDAY**  
 ROSCOE - RILEY - DEREK - MIKE - FROSTY  
 Featuring **MARK GODWIN & MGS** with  
 FULL BAND OF ALVIN LOVE CHILD  
 SPECIAL FREE HAPPY HOUR WITH  
**ROB ROY PARNELL**

THU FEB 3RD DOORS 7PM TICKETS \$10  
**TAMMANY HALL MACHINE**  
 THE ALICE ROSE • THE ONLVS • AARON FRESCAS

SAT FEB 5TH DOORS 7PM TICKETS \$10  
**Gibson GRANDSLAM JAM**  
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2 SHOWS! THU FEB 10TH & THU FEB 17TH  
 AN EVENING WITH  
**ROCK BOTTOM CHOIR**  
 DOORS 7PM • SHOW 7:30  
 FREE SHOW WITH CHARITY DONATION!

FRI FEB 11TH DOORS 8PM TICKETS \$10  
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SAT FEB 12TH DOORS 8PM TICKETS \$10  
**CD Release Party!**  
**PUSHMONKEY**  
 with **DAWN OVER ZERO**

FRI FEB 18TH DOORS 8PM TICKETS \$10  
**RECKLESS KELLY**  
 CD RELEASE SHOW!

SUN FEB 20TH DOORS 8PM TICKETS \$10  
**GUY FORSYTH** WITH SPECIAL GUEST  
**SETH WALKER & THE DIFFERENTIALS**

THU FEB 24TH DOORS 8PM TICKETS \$10  
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 FRI 2/26 **MARCIA BALL**  
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 ALL AGES - NON SMOKING EVENT!  
 SAT 4/28 **DEREK TRUCKS**  
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  - f **28** RESIDENT DJ AARON MORRIS LOUNGE, TRIP + CLASSIC HIP-HOP
  - s **29** RESIDENT DJ AARON MORRIS LOUNGE, TRIP + CLASSIC HIP-HOP
  - s **30** SUPPER CLUB SUNDAY W/ JEFF STRANGE
  - m **31** INTIMATE SESSIONS W/ THE AARON MORRIS PROJECT
  - t **01** HIP HOP W/ KRIS LOTT, BEN EBERLE + CHICKEN GEORGE
  - w **02** UNUSUAL SUSPECTS: SPETTRO + JAMON HOUSE, HIP-HOP, DOWNTempo + TRIP-HOP
- COCKTAILS + CUISINE NIGHTLY AT 5  
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**k** SIXTH STREET + RED RIVER

**club listings** << FROM SUNDAY

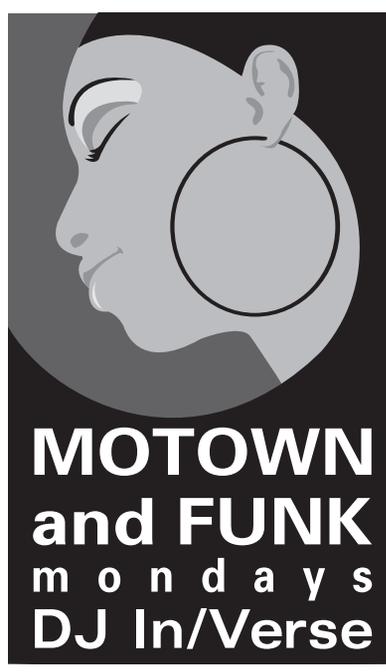
- MONKEYWRENCH BOOKS** Josh MacPhee, Erin Tobey, Nate Powell, the Good Good (7:00)
- MOON RIVER** Karaoke
- MOTHER EGAN'S IRISH PUB** Honkytonk Brunch w/ the Pedernales Playboys (noon), Karaoke w/ Edie (9:00)
- NUEVO LEON RESTAURANT** Mariachi Relampago (1:00)
- THE OFFICE LOUNGE** Karaoke w/ Mrs. K
- ONE WORLD THEATRE** Atash (noon), Judy Collins (5:00, 7:30)
- POODLE DOG LOUNGE** Sunny Sweeney (9:00)
- RACK DADDY'S** Karaoke w/ Robert Wagner (10:00)
- RED EYED FLY** Don't Feed the Pigs
- RED FEZ** DJ Kurupt (9:00)
- REDRUM** The Y Equals, Since the Ashes
- RILEY'S TAVERN** Open Mic w/ Stephanie & Matt
- ROADHOUSE** Open Mic w/ Josh
- 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** Rick McRae (11:30 am)

- ARARAT** Middle Eastern Electric Fusion w/ Jomo (7:30)
- 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 (6:00), Trent Durham Band (9:30)
- CHEATHAM STREET WAREHOUSE** South Austin Jug Band
- CHEZ ZEE** Rich Demarco
- COMMON INTEREST** Karaoke (9:00)
- CONTINENTAL CLUB** Paris '49 (6:30), Dale Watson & His Lone Stars (10:00)
- DONN'S DEPOT** Chris Gage
- EGO'S** Beth Garner, Black Joe Lewis
- EMO'S** Weird Weeds, My Education, TunaHelpers, Faun Fables
- 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** Marvin Boterra & Friends
- HARD ROCK CAFE** DJ LL
- HICKORY STREET BAR & GRILLE** Karaoke (7:30)
- THE HIDEOUT COFFEEHOUSE** Edward Vasquez (11:30 am)
- JACK'S BACKYARD** Karaoke w/ Stars Across Texas (9:00)
- LONGBRANCH INN** Singer-Songwriter Night
- LUCKY LOUNGE** 54 Seconds (10:00)
- MOZART'S COFFEE ROASTERS** John Wilson, Je Renee, Carl Koonce
- NASTY'S** DJ Mel, Baby G
- THE PARISH** The Colour, the Elected, Eislely
- RED FEZ** DJ In/Verse
- REED'S JAZZ & SUPPER CLUB** Marc Devine (6:00)

- TEXAS BAR & GRILL** Dawn Maracle
- THE WATER TANK** Acoustic Jam Open Mic w/ Tony Fant
- TRIPLE CROWN** Ray Cashman (6:00)
- THE VIBE** Dancin' Bare (10:00)
- WATERLOO RECORDS** Eislely (5:00)

**Tue 01**

- 219 WEST** Crucial Prophet
- 290 WEST BAR & GRILL** Rico's Gruv (8:00)
- ARARAT** Sergey
- ARTZ RIB HOUSE** Texas Old Time Fiddlers Jam
- BASS CONCERT HALL** Angelique Kidjo, the Neville Brothers (8:00)
- BASTROP SENIOR CENTER** The Kitchen Pickers (6:30)
- BROKEN SPOKE** Cowboy Johnson
- BROWN BAR** DJ Gray (9:00)
- CANARY HUT PUB** Karaoke
- THE CANARY ROOST** Karaoke
- CAROUSEL LOUNGE** Coffee Sergeants, 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), Grady (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)



- thurs **Nuthin' New All Stars** 10:00-2:00
  - fri **The Flying Club (band)** 8:30-10:30  
**DJ Chicken George** 10:30-2:00
  - sat **Hedda Layne (band)** 8:30-10:30  
**DJ Kurv** 10:30-2:00
  - sun **DJ Kurupt** 9:00-2:00
  - 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
- RED FEZ**

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**Mon 31**

- ANTONE'S** Rob Roy Parnell (6:00); Mark Goodwin & MG3 w/ Bill Maddox; Roscoe, Riley Osbourne, Derek O'Brien, Frosty (11:00)

- CHAIN-DRIVE** 504 Willow St. (1 blk south of Conv.Ctr.) 480-9017

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**LIVE ROCK MUSIC WEDNESDAY**  
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**FINE-FIFTEEN**  
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**LIVE MUSIC SCHEDULE**

- FRI. JAN. 28 • 10PM  
**REDDVOLKAERT & BILLY DEE**
- TUE. FEB. 1  
**BRENNEN LEIGH**  
HAPPY HOUR 6:00-7:30
- THURS. FEB. 3 • 7PM  
**MANDY MERCIER**

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**AMY ANELLE**

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3/12-IAN MOORE 3/23-BROWNOUT! 3/26-ROCK THE CASBAH 18  
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★ FRI., JAN. 28★

**5 MILE BAND** ★ SAT., JAN. 29★  
**LEE EDWARDS** WITH  
CLAUDIA VOYLES, DAWN BIEGA, & JON KEMPPAINEN  
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**CHERYL MURDOCK** ★ SAT., FEB. 5★  
**BRAINCHILD**

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**AMERICAN ZEROS**

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Thursday, January 27  
**SANDBAR**  
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**MIZZING ZORI**

Friday, January 28  
**The RubberHed Funeral Show**  
RubberHed's last show in Austin  
**RUBBERHED**  
**FIREKILLS**  
**SCREAMING AT THE SKY**  
**SET AFLAME**

Saturday, January 29  
**PRIME ELEMENT** CD Release  
**SUBJECT:DEFECT**  
**COURSE OF RUIN**  
**NINE DEEP**  
**APPLAUD THE PAIN**

Sunday, January 30  
**SINCE THE ASHES** Houston, Tex.  
**THE SEATTLE SEAHAWKS**  
**THE Y EQUALS** San Antonio, Tex.

Tuesday, February 1  
**A MINUTE WILL REVERSE**  
**DARWIN'S COVE**  
**HHS**

Wednesday, February 2  
**EARLY LINES**  
**BLANK BLANK** Dallas, Tex.  
**ASSACRE**  
**KNUCKLES**

Thursday, February 3  
**CLAIRE DE LUNE** Minneapolis, Minn.  
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Friday, February 4  
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**DREMNT THE END**  
**GLASS INTREPID**  
**DAWN OVER ZERO**

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4

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TUESDAY, FEB. 8

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25¢ Oysters  
4-7 PM, EVERY DAY

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club listings ◀◀ FROM TUESDAY

- ELYSIUM** Sappho's Isle w/ DJ Amerykah
- EMO'S** Early: The AKA's, the Kinison, Scatter the Ashes; Later: Chris Brokaw, the Glass Family, Early Day Miners, Cue
- EVANGELINE CAFE** Brennen Leigh (6:00)
- FADÓ** Tea Merchants (8:00)
- FIREHOUSE LOUNGE** DJ Toddy B, DJ J.A.M.O.N.
- FLAMINGO CANTINA** Punk Rock Night
- FLIPNOTICS COFFEESPACE** Erik Hokkanen's Laboratory (8:00)
- FRIENDS** Erin Jaimes & Her Bad Habits, Alan Haynes (7:30)
- GINO'S ITALIAN GRILL** Stop the Truck
- GRAFFITI'S BAR & GRILL** Open Mic (8:00)
- HOLE IN THE WALL** Nakia, Kevin Brown, Johnny Goudie, Kevin Carroll (9:00)
- JOE'S GENERIC** The Mighty Orq, Alan Haynes
- LONGBRANCH INN** 2 Hoots & a Holler
- LUCKY LOUNGE** Boombox w/ Carlos Sosa, John Pointer (11:00)
- 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, the Hat Madder
- 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
- ROSS' OLD AUSTIN CAFE** Songwriters Mic
- RUTA MAYA** Poetry, Music Open Mic (6:00)
- SAHARA NIGHTCLUB** Improv Jazz
- SAM'S TOWN POINT** Open Mic

- SARADORA'S COFFEEHOUSE AND EMPORIUM** Jim Ivy's Jinxstreet Band (7:00)
- SHENANIGANS** Karaoke w/ Rae Rae
- SPEAKEASY** KKQ (9:30)
- STUBB'S** Subcore, Hellogoodbye, Hidden in Plainview
- TAMBALEO** Laura Scarborough, Ohn (10:00)
- TAVERN ON THE GRUENE** Songwriters Open Mic w/ Jerry Martin & Sam Sanchez (8:00)
- THE WATER TANK** Karaoke w/ RJ
- THREADGILL'S WORLD HQ** Austin Chronicle Songwriter's Night: Neil Kaiser, Alvin Crow, Joey Thompson, Abi Tapia, Leary Kelly
- TRIPLE CROWN** Elizabeth McQueen, Scotty & the Metaphysics
- TROPHY'S** Singer-Songwriter Showcase w/ Jason Weems, Jason Freed, Bill Davis
- UT SCHOOL OF MUSIC RECITAL STUDIO** Early Music Ensemble (8:00)
- WHISKY BAR** DJ Orthopedic, Chick Power Happy Hour w/ Jen & Laura (7:00)

- CAROUSEL LOUNGE** Teri Joyce & the Tagalongs
- CEDAR STREET** Trent & Dave (6:00), Juice (9:30)
- CHAIN DRIVE** The Cooties, Fine-Fifteen, Darling New Neighbors (9:00)
- CHEATHAM STREET WAREHOUSE** Kent Finlay's Songwriters Circle
- CHURCH OF THE FRIENDLY GHOST** Mancub, Wildernez, El Paso Hot Button
- CIRCLE COUNTRY CLUB** Karaoke (8:00)
- COFFEE CREATOR** Je Renee, Cherilyn, John Wilson (8:30)
- 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
- ELEPHANT ROOM** Jazz Pharaohs (6:00)
- EMO'S** Early: The Academy Is, Armor for Sleep, Straylight Run, Something Corporate; Later: The Lifters, Hotrod Hillbilles, the Von Ehrics
- FIREHOUSE LOUNGE** Centro w/ Richard Henry, Luis Ramirez
- FLAMINGO CANTINA** Red Team Go, Aster, Limitpoint, Eleven Eleven
- FLIPNOTICS COFFEESPACE** El Orbits, Rokka-Tone (7:00)
- FRIENDS** John McVey & the Stumble (10:30)
- GINNY'S LITTLE LONGHORN SALOON** Justin Trevino
- GINO'S ITALIAN GRILL** Open Mic w/ Rusty Wier

## Wed 02

- 1920S CLUB** Kimberly Pollini & Bill Forest (8:30)
- 219 WEST** The SG Project (10:00)
- 311 CLUB** Dewayne Davis (8:30)
- AGAVE** Eli Jackson, Eric Tessmer (10:00)
- ARARAT** Oliver Rajamani (8:00)
- ARTZ RIB HOUSE** Shelley King
- AUSTIN'S PIZZA** Natalie Zoe Jazz Trio (8:00)
- BROKEN SPOKE** Lucky Tomblin
- BROWN BAR** DJ Manny
- CAFE MONDI** Matt the Electrician, Southpaw Jones, Bruce Hughes (8:00)
- CANARY HUT PUB** Karaoke
- THE CANARY ROOST** Karaoke



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**club listings** ◀ FROM WEDNESDAY

- GRAFFITI'S BAR & GRILL**  
Karaoke w/ Steve & Ian (8:00)
- GUADALAJARA RESTAURANT & CANTINA** El Mariachi y la Compania (6:00)
- THE HIDEOUT COFFEEHOUSE**  
Woode Wood, Liver Eatin' Johnson (7:00)
- HILLTOP TAVERN** Open Mic
- JOE'S GENERIC** Swamp Sauce, Pride & Joy
- JOVITA'S** Philipe Bertaud, the Uptown Show (6:00)
- LAS PALOMAS** Javier Chaparro, Rick McRae, Terry Hale, Art Kidd (6:30)
- LUCKY LOUNGE** Endochine (9:00)
- LUCY'S ON THE SQUARE** Electric Mayhem
- MIDTOWN LIVE** Karaoke w/ Ro' Black (8:00)
- MULLIGAN'S** Karaoke w/ Mr. K (9:00)
- NORTH BY NORTHWEST** Natalie Zoe & Beth Garner (6:00)
- OSLO** DJ Avatar
- PLUSH** Get Broke: DJ Merrick Brown, DJ Tyler, DJ Will B. (1:00:00)
- POODIE'S HILLTOP BAR & GRILL** Open Mic w/ Jimmy Lee Jones
- POODLE DOG LOUNGE** The Stepsiders
- RAGGEDY ANNE'S** Karaoke
- REDRUM** Blank, Blank
- REED'S JAZZ & SUPPER CLUB** Marc Devine Trio (7:00)
- RILEY'S TAVERN** Travis Etzler
- ROADHOUSE** Karaoke w/ Billy D
- ROSS' OLD AUSTIN CAFE** Glenn Collins
- ROY'S AUSTIN** Lucky Strikes
- 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)

- SHOOTERS BILLIARDS** Karaoke w/ Shawn the Kid (8:00)
- SPEAKEASY** The Brew, Salsa Lessons (9:30)
- STUBB'S** Satisfaction: A Tribute to the Rolling Stones
- TAMBALEO** Hip Hop Karaoke
- TRIPLE CROWN** Matt "Shotgun" Hopkins, Noise Revival, Almost Failing
- TROPHY'S** Patrick Goodbye
- VUE** DJ AM
- WATERLOO ICE HOUSE** Parmigan
- WHISKY BAR** Prince Klassen

- EVANGELINE CAFE** Mandy Mercier (8:00)
- FLAMINGO CANTINA** Army of Jesus, Triumph of Gnomes, Finger of God, Warwulf
- FLIPNOTICS COFFEESPACE** Jayson Bales, Gretchen Phillips
- THE FOUNDATION** Coy West
- FOX & HOUND** Bo Reynolds & Woody Russell
- GIDDY UP'S** Open Mic w/ Ted & Roy (8:00)
- GINNY'S LITTLE LONGHORN SALOON** Dale Watson
- HANOVER'S** Karaoke
- HOLE IN THE WALL** Elizabeth McQueen & the Firebrands (10:00)
- JOVITA'S** Phillip Bertaud, Redd Volkaert
- LA ZONA ROSA** Allison Moorer, Steve Earle & the Dukes (9:00)
- LUCKY LOUNGE** Ian McLagan's Four Guys Walk Into a Bar, w/ Scrappy Jud, Don Harvey, Mark Andes (6:00), Feeding 5000 (9:30)
- THE OFFICE LOUNGE** Karaoke w/ Raquel
- PLUSH** DJ Phytteen
- THE PUB** Karaoke w/ Al
- REDRUM** Little Brazil, Clair de Lune
- REED'S JAZZ & SUPPER CLUB** Marc Devine Trio w/ Denia Ridley (6:30)
- RILEY'S TAVERN** Karaoke
- ROADHOUSE** Open Jam w/ Mojo (8:00)
- SABA BLUE WATER CAFE** Jeff Strange (10:00)
- SAENGERHALLE** Open Mic w/ Sean Palen & Gerald Dennison
- SHENANIGANS** Billy D
- SKY LOUNGE** Retro Thursdays w/ DJ Def M
- STUBB'S** Emerson Drive (10:00)
- TRIPLE CROWN** Fender & Skirt Chasers, King Slim Blues
- TROPHY'S** The Recliners, American Graveyard
- VUE** DJ AM
- WATERLOO ICE HOUSE SOUTH** The Hudsons (6:00)

**Thu 03**

- 1920S CLUB** Margaret Wright (8:30)
- 311 CLUB** Gilson Viator, Joe Valentine & Lynn (8:30)
- ALICE'S RESTAURANT** Chicken Fried John Vandiver Tribute
- ANTONE'S** Aaron Frescas, the Onlys, the Alice Rose, Tammany Hall Machine
- ARARAT** Bellydance w/ Leila (7:30)
- BOOMERZ** Jamie
- BROKEN SPOKE** Chaparral w/ Jeff Hughes
- CACTUS CAFE** Eliza Gilkyson
- CANARY HUT PUB** Karaoke
- THE CANARY ROOST** Karaoke
- CAROUSEL LOUNGE** John Wesley Coleman
- CEDAR STREET** Gaila Trickey (6:00), Sauce (9:30)
- CHURCH OF THE FRIENDLY GHOST** No Idea CD Release/Benefit w/ Spiderwebs, Nick Hennies & Chris Cogburn
- COMMON INTEREST** Karaoke (7:00)
- CONTINENTAL CLUB** Denny Freeman Trio (6:30), Barfield (10:00)
- EGO'S** Small Stars Revue, 2 Hoots & a Holler (8:30)
- EMO'S** Bright Light Social Hour, Oceanus, Letter Twelve, Ocelot, At All Cost

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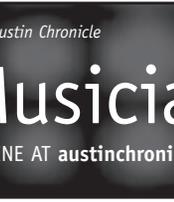


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SAT., JAN. 29 **DERAILERS**

TUE., FEB. 1 **COWBOY JOHNSON** NO COVER

WED., FEB. 2 **LUCKY TOMBLIN**



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SATURDAY 1/29



**MONTE MONTGOMERY**  
9:30PM

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**FRIDAY 1-28** 8:30-10:30PM • NO COVER!  
**JANE BOND** 6:30-7:45PM FLIP & THE BIRD

**SATURDAY 1-29**  
9 TO 11PM \$12  
**THE GOURDS** SCOTT H. BIRAM 7-8:30PM

**SUNDAY 1-30** 6-8PM • NO COVER!  
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**TUESDAY 2-1** 8-10PM • NO COVER!  
**THE UPTOWN SHOW** PHILLIPE BERTAUD 6-7:30PM

**WEDNESDAY 2-2** 8-10PM • NO COVER!  
**REDD VOLKAERT** PHILLIPE BERTAUD 6-7:30PM

**THURSDAY 2/3** 8-10PM NO COVER! **FRIDAY 2/4** 8:30-10:30PM \$7  
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**Thurs., Jan. 27**  
**Carolyn Wonderland** 8:00pm  
**George Devore** 11:00pm  
**James Hand** Happy Hr. 6:00-7:30pm No Cover!

**Fri., Jan. 28**  
**Carolyn Wonderland** 11:00pm  
**Wendy Colonna** 9:30pm  
**The Johns** 8:00pm  
Happy Hr. The Regulars 6:00pm

**Sat., Jan. 29**  
**South Austin Jug Band** 11:00pm  
**The Explosives**  
with: Freddy Steady Krc and Cam King  
CD & Movie Release 7:00pm **John Deery** 9:30pm

**Sun., Jan. 30**  
**The Resentments**  
with: Stephen Bruton, Scrappy Jud Newcomb, Bruce Hughes, Jon Dee Graham & John Chipman 7:00pm  
**Walter Tragert** 10:30pm  
**Bruce Smith with Daniel McKeever** 12:00am

**Mon., Jan. 31**  
**The Small Stars**  
with: Guy Fantasy, Miles (from Fastball), Landis Armstrong, Jeff Johnston, John Bush 8:30pm  
**Matt the Electrician** 7:00pm  
**Brewster McCracken** 11:00pm

**Tues., Feb. 1**  
**Dan Dyer** 10:00pm  
**Hayes Carl** 8:00pm  
**Will Sexton** 12:00am  
Happy Hr. with Denim 6:00pm

**Wed., Feb. 2**  
**Vallejo** 7:00pm  
**Dan Dyer** 10:00pm  
**Tyrone Vaughan** 8:30pm  
**Mad 3** 11:30pm  
Coming to the Saxon:  
2/4 **W.C. Clark**  
2/5 **Guy Forsyth**  
2/6 **Super Bowl Party**  
2/9 **Slaid Cleaves**  
2/11 **Jon Dee Graham**  
2/12 **Omar & the Howlers/Ruthie Foster**

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**songwriters' night**

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**NEIL KAISER, HOST**

8pm	Neil Kaiser	8:44-9:20pm	SONGWRITER CIRCLE: Neil Kaiser, Rich Restaino, Zach Whitney (and special guests)
8:05pm	Gryphon Graham		
8:15pm	Leary Kelly		
8:25pm	Abi Tapia	9:30-10:15pm	FEATURE SONGWRITER: Alvin Crow
8:35pm	Joey Thompson		

**NEXT SONGWRITERS' NIGHT:**  
**TUESDAY, FEBRUARY 8TH AT 8PM**

Nate Emsick	SONGWRITER CIRCLE: Parker Worsham, Joey Thompson, and Neil Kaiser
Jay Wolf	
Jason Silverberg	FEATURE SONGWRITER: Kevin Russell of the Gourds
Zach Whitney	

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# COMICS

## TOO MUCH COFFEE MAN

BY SHANNON WHEELER

Panel 1: THERE'S TOO MUCH FIGHTING IN THE WORLD.

Panel 2: PEOPLE FIGHT, POLITICIANS FIGHT, RELIGIONS FIGHT, COUNTRIES FIGHT...

Panel 3: ARBITRATION VS THE ART OF PEACEFUL NEGOTIATION.

Panel 4: IT'S ALL ABOUT MUTUAL COMPROMISE.

Panel 5: YOU HAVE TO SEEK COMMON GROUND.

Panel 6: IT'S NON-VIOLENT CONFLICT RESOLUTION.

Panel 7: PEACE AND LOVE!

Panel 8: PLEASE DON'T HIT ME.

Panel 9: I CAN ONLY GO FUTURE OR PAST?

## TODAY'S QUESTION

LANDA MARRYE

Panel 1: IF YOU COULD RIDE IN A TIME MACHINE, WOULD YOU GO FORWARD OR BACKWARD?

Panel 2: FORWARD SO I CAN SEE WHO I GONNA MARRY 'CAUSE I THINK IT WILL BE ROCKY!

Panel 3: BACK BECAUSE THEY DON'T KNOW THE TRICKS FOR THE DINGDONGS AND THEN I'D TELL THEM.

Panel 4: WAY WAY BACK TO SEE IF I'M RIGHT ABOUT LAR THINGS. GAVE FROM OUTER SPACE SPORES FROM OUTER SPACE FINNUS BECAUSE TO ME, IT'S OBVIOUS.

Panel 5: I'D GO TO THE FUTURE AND SEE THE INVENTIONS AND WRITE THEM DOWN AND THEN I'D COME BACK AND I'D INVENT THEM FIRST AND THEN I'D GET FAMOUS.

Panel 6: I CAN, BECAUSE MY MOM WOULD SAY NO BECAUSE I GOT A TERNAL RESTRICTION FOR THE LAST TIME I WENT IN A TIME MACHINE WITHOUT PERMISSION.

Panel 7: I WOULD SEE HOW THE WORLD ENDS LIKE DOES THE SUN BURN OUT LIKE THEY SAID AND WE WOULD FORGET FOR 30 YEARS AND THEN I'D SHOW UP THE WORLD WITH BOMBS OR DOES GOD MAKE A NEW PLANET TO JUMP ON TO? THAT IS THE QUESTION.

Panel 8: CAN YOU BRING STUFF WITH YOU? YOU BRING PLUS, I THINKS THE GOEN PEOPLE OF ANCIENT WILL TRICK YOU! GOLD FOR LIKE SARAH WRAP 'CAUSE THEY'LL THINK IT'S A MIRACLE!

Panel 9: BUT I DO KNOW WHERE THERE'S A TIME MACHINE ACTUALLY!

Panel 10: I THINK THERE COULD BE A "MEAN WHILE" BUTTON ON IT?

## BITTER YETI IN THE CITY

BY JASON STOUT

WWW.JASONSTOUT.COM

Panel 1: YOU REALLY DON'T CARE THAT YOUR ACTUAL HEART IS GOING TO BE EXPLOITED AS A NATURAL RESOURCE BY SOME SHADY CONGLOMERATE? I MEAN, IT SOUNDS KIND OF COOL... THERE ARE INTERESTING POTENTIAL APPLICATIONS...

Panel 2: IT COULD POWER AN MP3 PLAYER... MAYBE CHARGE A PHONE! PERHAPS IT EVEN HAS THE JUICE TO RUN A DIEBOLD VOTING MACHINE--

Panel 3: MEANWHILE, AT THE DEPT. OF ENERGY CONSUMPTION...

Panel 4: GHAALRIGHT! I'LL GET THE DAMN THING ALREADY.

Panel 5: THIS IS A DVD. IT COULDN'T EVEN RUN MY SWATCH.

Panel 6: I THINK WE NEED GO THE OTHER DIRECTION HERE. WHERE'S THAT DEATH RAY?

## TROUBLETOWN

DICK TO THE 100TH POWER!

BY LLOYD DANALE

Panel 1: THE TRANSITION TO THE SECOND TERM IS COMPLETE.

Panel 2: GREAT IDEA! BRAVO! LOVE IT! IT'LL BE A SLAM DUNK! ME TODD! COURAGEOUSLY NON-REALITY BASED! GREAT VALUES!

Panel 3: I CONCUR! WHY DIDN'T I THINK OF THAT? OUT OF THE BOX! IT'S A WINNER! YES!

Panel 4: I AGREE 100%! You DA' MAN! GENIUS! I HEARTILY CONCUR! YES! YES!

Panel 5: YES! YES! YES!

Panel 6: YES!

Panel 7: YES!

Panel 8: YES!

Panel 9: YES!

Panel 10: YES!

Panel 11: YES!

Panel 12: YES!

Panel 13: YES!

Panel 14: YES!

Panel 15: YES!

Panel 16: YES!

Panel 17: YES!

Panel 18: YES!

Panel 19: YES!

Panel 20: YES!

Panel 21: YES!

Panel 22: YES!

Panel 23: YES!

Panel 24: YES!

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Panel 91: YES!

Panel 92: YES!

Panel 93: YES!

Panel 94: YES!

Panel 95: YES!

Panel 96: YES!

Panel 97: YES!

Panel 98: YES!

Panel 99: YES!

Panel 100: YES!

## MR. SMARTY PANTS KNOWS

The average person spends about 28 hours a year waiting around for pots to boil during cooking, according to London researcher Chris Aram.

University of Texas astronomer William Cochran has discovered a Jupiter-sized planet in the same orbit that *Star Trek* lore says one would find Vulcan, Mr. Spock's home world (orbiting the star Epsilon Eridani).

Depending on the context, the word "fecund" is an adjective meaning "capable of producing offspring or vegetation" or "intellectually productive."

About two-thirds of Americans cannot name a Supreme Court justice, according to the Center for American Progress.

University of Florida scientists have grown a brain in a petri dish from 25,000 neural cells extracted from a rat embryo and taught it to pilot an F22 jet simulator.

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.



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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.

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Qualified participants will receive at no cost:  
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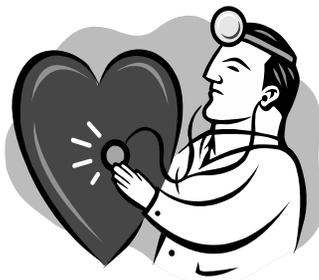
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- Runny Nose
- Cough
- Sore Throat
- Body Aches & Pains

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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.

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MetaClin Research is conducting a research study to test the effects of an investigational medication on cholesterol levels. Volunteers with either a **normal OR elevated cholesterol** level may qualify if they are age 18 to 65 and have not taken any cholesterol lowering medication for the last 6 months. This study will require 4 visits to our office over a period of approximately 3 months. Qualified participants will receive study-related drugs, medical care, and compensation up to \$500.00.

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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.

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**CENTRAL** Hidden Studio. Congress restaurant shopping district & next to Greenbelt... \$425. Rare find! Call Team Leasing 416-8333.

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**THE COMMON LAW**

by Luke Ellis

The material in this column is for informational purposes only. It does not constitute, nor is it a substitute for, legal advice. For advice on your specific facts and circumstances, consult a licensed attorney.

**TOPLESS IN TEXAS - WHAT'S THE LAW?**

What does the law say about being topless in Texas? What kind of trouble can I get in for going topless in a public place?

- Rachel

Go to Sixth Street this Mardi Gras and you are guaranteed to see more topless women than in the Playboy mansion. Its almost that time of year, which means the "show your (you know the rest)" chant will ring loud and clear. And for better or worse (depending on your perspective), some women really want those beads. So what does the law say about getting topless in a public place?

In theory, someone who intentionally takes off their clothes in a public place could be charged with any number of violations of the Texas Penal Code. For example, someone can be convicted of disorderly conduct when they intentionally make an offensive gesture or display in a public place that tends to incite an immediate breach of the peace. To many, whether a woman's act of going topless actually incites an immediate breach of the peace is debatable. All the same, Texas courts have upheld disorderly conduct (a class C misdemeanor) convictions for topless women.

Moreover, under Texas law a person can be convicted of indecent exposure (a class B misdemeanor) if they expose their anus or genitals with the intent to arouse or gratify another person and they are reckless about the presence of others who might be offended by this act. The message here is simple — keep your pants on in public!

Public lewdness, which applies when a person intentionally commits an act of sexual contact in a public place, could also come into play if going topless leads to more heated action. Public lewdness is a class A misdemeanor, so for someone who gets the urge, save it until you get home.

There appears to be a certain degree of leniency in enforcing these laws during special times of the year (i.e., Mardi Gras). Nevertheless, it's good for you to be aware of the possible consequences if they are thinking about taking it off.

Please submit column suggestions, questions, and comments to [thecommonlaw@austinchronicle.com](mailto:thecommonlaw@austinchronicle.com). Submission of potential topics does not create an attorney-client relationship, and any information submitted is subject to being included in future columns.

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**CENTRAL** Owner Managed NW Hills! Gas & H2O pd. Credit no problem. \$550+ 231-9888 <http://www.apartmentlocating.com/main.htm>

**CENTRAL** Quiet North Campus studio apartment for only \$525 per month. 3101 Tom Green. Call Nick @ 474-0111.

**CENTRAL** Hills. New carpet, countertops, tile, and paint. \$700/month. Call 474-0111.

**CENTRAL** Luxury Apt. w/ 2 masterbeds/baths, views, 1 car garage, fenced backyard, hardwoods, granite counter tops, \$1488, flex term. 512-554-5253

**CENTRAL**  
**LEASES THROUGH MAY OR \$200 OFF!**  
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**425SQFT HYDE PARK EFFICIENCIES**  
**\$435**  
43rd & Guadalupe.  
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**Faux HARDWOODS!**  
Walk to music venues, fine dining, hike-and-bike trail. Recently remodeled... awesome interiors! On UT/ City shuttle.  
1/1's...from \$565  
2/1's...from \$795

**ONE MONTH FREE RENT!**  
**\$25 MONTHLY CREDIT IF YOU DON'T OWN A CAR!**  
**CALL 499-8013 FOR INFORMATION**

**THE WESTSIDE GROUP**

**CENTRAL** Metropolitan Loft. Urban Living. Walk to El Arroyo! \$550 692-4525 <http://www.apartmentlocating.com/main.htm>

**CENTRAL** Most bills paid. Free cable Small complex 1BR \$419, 2BR \$575, Shopping, Bus & UT Shuttle. APARTMENT EXPERTS South 416-8100, North 339-4411. [www.apartmentexperts.com](http://www.apartmentexperts.com)  
Agent

**CENTRAL** Near Campus, 2-1 and 2-2 apts. on 23rd starting at \$825. Unbeatable price for the location call 474-0111.

**AVIGNON REALTY**

**CENTRAL** No Deposit/App. Creative floorplan featuring dry bar, private deck, W/D. Hidden and quiet! 1 BR from \$430, 2BR \$625. WL 480-3100.

**CENTRAL** North Campus near Engineering/Law School - Dorm room-\$325, efficiencies-\$450 and spacious 1/1's-\$525. Quiet community! Reserved parking. Gas/water paid. Laundry on-site. Cats welcome! 500/502/504 Elmwood. Matthews Properties 454-0099, Nancy 914-1233, nancylemmons@yahoo.com

**CENTRAL** Now Pre-leasing. Walk to UT. Eff. \$405 & 1/1 \$545. Available now. Call 469-0925 to see.

**CENTRAL** Old Austin, Spacious, clean two bedroom apartments. Ceiling fans. On-site laundry. Pool. Small community just 10 minutes from downtown. Near 45th and Mopac. Water, gas heat, and cable PAID! Starting at \$645. 451-0414

**CENTRAL** Quaint, wooded setting. Giant, private deck hidden by trees. Garden tubs, cathedral ceilings. Unique studio \$385, 1/1 \$445, 2/2 \$615. WL 480-3100

**CENTRAL** Spacious 1/1 condo - deck, covered parking, CA/CH, beautiful landscaping, BBQ area by pool, laundry on-site. Gas heating, cooking, hot water, water and garbage paid. Quiet community. Sorry, no pets. \$525. 7801 Shoal Creek #255 (off Anderson Ln.). Matthews Properties 454-0099, Nancy 914-1233, nancylemmons@yahoo.com

**CENTRAL** Studio in the heart of Hyde Park. Plenty of space, lots of parking, quite neighbors, all for \$475. 4501 Speedway. Nick @ 474-0111.

**REAL ESTATE** Is your Apartment for Rent a TOP CLASSIFIED? It could be... call 512/454-5767 for more information.

**CENTRAL**  
**RARE BARTON SPRINGS**  
**78704!**  
STUDIO... \$439  
1BDRM... \$549  
2BDRM... \$639  
Free gas cooking, plus 1 month free!  
\*\*\*\*\*  
**2 BDRM TOWNHOUSE \$555**  
Huge... Over 1,000sqft plus private deck!  
\*\*\*\*\*  
Zilker Park 1BDRM, huge deck... \$609!  
2BDRM FLAT... \$690!  
Large pets welcome!  
Call Team Leasing  
**416-8333**

**TEAM LEASING**

**CENTRAL** Shoal Creek Serenity! \$99 1st month. 1-1 \$485, huge 2 bedroom \$625. 692-4525 <http://www.apartmentlocating.com/main.htm>

**CENTRAL** South Riverside, \$39 to \$50 Movie-In, All Sizes, 1BRs \$425, Bus Line. APARTMENT EXPERTS South 416-8100, North 339-4411. <http://www.apartmentexperts.com>  
Agent

**CENTRAL** Spacious 2-2 Hyde Park Apt: Avail. mid Feb., 5203-C Evans Ave. \$800. 1020 SF, CACH, D.Washer/G.Disp. Near UT Shuttle. Pets ok. Free water, trash. [www.novatus.net](http://www.novatus.net)

**CENTRAL** STUNNING DOWNTOWN LOFT, 9th floor, river view, balcony, many decorator features, all appliances incl w/d, 2/2, 1900 sf, controlled access, parking garage, rooftop pool. Guadalupe at Fifth St. \$2450. Month-to-month lease. 451-0414

**CENTRAL** STUNNING DOWNTOWN LOFT, 9th floor, river view, balcony, many decorator features, all appliances incl w/d, 2/2, 1900 sf, controlled access, parking garage, rooftop pool. Guadalupe at Fifth St. \$2450. 451-0414

**CENTRAL** Stained concrete floors. Live music. Funky vibe. 1st month free. W/D conn, from \$459, 2 bdrm \$659. LSL 326-5757.

**CENTRAL** STAINED POLISHED CONCRETE FLOORS! Lake Austin Hike & Bike Trail access. Huge 1BDRM...\$399, Huge 2BDRM...\$599. Team Leasing 416-8333

**CENTRAL** Exclusive downtown condo in heart of restaurant/shopping district. W/D included! 1/1 flat...\$725, 2BDRM Townhouse... \$875. Call TEAM LEASING, 416-8333.

**CENTRAL** On Town Lake Hike-and-Bike trail. Ceramic tile, modern appliances, free cable! Big 1BDRM \$455. Huge 2/2, \$555! Call TEAM LEASING. 416-8333.

**CENTRAL** Tarrytown, Unique 2 bedroom, 1' bath apartment on the first floor with wood floors! Spacious kitchen with dishwasher, microwave, and plenty of cabinet space. Ceiling fans. Ceramic tile in bathroom. Lots of closet space. Large living room with brick accent wall. Assigned parking. On-site laundry. Pool. Includes BASIC CABLE! Immed. move-in. 840 sqft. \$790. 451-0414

**CENTRAL** Truly Austin!!!! Cool Congress Living in the middle of it all! All bills paid \$545 + Apartment Experts South 416-8100, North 339-4411. <http://www.apartmentexperts.com>  
agent

**CENTRAL** Vintage Travis Heights neighborhood. Great pool/court yard. Cable pd. \$299 move-in. Large 1/1 \$450, 2 bdrm \$575, townhomes \$750. LSL 326-5757.

**CENTRAL** Walk to Zilker Park/Aud. Shores. Tile/stone floors, 2BD only \$900 plus 1 mo free. Call NOW! 258-8224.

**CENTRAL** Walk to Central Market, FREE gas/cable, 1bd \$499, 2bd \$629. Avignon Realty 236-0002. [www.avignonrealty.com](http://www.avignonrealty.com).

**CENTRAL** West Campus eff, 1010 W. 23rd, on-site laundry, quite neighbors \$475 per month. Call Nick @ 474-0111.

**CENTRAL** West Campus bargain on Leon. 2BR up, tile living area down, walk to UT, a give away at \$750/mth. 474-9400. Tracey, agent

**CENTRAL** Wood floors, \$99 deposit, no app fee, eff \$485 (none available till beg. Feb), 1bd \$550-565, 2-1 \$650-685, 2-2 \$700-750. Chris Bee 236-1116, [www.avignonrealty.com](http://www.avignonrealty.com).

**CENTRAL**  
**WEST CAMPUS**  
Small, quiet owner-managed properties. Newer carpet & appliances. 1BDRM and STUDIO apartments from \$395. Same day move-in! \$199 deposit including app. fees!  
**Call 499-8013**

**CENTRAL**  
**WEST CAMPUS EFF'S \$450**  
35th & Guadalupe.  
Dishwasher, Ceiling Fans, Disposal. Water Paid!  
Available Mid-February.  
OWNER MANAGED!  
**451-0988**

**WAUGH PROPERTIES, INC.**

**WEST CAMPUS**  
Lowest Prices, eff's \$299, 1-1 \$350, 2 bed \$500, 3 bedroom \$620, 4 bedrooms \$800. APARTMENT EXPERTS North 339-4411 South 416-8100 agent

**METRO** The Pedernales Artist loft, 1 mi. from Congress, 750sf. Security, gas, stainless appli., W/D, concrete flrs, 12ft ceiling, 9ft windows, pets OK. \$900. 527-9338.

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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, \$650, 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!) Huge private deck!

**CALL FOR SHOW! 416-8333**

**TEAM LEASING**

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3 Bd. Townhomes Starting @ \$975  
Water & Gas PAID  
**345-1768 or 589-6555**

**EANES PROPERTIES**  
North/Northwest  
\*12401 Los Indios #17 newer condo right off of McNeil & 183. 2BD/2.5BA. Very nice condo. \$800/month. \$600 deposit.  
\*8815 Dawnridge Cr. Fourplex, 3Bd, 2.5Bath, Fenced Patio, Great Location. \$825/month.

South/Southwest  
\*2621 Blake St. Brand New Home. Spacious 4 BD, 2.5 BA home. Huge Covered Patio. Trees. \$1475/month.  
\*1705-A Matthews Ln. Newer duplex with 3 bedrooms, 3.5 baths. Fenced yard, 2 car garage. \$990 month + \$900 deposit.  
\*4725 Tello Path, 4BD, 2BA house built in 2000. Large fenced yard, covered patio, sprinkler sys. Bowie H.S. \$1400 mth. \$1000 dep.

Look under Property for Lease at <http://www.eanesproperties.com> for photos 263-7333 or 293-0276



**SOUTH CENTRAL** Best Deal in South Austin! Near shops/eateries, small dogs welcome, low deposit, no app fee, 1-1 \$419, 2-2 \$659. Avignon Realty 236-0002, www.avignonrealty.com.



**SOUTH CENTRAL** Travis Heights across from Stacy Park. 2/1 1/2 townhouse apartment. Gas, trash, water paid! \$775mo. Call MRG 443-2526.

**SOUTH** Desperate south-central property owners seek tenants. From \$399. LSL 326-5757.

**SOUTH** Gated Seclusion. No app/deposit. W/D conn. Most bills paid. 1 bdrm \$430. 2 bdrms \$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** Newly remodeled garage apartment. \$575/mo. water/trash included. 4608 Cactus Ln. 512-567-2569.

**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

**SOUTH** Private Condo! Pool, Hot Tub, Washer & Dryer included. 1-1 \$450. 2-2.5 w/yard \$750. Agent 844-4648

**SOUTH** SoCo Flats- \$410, Lofts- \$535, 2/1s- \$595, low dep. pets ok, Agent: 694-3899 http://www.urbanAustinLiving.com

**SOUTH SOCO** 1 bedroom loftstyle townhome, w/tile floors, privately fenced patio yard, CACH, FP good pets considered, 1/2 mo FREE. \$595. Agent Wendy, 916-0018

**SOUTH** South Austin Charm. 1/1, \$475. Water & Trash utilities included. Available now. Call 693-4801 to see.

**SOUTH** Split level townhome, enclosed patio. Superb big open design. From \$615 Re-location Central 443-3000

**SOUTH** St. Ed's area. 1-1 474 sq ft apt, 3rd floor. Laundry facility, pool and gym on site. \$415/month. Pets ok. Looking to sublet, call for details. 589-8018, 694-2206

**SOUTH** Sunny loft rm. SOCO location, nr. Ruta Maya, community facility. \$325/mo. Month-to-month. 443-9224

**SOUTH** Townhome. 2-1.5, some yards. W/D conn. Gated, FREE Cable \$650+ APARTMENT EXPERTS South 416-8100, North 339-4411. http://www.apartmentexperts.com Agent

**SOUTH** Trees! Trees! Big Balconies, Garden Tub! Studio- \$385, 1BD- \$454. 2BD- \$614. Agent 844-4648

**SOUTH** Unique studio w/ large kitchen & patio. Park-like setting. Walk to shopping, restaurants. \$414 plus 1/2 mo. free. 1/1 \$502, 2/1 \$614. LSL 326-5757.

**SOUTH** Urban Living, Guadalupe area, Downtown & South Riverside. All Bills Paid. APARTMENT EXPERTS South 416-8100, North 339-4411. http://www.apartmentexperts.com agent

**SOUTH** Walk to Central Market. 1000sf townhome. New carpet. FP Balcony. \$199 total move-in. \$695. LSL 326-5757.

**SOUTH** Sherwood Apartments @ 710 Oltorf Rd. HUGE 1/1 and 2/1 starting at \$495 and \$595. Pool, attentive management, courtyards, tranquil living creekside! Ann 441-3174 Beck and Company R.E.S., Inc.

**SOUTHWEST**

Luxury tri-level townhomes nestled in the hills of SW Austin, direct access garages, fantastic amenity package, Eanes ISD. See narrated video tour and thousands of pictures/floorplans for this property @ http://www.Austinapartmentstore.com or call 828-4470 for current availability.

**SOUTHWEST** Eanes ISD. Barton Creek, Greenbelt. Large dogs welcome. \$629 Relocation Central 443-3000

**SOUTHWEST** Look/Lease special - \$50-100 off! W/D included, greenbelt views, gorgeous sunsets, porches/balconies, eff \$ 585, large 1bd \$650, 2bd \$810. Avignon Realty 236-0002, www.avignonrealty.com.

**SOUTHWEST** Look/lease - no app. fee/admin fees! Scenic/short drives to downtown/ Zilker park/major employers/ Barton Creek Mall, hike and bike trail, Eanes School District, Metro bus, big dogs ok, eff \$495, 1bd \$560, 2-1 \$640, 2-2 \$875. Chris Bee 236-1116, www.avignonrealty.com.

**SOUTHWEST** Best deal in Southwest! 1-1 \$395 700sqft, 2-1 \$595 900sqft, duplex \$650, limited availabilities. Avignon Realty 236-0002, www.avignonrealty.com.

**SOUTHWEST** Indoor basketball court, aerobics center, studio \$558, 1bd \$585, 1-1 study \$702, 2bd \$738, 3bd \$888. Avignon Realty 236-0002, www.avignonrealty.com.

**SOUTHWEST** Up to \$600 off! Greenbelt views, w/d con, fitness center, tennis court, hike/bike trails, 1bd \$619, 2-1 \$799, 2-2 \$759. Chris Bee 236-1116, www.avignonrealty.com.



**REAL ESTATE** Find all the great apartments specials in the *Austin Chronicle's* real estate section.

**SOUTHWEST** 360/MOPAC Washer/Dryer in all units! **Studio \$430** **1 BDRM... \$499** **2BDRM... \$630** Lowest price in years! \*\*\*\*\*

**PRICE DROP** 1 BDRM, W/D included. 50ft. from hike & bike trail, \$520!

**TEAM LEASING**  
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**SOUTHWEST** SOUTH CENTRAL BIG DOG friendly apartments right behind Zilker Park and Barton Creek Hike and Bike Trails. HUGE private deck. 1 bedroom \$599. 2 bedroom \$690. Call Team Leasing 416-8333

**SOUTH** South Central/Travis heights, small community studio... \$425. Walk to Stacy Park. Boulder Creek small complex, hardwood floors. 1/1, \$650. 2/1, custom tile floors. \$650. (Cable paid on both) Call Team Leasing, 416-8333.

# Home Gallery

HOUSES | DUPLEXES | CONDOMINIUMS



**LOTS OF TREES AND BIG YARD.** South Austin, convenient to shopping. Like New, 3/2/2 with formal dining. 2100 Mimosa. \$185,000. **George Hughes, RE/MAX DOWNTOWN AUSTIN, www.LoftsDowntownAustin.com 512-940-4894.**

**Incredible new modern abodes in hot area!** Minutes to Zilker, Soco and downtown, cool yet functional urban designs, tons of upgrades ranging from bamboo floors to water features. City views! 1800-2000 sq ft, \$315k-\$325k. **799-8001, Agent.**

**COME HOME TO HYDE PARK!** 1909 Woodburn House. City Landmark, exquisitely restored family home with six bedrooms, 6.5 baths, (two large master suites), wrap-around porches. 4401 Avenue D. \$949,000 **LIN TEAM • 512-472-1930 THE KINNEY COMPANY www.TheKinneyCompany.com**

**\$0 DOWN** SPECIAL FINANCING AVAILABLE TO PURCHASE THIS LOVELY, NEW, 'GREEN-BUILT' 3 BEDROOMS, 2 BATHS HOME! NO NEED TO LOOK FURTHER. IF YOU'RE READY TO BE A HOME OWNER, ACT NOW! I'M READY TO MAKE YOUR DREAMS COME TRUE! **CONTACT MYRON @ 913-0957 myron@capitolarealealty.com**

**\$0 DOWN** SPECIAL FINANCING AVAILABLE TO OWN THIS BEAUTIFUL "GREEN-BUILT" HOME (COMPLETED 12/04) THAT'S LOADED W/ UPGRADES: 4 BEDROOMS, 2.5 BATHS, HARD TILE, BERBER CARPET, HIGH CEILINGS, LARGE MASTER DOWN, SPACIOUS & OPEN KITCHEN, FENCED AND MUCH MORE! DON'T MISS OUT ON THIS ONE! **CONTACT MYRON @ 913-0957 myron@capitolarealealty.com**

**4601 Clawson, Area 10, ML# 7115913.** Drastically Reduced! This will go fast! Tastefully updated kitchen & bath, recently installed carpet & laminate, new interior doors, & more!  
Centrally located with easy access to downtown, 71, 360, IH35 and Central Market! 3BR/1B, \$140,309. **CALL CRISTINA VALDES AT 512-789-0309. VIRTUAL TOUR AT www.CRISTINAVALDES.COM**

**OPEN HOUSE EVERY SAT. AND SUN. FROM 12 noon-6** **6704 MANCHACA RD. TOWNE COURT - HOME TO A NEW GENERATION-DOWNTOWN.** Lavish Living at Affordable Prices Homes available from \$235K - \$275K. Come feel the elegant charm of the Old South, where lamp lit lanterns adorn spacious homes. High ceilings, granite countertops, wood floors, designer colors, private gated community with pool. Oak trees shade manicured lawns. Landscaping maintenance included for each home. 10 minutes to downtown, 5 minutes to Central Market, theaters, and shopping. Financing Available. For pictures and virtual tour go to [www.EileenCraig.com](http://www.EileenCraig.com) Or call Eileen Craig at 289-1985 or Berry Cox at 784-3037.

**OPEN HOUSE SUNDAY 1/16 1-3PM** **3202 Leaf Lane** Area 1N, ML# 2692654. This spacious, well-maintained home boasts lots of natural lighting, a huge back deck & your choice of carpeting. Great schools, a nearby park & easy access to Mopac & 183 are a few more perks! 3BR/2B, \$130,309. **CALL CRISTINA VALDES AT 512-789-0309. VIRTUAL TOUR AT www.CRISTINAVALDES.COM**

**RE/MAX Outstanding Area Outside Realty** Downtown living at The Railyard near MTV nearby. Top floor Studio/Loft with high ceilings and lots of light. Perfect for single who wants to be near the action. Available now at \$139,000. **George Hughes, Broker, at 512-940-4894. www.LoftsDowntownAustin.com**

New single story Townhomes only 10 minutes away from the Arboretum 1,300+ sqft from Upper 100's. Luxury Living including Ceramic Tile, Designer Colors, Granite Counter Tops, Professional Series Kitchens, Covered Patio with Ceiling Fans, etc... Call **Kyle** with **Hillhouse Realty, Inc.** for more information **512-663-2925** or visit featured property on [www.787homes.com](http://www.787homes.com).

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. **Call Cindy Spears at Lanier Realty (512) 825-4663. www.cindyspears.com**

**4711 SPICEWOOD SPRINGS UNIT 186.** MLS 2139233. Lowest priced 1/1 condo in Stillhouse Canyon @ \$119,950. Great views, new carpet/paint plus super low HOA. Washer/dryer, refrigerator, dining room table/benches, sofa and media cabinet all convey. **CALL SHARON @ 512-560-0777**

**AUSTIN CITY LOFTS** 2 bed. 2 bath. 2 car. Penthouse Level 20+ ft High Living Space Outdoor Terrace and more. Call Kevin Burns for info (512) 848 8722 kevin@urbanspacerealtors.com urbansPACE REALTORS® is a full-service, boutique real estate firm that specializes in downtown and central austin, texas **austin city lofts** luxury living with incredible views of downtown, town lake and the texas hill country **urbanspace**

**25 Acres - Horse Friendly** 3700 Wayside Drive- 2bed/bath main house+ Guest house. Workshop/RV garage+large hobby room+full bath. Pool, spa, wet bar! Glorious sunlit living, dining and kitchen with exposed trusses in vaulted pine ceilings. \$549,500 **Call Jackie Maloy, Broker Assoc. Keller Williams Realty 512-422-6381 www.jackiemaloy.biz**

**GARRISON** **4807 FINLEY** - Tastefully updated & expanded with 3BDs, 2.5 BTHs w/ 2 living & flexible dining areas; gorgeous granite in kitchen & master bath; built-ins; hardwoods & hard tile; art glass & great windows. Plus large deck, nice yard & terrific neighborhood. \$299,500 in Central Austin! Call **SIBYL DYKE 689-4083.**

*This Could Be Your View* **The Boulevard** Affordable Austin Condominiums \$73,900 soldout, starting from \$80,900 • clubhouse w/media room • gated community • some units w/view of downtown and the golf course • stainless style appliances **www.theboulevard.com 512.386.6867 julie@thegoodlifeteam.com**







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# CAR TALK



by Tom and Ray Magliozzi

## PREVENTIVE MAINTENANCE A MUST

Dear Tom and Ray:

I have a 2000 Toyota Camry with 118,000 miles, which I bought new in November of '99. I've been getting routine and preventive maintenance at the local Toyota dealer and have never had any problems with the car. My question is this: Given the age and mileage, is it worth continuing expensive preventive measures (they tell me I should do \$400-500 worth at 120,000 miles, including transmission flush, plugs, coolant flush)? I don't plan to get rid of the car anytime soon, and I want to avoid unexpected repairs. Your thoughts?

- Carol

TOM: A lot of people do give up on preventive maintenance when the car gets old. They figure it's going to fall apart any day now, so why fiddle with the curtains on the Titanic?

RAY: Yeah, it's like my brother combing his hair. I mean, what's the point?

TOM: But let me put a question to you, Carol. If you live to be 75, would you stop eating then because you probably wouldn't live much longer anyway?

RAY: Of course not! So, you should absolutely continue your regular maintenance. You've been doing it since the car was new, and you've had almost 120,000 miles of trouble-free driving. That's a pretty good endorsement right there, isn't it?

TOM: When you have a car like yours, Carol, that's capable of going 200,000 miles or more, there's no reason to stop maintaining it. In fact, by not doing the regular maintenance, you actually make the car fall apart.

RAY: For instance, servicing the transmission costs about \$100. But if your transmission fluid breaks down and stops lubricating and cooling properly, the transmission could croak, and you'll be faced with choosing between a \$2,000 transmission or a new car payment every month for three or four years.

TOM: Same thing with the coolant. Flushing it out and replacing it is relatively cheap. But if you don't do it, it'll cost you a thousand bucks to take out the dashboard and replace your plugged-up heater core.

RAY: So, if you have a car that you plan to keep for more than another 10,000 miles, it's always worth it to do the regular maintenance.

TOM: The only caveat is that sometimes, some mechanics might also be tempted to give up on your car when it gets old, and not check every single thing that's called for in the maintenance schedule. So be sure to let your mechanic know that you plan to keep the car for another 120,000 miles, and that you'd like him to be sure to check everything.

RAY: And if he looks at you funny, just mouth the words "boat payment," and he'll understand that you're willing to pay for the work. Good luck, Carol.

\*\*\*

If it ain't broke, you won't have to fix it! Order Tom and Ray's pamphlet "Ten Ways You May Be Ruining Your Car Without Even Knowing It!" Send \$4.50 (check or money order) to Ruin, 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).

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**1996 Honda Accord**, 4 door, 5 sp. Very clean, nice, 125K. Drives and looks like new. Can trade and of course, full warranty, \$4950

**1994 Honda Civic EX**, 2 door, 5sp. Custom wheels, exhaust. A really nice car that came in with cosmetic damage that has been professionally repaired. Full warranty? You bet. \$3950

**1995 Toyota Camry**, 4 door, auto. Had prior cosmetic damage that has been expertly repaired. 148K. \$4950 with a full warranty.

**1990 Toyota Camry**, 4 door, auto, 140K. Looks and drives like new, immaculate interior, new paint. Fully loaded with full warranty. \$2950

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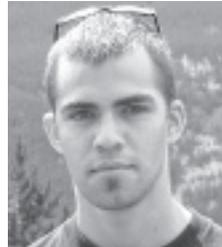
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# TO YOUR HEALTH

by James Heffley

Q. My 9-year-old son just spent eight days in the hospital after his appendix ruptured and peritonitis developed. It was a very scary experience, especially since I thought appendicitis was no longer a life-threatening problem. I have two other children, ages 2 and 5, and I would like to know how to reduce their risk of appendicitis.

A. The appendix is a finger-sized projection of the gut, near the connection of the large intestine to the small intestine, usually on the lower right side of the abdomen. Before antibiotics, a ruptured appendix was often a death sentence, so it became customary to remove the appendix if abdominal surgery for any other reason was necessary. There were no obvious or immediate health problems resulting from removing the appendix, and it has remained a routine procedure, even after antibiotics greatly reduced the health risk from appendicitis. Over the years, the use of antibiotics for trivial problems has led to development of antibiotic resistant bacteria, and we are again in the situation where appendicitis can be life-threatening.

No laboratory test is specific for appendicitis, so early recognition of symptoms is very important, especially in children. The classic symptoms of appendicitis are pain centered on the belly button that later moves to an area roughly corresponding to the location of the appendix in the lower right portion of the abdomen. This is usually followed by mild fever, loss of appetite even for favorite foods, and vomiting. It is significant that with appendicitis, as opposed to gastroenteritis, abdominal pain begins before nausea and vomiting, rather than after. Also, if your child seems to be moving slowly and carefully, ask him or her to jump up and down. This will shake up the peritoneal cavity, and if it is irritated with an inflamed appendix this will dramatically increase the pain.

It is still unclear if there are long-term consequences to an unnecessary appendectomy. Everyone agrees that an appendectomy can save your life if you need it, but a recent article in *Gastroenterology* (January 2003) indicates that appendectomy for adult women (but not men or children under age 10 years) is associated with an increased risk of Crohn's disease. Appendicitis is not easy to recognize even for experts, but if in doubt, a CT scan to visualize the appendix helps to confirm appendicitis when the diagnosis isn't clear.

Low intake of fiber and high intake of sugar, hallmarks of the diets of American children, are increasingly implicated in disorders of the gut, including chronic constipation that is often thought to be associated with appendicitis. One study found that the more fresh and frozen green vegetables people ate, particularly cabbage, cauliflower, peas, beans, and Brussels sprouts, the less likely they were to develop appendicitis. Unfortunately these vegetables are not popular with children, but other fiber sources such as whole fruit and whole grain cereals and bread can substitute. Another study indicates that breast-feeding reduces the later incidence and severity of acute appendicitis in children.

About 7% of the U.S. population will have appendicitis at some time in their lives, most often between the ages of 10 to 30 years. You cannot immunize against appendicitis, but you may be able to prevent it.

James Heffley, Ph.D., is a certified clinical nutritionist. The information he provides is for educational use only. If you believe you have a medical problem, see your physician.

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## Women meeting men

**NEW TO TOWN.** 5'5", blue eyed SWF seeks SWM, 33-40, for friendship and fun. Professional, intelligent, witty, adventurous, romantic and playful seeking same. ☎5046

**LOVES TO DANCE!** DWF, 45, seeks African or Latin American sweetie who loves to go dancing. World music, salsa, swing, ballroom, whatever! Kind, honest. Looks, age unimportant. Friends first. ☎5053

**ABSOLUTELY GORGEOUS, LONG** haired, green eyed blonde, 5'7", 125, vivacious, classy and elegant. Seeking handsome, fit SWM, drug/disease free, 44-56. Must be financially and emotionally secure. ☎4987

**BRAZILIAN WOULD LIKE** to meet German. Brazilian woman: sophisticated, beautiful, brown hair/eyes, 5'1", 40, slim. Likes music, dance, travel, etc. Would like to know German gentleman for good friendship or future relationship. ☎5026

**MY HEART'S IN** "Jeopardy" because I haven't found a "Love Connection." Reverse my "Wheel of Fortune." Tall, curvy, plus-size SWF, 42, friendly, happy, outgoing, energetic seeks 35-50 W/H/M. ☎4982

**SOMEWHAT CHARRED, BUT** still mostly serviceable ex-fireman moderately obsessed with being and becoming. I like almost everything that's fun, legal and doesn't keep me up past 3AM. I take small bites when I eat. No smokers, blondes, psyche majors, and Aquarians. ☎5158

**I LOVE FAT** women. Old hippie artist, 57, liberal, low income bachelor seeks one smart, sexy, wonderful woman, any race, who prefers Jazz or Classical and does not smoke cigarettes. ☎5157

**NON SMOKING SHM,** 41, 5'11", 195 lbs, seeking fit female soulmate with great sense of humor for fun, friendship and possible on long term relationship! ☎5153

**SWM, EXTREMELY WELL** built, handsome with a personality to match. I'm a lot of fun and if you think you can be my equal, I can't wait to hear from you! ☎5062

**LONELY BOY SEEKS** lonely girl. SHM, 43, sweetheart, cute, affectionate. Seeking SF for relationship. ☎5065

**CUTE GUY LOOKING.** 5'10", 40s, fit, educated, happy, loving, nurturing, adventurous. Lover of outdoors and music seeks WF to hang out with and who knows, maybe love. ☎5071

**ATTRACTIVE, PROFESSIONAL SWM,** Round Rock gentleman, 51, 6', 185lbs., likes lake, hill country, movies, dining out, dogs, and smiley faces. Seeks same in SWF, 45-55. ☎5044

**HM, 50'S, SEEKING** honest F, 45-55, with a good sense of who she is. I've lived, I've loved and lost in life, time to live again. Dinner, movies, trips? ☎5052

**SOUTH AUSTIN ROCK** 'n roll guy, 52, got a straight job now. Seeks soul mate. I'm good cookin' and good lookin'. ☎5036

**WM, YOUNG 45, 5'11", 190,** blonde/blue, educated naturalist, peaceful personality, excellent hygiene, very romantic and affectionate. Reside West of San Marcos/Austin. Seeking friend F. Age? ☎5035

**SWM, 47, 5'11",** born and raised in Austin. I like the outdoors, Lake Travis. Seeking SWF, 30-45, for fun, friendship, dating, possible relationship. ☎4986

**YOUNG HEART, OLD** soul, open mind, 30s WM: love to laugh, talk, and listen to a girl who thinks I'm worth her time. Mature, in-sightful, attentive. Wine and a movie? ☎4983

## Women meeting women

**LOOKING FOR A** woman with a hippie heart and soul. You like feeling free, being kind and peaceful. Being funny a huge plus! ☎5068

**NOT LOOKING FOR** a soulmate, wife, or the love of my life. Just looking for a date for the ALLGO dance in February. Are you up for that? ☎5041

## men meeting men

**FRESH SPRING ROMANCE!** Professional GHM seeks vibrant fun loving man (35-47). I am romantic and enjoy life. If you are ready for a good friend, possibly more, make that phone call! ☎5175

**GBM, 6', 180, 33.** Attractive black/brown. Nice Smile. Like to cook/bake, sing, dance, travel. Looking for a W/H/M between the age of 28-50. Must be Attractive Serious Reply Only. ☎5159

**SPECIAL KISS EQUALS** special man. Handsome, athletic, passionate GHM enjoys outdoors, movies, amusement parks, dining, kissing. Seeking masculine, handsome, athletic GWM, 38-50, with similar interests for possible relationship. ☎5059

**GWM, 50, 5'10",** 155 lbs. seeks "bear". You: 35-50, clean shaven, bearish, receding hairlines, goatees. fantastic! Height/weight proportionate. Be honest, drug free. Me: various interests, true romantic, compulsive cuddler. Take a chance. ☎5043

**LIKE THE OC** without being stupid? Death Cab without being a scenester? Earthy without being a stoner? X without being Y? Awesome. Do tell! ☎5047

## platonic

**LOOKING FOR SOMEONE** else that watches "All My Children". I know it's a goofy soap, but it's still fun to talk about. ☎5173

**HOOLA HOOPERS! LET'S** get together to spin and make hoops, do tricks, laugh and fall down. ☎5166

**LOOKING FOR FEMALES** for fun. Laid back girl, 24, has Too many guy friends! Looking for same to hang out, dinner, shows, movies, whatever. ☎5169

**STRESS FREE FUN** Valentine's date. M/F wanted for black tie fundraiser for health care programs. ☎5171

**RELATIONSHIP WEARY GENDER** queer male (35) seeks intelligent female for nothing. Let's go have coffee and look at the world in bewilderment. ☎5072

**23 YEAR OLD F,** new to Austin and seeking my female partner in crime. Let's go to parties, check out movies, head down town, or just chill out at the homestead. ☎5048

**GWM, FIT, FRIENDLY,** and 55, Christian, seeks attractive younger WM for friendship. I'm passionate about many things, but sex is not one of them. Platonic only, please. ☎4985

## messages

**SOMETIMES THINGS SEEM** to be dying when they're really hibernating.

**THANK YOU FOR** making me smile. - Pants

**VJAY- REMEMBER HOW** I love you?

**THIS FEELING GETS** old; and so do your eyes-cg

**HERPES ISN'T A** Greek Philosopher. Seek facts, not his lies!

**I MISS YOU,** Peter

**ERIN, I WILL** wait till you are ready. Jesse

**ZERO, HAPPY BIRTHDAY.** Love you, Grr..

**SO DRY BONES** break. What happened to your water?

**SCCRG-YOU READ** my eyes just like a diary. TEXANG

**DEAR AUSTIN: YOU** called, I came. Find me work already

**KKRAUSE, I WANT** you back in my life: paradigm411

**A: LET'S ELOPE,** for real. I'll always love you. S

**TEXANG-IF YOU'RE** not the one by daniel beddingfield- sccrg

**PRIVATE CALLER- WHATCHA** up to, or 2,4,6,8- who the h@+!! is a flamebait?

**MY SWEET, HUNKY** incorrigibleboy still makes me melt at 40.

**HAPPY BIRTHDAY, PANK!** I love you- mare mare

**OUT OF SIGHT,** out of mind, out of reach- Casey

**VAIN MEN CULTIVATE** devotees; sincere men pursue their heart's desire.

**P. ROSENBERG, TOO** many rules..let go and let it fall into place. -K

**KATY E.!** I'M home!! Love, Rose

**I APPRECIATE U,** Billyjack, never felt so close to anyone.

**WHERE HAVE YOU,** Charmin' Billy? Call awready! J

**MRS., HOLD ON** for the ride of your life! Sexy!!

**CARAMIA, YOU'RE THE** best girl in the world. Stay warm. Bon Marche

**VALERIE, HAPPY BIRTHDAY!!** May you have a Terrific year!

**DEIDRA, MYA YOU** have a birthday and year that's unforgettable!!

**S.C.: I HATE** dreaming about you! Always rattled

## men meeting women

**OBSESSIVELY FANATIC CHRISTIAN** idealist seeking buck-wild, punk-rock, cyber goddess with a nose ring. Must love Jesus...but not too much. Amen. ☎5177

**SWM, 40, 6'2",** 210 lbs., nice, fun, friendly, clean and honest. I like movies, dining out, animals and day trips. Seeking female for fun/friendship. Age/race, size unimportant. ☎5164

**SWM, 35, I'M** open-minded, intelligent, laid-back, yet passionate. Love nature, the surreal, music, sensuality, and irony. Seeking someone who's smart, has a good sense of humor, eclectic, and of like mind. ☎5165

**HISPANIC MALE, 41,** looking for positive, fun, attractive, Hispanic F. Looking for friends first. Let's have fun! ☎5154

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# the Luv Doc

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\*\*\*\*\*  
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Ah, the Hawaiian shirt ... fashion staple of the middle-aged white dude (MAWD, acronymically). Short of strapping on a fanny pack or wearing a cell phone on a belt clip (hey, no one is denying the utility), nothing screams "over 50" louder than an obnoxiously colorful, devil-may-care floral pattern. If you're going to flaunt it like that, you might as well buy a Harley, a PT Cruiser, or a motor home. Or maybe you should just swing for the fence and get a timeshare in Santa Fe. Word on the AARP chat room is that SFNM is like an ongoing house party for Q-tips: a veritable orgy of bad Southwestern art, wine snobbery, wildly perverted native American mysticism, and abominable turquoise jewelry (aka "geriatric bling"). Bad as all that may seem, it beats Branson, Mo., if only by a nose. The kind of twilight zone reality where Yakov Smirnoff and Jim Stafford can still pack theatres at three in the afternoon could only exist in Missouri (pronounced "misery") by the unfortunate members of Branson's hotel service industry). Yeah, you're better off sporting that eye-slapping polyester Georgia O'Keefe number right here in Austin, where at least we have decent Mexican food and stifling heat (good for the joints). As Hank and Kate proved conclusively in *On Golden Pond*, there's no way to grow old gracefully, but that doesn't mean you still can't have fun on your long, slow slide into the grave. Take the Austin Lounge Lizards for instance: This Saturday at the Texas Union Ballroom, the Lizards are celebrating their 25th Anniversary. Think about it: These musical Methuselahs have been playing their wacky blend of country, bluegrass, folk, and satire for better than a quarter century. They've toured nationally, internationally, recorded nine albums, and delighted and entertained countless Austinites, young and old. Not bad for a bunch of middle-aged dudes in Hawaiian shirts. Saturday they will be joined by Terri Hendrix, Darcie Deaville, Katy Moffat, and the godfather of centex Country, Lloyd Maines. You should join them too.



